

South American Joyce: Proper Names and Brazilian Cultural References in Brazilian Translations of *Ulysses*

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Abstract

Several translations of the novel *Ulysses* by James Joyce exist in a variety of languages. It was published in 1922 and thereupon translated to German, French, and even Polish and Czech. Three translations of the Irish novel currently exist in Brazilian Portuguese, with a fourth one planned to be published soon. Unfortunately, the circumstances and the translators behind these publications have scarcely been considered outside of Brazil. The analysis of the three Brazilian translations and their usage of proper nouns and Brazilian cultural references reveals important issues according to Lawrence Venuti's concepts of domesticating and foreignizing translations. It addresses current transnational concerns in the fields of modernism, postcolonial literature, and translation by revealing political implications through intertextuality. This analysis is specifically important to marginalized cultures in order to highlight their contributions to Western novels, furthering, thus, the necessity and importance of understanding other perceptions of literary movements.

Keywords: postcolonial literature, Brazilian literature, modernism, Latin American modernism.

Introduction

Several translations of the novel *Ulysses* by James Joyce exist in a variety of languages, even, recently, Chinese. The novel was published in English in 1922 and it was thereupon translated to German, French, and even Polish and Czech. The translation to Spanish, on the other hand, was

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published a little later, in 1945. However, one might be surprised to learn about the existence of three translations of the Irish novel in Brazilian Portuguese. Captivatingly, Brazilians have translated the novel before their colonizers and the same is true for the Spanish translations, done initially by the Argentinian José Salas Subirat instead of Spanish scholars as one might erroneously expect. Portugal currently only has two translations of the novel while Brazil has produced three, with a fourth one scheduled to be published in a near future. Before Antônio Houaiss took the challenge upon himself in 1966 to translate the text into Brazilian Portuguese for the first time, no translations of *Ulysses* were available in any variety of Portuguese whatsoever. Due to such importance, it is unfortunate that Houaiss and the other Brazilian translators of the novel have scarcely been discussed outside of Latin American and Joycean conferences in a few parts of Europe.

The analysis of proper nouns and Brazilian cultural references reveals the translations that offer instances of domestication or foreignization, terms the translation theorist Lawrence Venuti developed in order to indicate texts that might cause defamiliarization in the reader, and in some cases even propose moments of ‘resistancy’ (Venuti xv) to power dynamics and socio-economic hierarchies within languages and cultures. Such instances can serve as awareness of power structures and translation politics within the publishing industry.

The Translators

Antônio Houaiss first translated *Ulysses* in 1966. A son of Lebanese immigrants, Houaiss worked as a vice-consul of the Brazilian consulate in Geneva, collaborating with the UN in several instances and continents, including Africa. His dictionary of the Portuguese language is still currently considered of high quality and currently used in many schools throughout Brazil. Bernardina Pinheiro translated the novel a second time in 2005. A literature professor and a former tutor of literary critic Richard Ellman, she was an emeritus professor at the Federal University of Rio de Janeiro. Thirdly, Caetano Veloso translated the text in 2012 in addition to other Joycean novels. The university professor has also translated several other works of literature to Brazilian Portuguese from authors such as T. S. Eliot, J. D. Salinger, and David Foster Wallace.

Foreignizing vs. Domesticating Translations

Translation studies has changed throughout the years. According to Rebecca Beasley (2012) a turn from normative to descriptive approach has occurred. She notes that “the normative approach that dominated the early period of translation studies in the 1960s and 1970s aimed to prescribe rules for translation and for judging the quality of individual translations in comparison with the source text” (553). If a text’s quality is attributed due to its similarities to the source text, then the translator needs to be invisible, that is, unnoticeable in order to develop a good translation. Concerning a translator’s invisibility, Venuti (2018) argues that most publishers, reviewers, and readers favor such invisible translator and “the absence of any linguistic or stylistic peculiarities ... [since it gives] the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text ... The more fluent the translation, the more invisible the translator.” (1)

However, Venuti advocates for the visibility of the translator, arguing that one should consider the target culture and language. Otherwise, such imperceptibility fosters the hierarchization of languages and cultures, since a significant number of translations are done from English into other languages but not the other way around (12). Thus, if translators are invisible, they pass on values and culture as literally as possible from the source text without considering the target language’s culture and context. Such practice promotes the culture of English-speaking countries – especially the United States and England – without consideration for the receiving language’s country or culture. Venuti argues that “domesticating translation maintains the status quo, reaffirming linguistic standards, literary canons and authoritative interpretations, fostering among readers who esteem such resources and ideologies a cultural narcissism that is sheer self-satisfaction.” (xiv)

Foreignizing translations, on the other hand, carve out a space for themselves within the translated text as they emphasize marginal aspects, a trait that does not occur in domesticating translations. They are also deeply connected with the visibility of a translator. When a translator makes themselves visible by focusing not on the source, but on the target culture, they are no longer

invisible but, instead, they have a voice of their own. Thus, the translator challenges structures of power, honoring the target culture by establishing intertextuality between the foreign and the target text and culture, promoting communication and dialogue. These connections dismantle hierarchization between countries and cultures, showing, instead, that the target culture can contribute with the reading and interpretation of the foreign text instead of depicting an uneven and dominant relationship between both. Within the category of proper names, one is likely to find occurrences of foreignization in translated works of literature (Venuti xv). Additionally, Brazilian cultural references are moments of foreignization in themselves since, at very least, they bring an awareness of both one's own culture and of the fact that readers are reading a translation.

Challenging traditional hierarchical orders is possible, however, it is not guaranteed. With the passing of time translators' choices that were once foreignizing could lose its status or vice versa due to the constant mutability of language. George Steiner (1998) states that "every language act has a temporal determinant" (24). Thus, political and linguistic reflection could also be temporal as could the foreignization and domesticating classification of a translator's work. Thus, control of the foreignizing aspects of a translation and their durability is non-existing. Consequently, instead of classifying a translation in terms of rigid categories of domesticating or foreignization, a spectrum seems more appropriate, since such classification can vary as time passes.

Minor Literature

Gilles Deleuze and Felix Guattari developed the term "minor literature." Through the examination of Franz Kafka's texts, the scholars discuss the concept of using a major language by a periphery population to produce their own literature. They argue that "a minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (16). This is precisely how Kafka used the German language. He was a Jewish man writing in German from Prague, choosing to write in the language of the empire. Additionally, the variety of German he selected was not the one used in Germany, but in Prague; thus, he was using the language of the colonizer to express literature from the periphery, resulting in a deterritorialization of the German language.

A second trait of minor literature is political immediacy. Deleuze and Guattari argue that “its cramped space forces each individual intrigue to connect immediately to politics” (17). By using German in his writing, Kafka challenges the status quo. As a Czech Jew he could have written in a different language, however by choosing German he made his writing political. A similar political implication is present in the three Brazilian translations of *Ulysses*. They are translating a novel to a language imposed through colonization; however, the translators use traits and lexicon of Brazilian Portuguese that allude to such a colonial past and sometimes stem from African languages. Thus, these translations also carry political importance.

Cultural References

References to the target culture are often foreignizing. In a translation, they can bring attention to the status of the text itself as a translation. Such awareness could even foster reflections of political, social, and even linguistic hierarchies which occur when the original text is in English, currently the world’s unofficial *lingua franca*. Thus, the analysis of cultural references could carry a political and socioeconomic reflection.

In the “Proteus” episode Stephen is talking to his uncle Richie, who asks him to sit down by saying “sit down or by the law Harry I’ll knock you down” (*U* 3.92). According to Don Gifford (1988), “‘Law’ dodges the curse by the Lord [and] ‘Old Harry’ is the Devil” (48). Therefore, the phrase “by the law Harry” is clearly a curse. In Pinheiro’s translation, she does not replace the name ‘Harry’ with a Portuguese equivalent. She translates it to “ou então pelo velho Harry,” which literally means “or by the old Harry” (67), losing the meaning of the name “Harry” as “the devil” which is not a common connection in Brazilian Portuguese nor Brazilian culture. In Houaiss’ translation, alternatively, he refers to Stephen as if his name was Harry, saying “sente-se ou, bofé, Harry, achato-o ao chão,” which can be translated as “sit down, or honestly, Harry I’ll squash you on the floor” (55). Thus, Houaiss may give the impression that uncle Richie is addressing Stephen as Harry. Alternatively, “Harry” could be understood in Houaiss’ translation as a synonym for an average person due to idiomatic expressions such as “every Tom, Dick and Harry.” Therefore,

Houaiss could possibly make Richie a corky character who calls his nephew by different names, or perhaps swaps his nephews names, or calls Stephen by an unusual nickname.

Finally, Galindo offers a different translation to the phrase, writing “pelo humor do Cujo,” which can be translated as “by the Evil One’s humor” (144), a way to curse while avoiding saying “the Devil.” Galindo’s phrase has a similar meaning to the original, however, the word “Cujo” is also the last name of a character in the Brazilian novel *The Devil to Pay in the Backlands (Grande Sertão: Veredas)* by João Guimarães Rosa. Gavião-Cujo is a *jagunço* who traveled far to carry the news of another character’s death. Historically, *jagunços* offer military protection to mill lords and farmers in the backlands of northeast of Brazil, an area known for its arid weather and dry spells in impoverished communities throughout different states. Concerning the etymology of the word, José Calasans (1970) states that *jagunço* comes from the Portuguese word “zarguncho,” whose origin is African, designating a war weapon used by different African people (32). Additionally, the novel is also a canonical piece of Brazilian literature, and similar to *Ulysses*, it challenges readers in a long modernist read known for its linguistic experimentation. Commonly studied in schools, Brazilian readers could remember this canonical novel and connect some of its modernist traits to *Ulysses*. Furthermore, the translator’s allusion to *jagunço* draws attention to the Portuguese colonization through the etymology of the word, connecting Brazil to the European country and to African cultures and languages.

The “Hades” episode also contains cultural references. Martin Cunningham tells the men in the carriage an anecdote: “Reuben J and the son were piking it down the quay...” (*U* 6.278). Gifford reminds the reader that “piking it” is “slang for to leave or depart” (Gifford 1988, 110). Houaiss translates the phrase to “desciam o cais” (124), a similar choice to Pinheiro’s “se mandando pelo cais” (127). While the former means “went down the quay” the latter contains the slang term “se mandando,” which carries the same meaning. On the other hand, Galindo translated it to “picando as suas mulinhas,” (217) an idiomatic expression. The phrase literally means “poking his little mules,” but it also means “to leave.” Galindo’s colloquial phrase, however, highlights an important part of Brazilian history, which was the use of mules for work and transportation. While European countries and the United States were known for riding horses, Luiz Borges mentions that several

Latin American countries used mules (208). When explaining the reasons behind this choice, he mentions:

this hybrid animal... was stable on rocky roads, weather and altitude resistant. In long journeys it was more resistant and faster than horses. The mule was bulkier and had a straighter spine than the horse. While the latter would not carry more than 115 kilos, the former could bear from 135 to 225 kilos. They required less food and presented better performance.² (2016, 210)

The historical painting “Independência ou Morte” (“Independence or Death”) by Pedro Américo hides an anecdote concerning the animal. Most Brazilians know the painting since it is frequently reproduced in school textbooks. In it, Dom Pedro I, emperor of Brazil, is depicted on a horse in front of a large military entourage proclaiming the words “Independence or Death.” He stands next to the Ipiranga river riding a horse and holding a sword up in the air. Maria Ligia Padro (2008) argues that the reality behind the painting was quite different. D. Pedro I’s entourage was smaller, the uniforms were less pompous, and they all rode mules. Additionally, the group only stopped by the Ipiranga river due to D. Pedro I’s “gastric issues” (26). Thus, from the emperor to average workers, the use of mules was extremely common in Brazil. By resorting to an idiomatic expression that alludes to this practice, Galindo connects Brazilian history to the Irish text, providing an intercultural and intertextual bond between two nations with a colonial background, especially when one considers that Ireland had a similar relationship with donkeys. Curiously, both the Irish and Brazilians would later use these animals’ names as derogatory words in their cultures.

The narrator in the “Cyclops” episode mentions that Bloom was “walking about with his book and pencil here’s my head and my heels are coming till Joe Cuffe gave him the order of the boot for giving lip to a grazier. Mister Knowall” (*U* 12.836-838). Gifford mentions that the expression “here’s my head and my heels are coming” “suggest[s] ill-coordinated haste or a person whose intentions are better than his performance” (Gifford 1988, 340). Galindo translated it to “com uma

² Original quote: “este híbrido ... era estável nas trilhas pedregosas, resistentes às variações climáticas e às alturas. Em longas distancias era mais resistente e mais rápido que os cavalos. Eram mais robustas e com costas mais planas que estes. Enquanto cavalos não carregavam mais que 115 quilos, as mulas podiam carregar de 135 a 225 quilos. Elas requeriam menos alimento e possuíam grande desempenho” (qtd. in Borges 209).

meia dúzia de pés esquerdos” (509), which literally means “with half a dozen left feet,” and Pinheiro chose “ele de cabeça melhor do que as pernas veio” (369) (“him headfirst better than the legs came,” literally). While Galindo’s translation is fluent, Pinheiro this time chose an unconventional path. By changing the sentence structure and placing the verb “vir” at the end of the sentence, Pinheiro breaks conventions of Brazilian Portuguese which usually follows the paradigm subject + verb + object. The awkward structure might cause a momentary reflection on the language and its rules.

Alternatively, Houaiss translates the phrase to “cabeça metediça e pés pra trás” (408). In English, Houaiss’ choice reads “busybody head backwards feet.” His mention of “backwards feet” alludes to a Brazilian folklore character called *Curupira*. Known by most Brazilian children, this folk character is believed to protect forests and is commonly depicted with red hair and backwards feet. Thus, allusion to it foreignizes Houaiss’s translation.

The episode “Oxen of the Sun” is notorious for incorporating parodies of different writing styles of English literature throughout the centuries. In the section that “smacks of the fourteenth century” (Blamires 1996, 148), the narrator states, “Punch Costello dinged with his fist upon the board and would sing a bawdy catch *Staboo Stabella* about a wench that was put in a pod of a jolly swashbuckler in Almany” (*U* 14.313-135). Pinheiro chose to translate it to “Punch Costello martelou com seu punho na mesa e quis cantar uma canção humoristicamente indecente *Staboo Stabella* sobre uma garota que ficou prenhe de um ferrabrás em Almany cujo refrão ele atacou imediatamente” (452). One foreignizing element in Pinheiro’s translation is the word she chose for “swashbuckler,” “ferrabrás,” which dates back to 1881 (Houaiss 2009, 878) and is currently not commonly used.

Galindo translates the sentence to “abasta que isso foi dito Ponche Costello surgiu a mão e pô-la com força sobre a mesa e quis cantar uma canção de folguedo *Farilu Farinela* sobre uma rapariga que foi embuchada por um aventureiro loução tedesco” (614). Galindo stated that in order to evoke a similar parody of different literary styles in his translation, he relied on several periods of Brazilian literature, starting with thirteenth century Portuguese poetry (Galindo 2007, 123). Galindo’s use of medieval Portuguese is evident in the aforementioned quote. “Abastar” and

“loução” and “rapariga” are words that date back to the thirteenth and fourteenth century (Houaiss 2009, 6; 1610; 1197). Galindo looks to Brazilian literary tradition – whose legacy dates back to Portuguese medieval poetry – in order to reproduce a similar effect that Joyce employed in the original text. Additionally, Galindo’s translation “foi embuchada” for the Elizabethan slang “put in a pod,” comes from the word “bucho,” from the fourteenth century (Houaiss 2009, 334), another case of historical Portuguese allusion. Furthermore, Galindo connected the passage to Brazilian culture by translating “bawdy catch” to “canção de folguedo” (“*folgado* song,” in English). Galindo chose to make the song “Staboo Stabella” (phonetically translated as “Farilu Farinella”) a *folgado* song, that is, a Brazilian folk song.

Houaiss, also evoked Portuguese Provençal poetry from the twelfth century. While in 1966 – when his translation was published – annotations of Joyce’s novel were not available, the translator was able to identify the episode’s references to different literary periods. He translated the aforementioned quote in the following manner: “entonces Punch Costello martelou a mesa com seu punho querendo cantar uma tenção de escárnio Staboo Stabella a respeito de uma rameira que levara pua de um gaio brigão da Alamanha” (507). The words “entonces” dates back to the fourteenth century (Houaiss 2009, 771), while “tenção,” “escárnio” and “gaido” are all from the thirteenth century (799; 1258). The definition of the word “tenção” is connected to Portuguese poetry: “in provençal poetry, it is song dialogued by two troubadours in which a love issue is discussed”³ (1827). Finally, Houaiss translated the slang “put in a pod” to “levara pua.” The word “pua” is from the fifteenth century and means “sharp edge of an object, beak, stick”⁴ (Houaiss 2009, 1574). Thus, Houaiss alludes to a stick by using language from the fifteenth century in order to evoke the imagery of the woman getting pregnant making his text foreignizing.

³ Original quote: “na poesia provençal, cantiga dialogada por um ou dois trovadores e na qual se discute uma questão de amor” (Houaiss 1827).

⁴ Original quote: “ponta aguda de objeto; bico, aguilhão (Houaiss 1574).

Proper Names

A tongue twister is present in “Scylla and Charybdis” through a proper name: “Peter Piper” (*U* 9.269). When translating it, Galindo looked for a similar one in Brazilian Portuguese (“o peito do pé do Pedro é preto”) (346). Pinheiro wrote “Peter Piper patati patatá” (233). “Patati patatá” is an onomatopoeic phrase used to indicate unimportant chatter. Her choice for alliteration highlights a common trait of tongue twisters, which is the focus phonetics instead of meaning. Houaiss literally translated it but still found a way to add alliteration (“Peter Piper picou um pito”) (250). Even though literal translations are usually considered domesticating, in this case it becomes foreignizing since Houaiss used the language creatively and developed a tongue-twister still within the linguistic rules of Brazilian Portuguese, making it look authentic and appropriate to the text.

“Penelope” presents racial implications behind a proper name. As Molly reminisces about her days at Gibraltar, she remembers Hester Stanhope, a woman she befriended who would call Molly “Doggerina” and her husband, “Wogger” (*U* 18.616). Mrs. Stanhope’s nicknames for those around her are unique, and “wogger” is “uncomplimentary English slang for an Arab or dark-skinned person” (Gifford 1988, 617). While Molly explains her “Doggerina” nickname (“she [could] tak[e] off the dog barking”) (*U* 18.635), Joyce does not add any explanation to Mr. Stanhope’s. The politically incorrect nature of his pet name and the unconventional connection to Molly’s to a dog, contribute to Hester’s depiction as Molly’s rival and friend.

Additionally, Molly offers several hints of a possible romantic relationship between her and Hester’s husband. She remembers that “wogger would give anything to be back in Gib and hear [her] sing Waiting and in old Madrid” (18.616-617). Luca Crispi (2013) reminds the reader that “the song is linked to the very beginnings of the Bloom’s courtship. By connecting Mr. Stanhope to songs shared between Molly and Bloom, Joyce establishes a similar romantic motif between them. Crispi argues that “it must have been with pointed irony that [Joyce] decided to make [these songs] central to the earlier flirtatious relationship between Molly and Mr. Stanhope, especially when he presumably could have chosen other songs with different and probably unconnected thematic resonances” (105). In this episode Molly also reveals that Mrs. Stanhope may be aware of this romantic infatuation by stating: “of course they never came back and she didn’t put her

address right on it either she may have noticed her wogger” (U 18.666-668). This suspicion could justify the denigratory nickname to her husband and Molly as thinly veiled insults.

To this conundrum the Brazilian translators offered varied solutions. Pinheiro translated the slur to “escurinho,” an equally controversial word, which literally means “somewhat dark”, or “little dark (person).” The word usually reveals the speaker’s racism towards Brazilians of African descent. This euphemism is as a way not to literally say “black” but to attempt to underemphasize someone’s shade, as if being black (or a darker shade of black) would be insulting. Pinheiro’s solution is similar to “wogger” since the veiled racism is also implied. Houaiss and Galindo created their own terms, “iducho” and “brimo,” respectively. Neither word has any meaning in Portuguese, which makes them foreignizing. Pinheiro’s solution could also be seen as foreignizing since it highlights racial issues within Brazil and foregrounds hierarchical relations of ethnicities which still pertain in the country as a direct result of colonization.

Galindo referred to literature through a proper name in “Oxen of the Sun.” The presence of the name “Phyllis” is not only an allusion to Greek mythology but also to pastoral poetry, where Phyllis would be “a conventional name for a maiden” (Gifford 1988, 435). While Houaiss and Pinheiro kept the name untranslated, Galindo chose “Marília,” a common maiden name in Portuguese bucolic poetry. It also alludes to the book *Marília de Dirceu* (1792) by the Portuguese poet Tomás António Gonzaga (1744-1810), who lived in Brazil temporarily. A canonical book in Portuguese literature, it narrates a love story between Marília and Dirceu. By alluding to this novel, Galindo connects Brazilian literature to its Portuguese heritage and the power relations between the two countries.

Proper names as Adjectives

In the English language many proper names are used to form adjectives. Phrases like “chatty Cathy” or “average Joe” are colloquialisms in which the proper names are not real people but a part of adjectives. While Brazilian Portuguese has the same trait – with phrases like “Maria Gasolina” and “Zé Ninguém” (“Mary Gasoline” and “John Nobody,” respectively) – they are not

exactly equivalent to the English phrases, nor do they mean the same thing. This situation presents a conundrum in which the Brazilian translator faces a challenge.

In the episode “Hades,” as Bloom and others are in the carriage heading to a funeral, Bloom thinks: “blazing faze: redhot. Too much John Barleycorn. Cure for a red nose.” (*U* 6.307-208). This quote reveals that while Martin Cunningham believes that Paddy died from heart issues, Bloom is of the opinion that drinking too much may have been the cause since the name “John Barleycorn” is “slang for whiskey” (Gifford 1988, 110). Pinheiro decided not to translate the expression, which may result in a search for this new character, John Barleycorn, or the assumption that the translator made a mistake, which raises the awareness of the status of the text as translation. Galindo chose the phrase “água que passarinho não bebe” (218) literally “water that birds don’t drink,” a popular euphemism for alcohol in Brazil. Finally, Houaiss created the name “João Bebessobe” (126), in which “João” is a translation for “John” and “Bebessobe” is a fabricated word containing “bebe” and sobe,” which in English means “drink” and “going up,” respectively. Houaiss’ creative and foreignizing solution adds humor to the excerpt.

Bloom in “Lestrygonians” reflects on the possibility that “an apparent rebel in the nationalist cause may be a paid spy of the government” (Blamires 1996, 67). Corny Kelleher cites similarities to a character in a play who was a disguised police officer and Bloom thinks: “Peeping Tom through the keyhole. Decoy duck. Hotblooded young student fooling round her fat arms ironing” (*U* 8.449-450). “Peeping Tom” is also an adjective for someone who is prying into someone else’s affairs, and when dealing with this phrase, Pinheiro chose not to translate it, while Houaiss wrote “Espionando Tom” (213) and Galindo, “enxerido” (307). Galindo’s translation literally means “nosy,” whereas Houaiss changed the meaning of the original phrase. His translation means “spying Tom,” in which “Tom” is the object of the verb. Therefore, in his phrase “Tom” is no longer the inquisitive person but now the target of someone else’s prying. By keeping the name “Tom” Houaiss and Pinheiro write foreignizing translations.

These examples of proper names as adjective phrases are all Bloom’s thoughts. They assist in his characterization as a creative person who turns to colloquial language to express himself. This laid-back aspect of his personality is mostly strongly transmitted by Houaiss, who adds a certain

sarcasm to Bloom's personality with examples such as "João Bebessobe." By making the constant choice of not translating several of these proper names, Pinheiro risks possibly causing a certain confusion concerning these names. This possible confusion is often foreignizing since it can remind the reader of the quality of the text as a translation.

Conclusion

Due to its high foreignizing character, Houaiss' translation can be considered minor literature, as it fosters awareness of socio-political hierarchies of power, in this case between Brazil and Portugal. While Galindo and Pinheiro also presents a similar focus, his and Pinheiro's texts are not as foreignizing as Houaiss'. His philological and linguistic knowledge allowed him to insert a lexicon that deeply generates reflections on Brazilian linguistic variant and the richness of those variants in connection to European Portuguese.

Pinheiro's translation in particular presents a lack of minority translation practice. This trait could be highly connected to her goal of facilitating the understanding of Joyce's novel to Brazilian readers, something that she believes was compromised in *Ulysses*'s first translation by Houaiss (Pinheiro 14). As the second translation, her most obvious trait is her reaction to Houaiss' work, a retranslation interested in making the novel more understandable to Brazilian readers. In order to reach this objective, Pinheiro chose to make the text fluent, resulting in an invisible translator in most of the narrative. Despite offering a fluent translation, she reached her goal and remained coherent throughout her work. Thus, her translation presents more traits of a domestication text than foreignization.

One of the main traits of Caetano Galindo's translation is its colloquialism. As the most recent of the three translations, he emphasizes contemporary slang and polysemic words, by adding colloquial phrases that are still quite commonly used in Brazilian society. Such an emphasis could make his translation attractive to younger readers and newer generations. Galindo is also visible through his work as his translation offers several creatively quirky solutions.

By observing foreignizing moments in the Brazilian translations we understand how translators can enrich a novel, contributing to different meanings and interpretations of the text that had not been considered before, in addition to taking a political stance concerning the hierarchization of cultures and languages through translation.

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