

**Use of cultural-specific items and narratology
in the translation of *O boi velho* (*The Old Ox*)
by João Simões Lopes Neto**

***Uso de itens culturalmente específicos e narratologia na versão
para o inglês de O boi velho de João Simões Lopes Neto***

Rosalia Neumann Garcia

Universidade Federal do Rio Grande do Sul (UFRGS), Porto Alegre, Rio Grande
do Sul, Brasil

rosalia0806@gmail.com

Abstract: This paper aims at analyzing a translation into English of *O Boi Velho*, by Simões Lopes Neto, published in an anthology of Brazilian literature in 2010, with a suggestion for specific changes that can be carried out under the scope of Cultural-Specific Items proposed by Javier Aixelá (1996) and the study of narratology by Bal (2009) and Herman & Vervaeck (2005), with considerations regarding external factors such as publishing demands and readership, as well as the context of the author's production.

Keywords: literary translation; cultural-specific items; narratology; Brazilian literature.

Resumo: O objetivo deste artigo é analisar a versão para o inglês de *O Boi Velho*, de Simões Lopes Neto, publicada em uma antologia de literatura brasileira de 2010. Sugerem-se modificações específicas a serem feitas sob o escopo dos Itens Culturalmente Específicos propostos por Javier Aixelá (1996) e o estudo de narratologia de Bal (2009) e Herman & Vervaeck (2005), levando-se em conta fatores externos como exigências editoriais e o público leitor, assim como o contexto de produção do autor.

Palavras-chave: tradução literária; itens culturalmente específicos; narratologia; literatura brasileira.

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An analysis of a translation, from a theoretical and critical viewpoint, is often a challenging task that requires, to start with, some understanding of the context in which this translation was done. Often, those who study and read translations in detail have little information or insight into the demands made by the publisher, the type of reading public that translation was directed to, or the resources the translator had at hand, among other variables.

Nevertheless, I intend to analyze the translation of the southern Brazilian writer João Simões Lopes Neto's short story, *The Old Ox* (*O Boi Velho*, in Portuguese) by John Lorenz (2010) with several aspects regarding translation strategies as well as narrative comprehension in mind. Though this Brazilian author is unknown to most foreign readers (and many Brazilian readers as well), the story was included in a collection of Brazilian stories entitled *Brazil: A Traveler's Literary Companion*, edited by Alexis Levitin, forwarded by Gregory Rabassa (2010). It divides Brazilian writers according to "regions" that are perhaps more recognizable to foreign readers: Rio de Janeiro, São Paulo, Amazon, Northeast, Central West, South. I find the division chosen comprehensible since a reader of foreign literature in general may recognize areas belonging to a country in a specific way for a number of reasons (travel information, television, comments, whether stereotyped or not). Added to this, the issue of foreign literature and its readers present some further complexities, as we shall see below.

Initially, it is wise to offer some information on the Brazilian author mentioned, in terms of the cultural and historical context of which he was a part. João Simões Lopes Neto was born in 1865 (died in 1916) in Pelotas, a city of wealth and importance in Rio Grande do Sul, the southernmost state of Brazil, during the 19th century. The state has innumerable historical, political and cultural connections with its neighboring nations, Argentina and Uruguay, despite (or due to) the many battles and confrontations over borders that arose between the Castilian gauchos and those on the Brazilian side. It is precisely in the figure of the mythical gaucho that these three nations share a common culture, one that Simões refers to in his work.

Simões Lopes Neto was a well-known figure in his city and, after becoming involved in a number of business projects – as well as writing plays and essays and participating in club committees and association board – he dedicated his time to writing stories of gaucho life as part of a project determined to tell the history of the state of Rio Grande do Sul. This project was thought of, as Ligia Chiappini states, “a whole made up of fragments vibrating with patriotism”.¹ Hence, *O Cancioneiro Guasca*, *Contos gauchescos e lendas do Sul* and *Os Casos do Romualdo* were created. *The Old Ox* is part of *Contos Gauchescos* (Gaucho Tales), a collection in which Simões devised a character whose vivid voice tells the stories of the South: Blau Nunes, an old gaucho, travelling with a younger companion to whom he speaks of his experiences as a farmhand, a warrior and a family man. The narrative resource found by Simões is crucial, bringing out both the color of the region’s dialect and the discerning reflections of a simple man of his time. These aspects must be considered when reading and translating this literary work as well, since they bring up narrative choices made by the author that cannot be ignored.

All these considerations lie within the extensive backdrop of the position of Brazilian literature in an international context (mainly in the English speaking world). An intriguing question that arises is: who reads Brazilian literature (or Egyptian, Turkish, Argentine, Japanese, etc.)? In a recent article published in the Culture section of the BBC website, we see that the literature “from other languages” accounts for no more than two or three percent of what English publishers produce. The article states that

Literature – fiction especially – offers a crucial window into the lives of others, promoting empathy and understanding in a way that travelling somewhere rarely does. By not translating more widely, publishers are denying us greater exposure to one of reading’s most vital functions. Compare that Anglophone two or three per cent to figures in France, where 27% of books published are in translation. And if that sounds a lot, you might care to know that in Spain it’s 28%, Turkey 40%, and Slovenia a whopping 70%.²

¹ CHIAPPINI *apud* DINIZ. *João Simões Lopes Neto: Uma biografia*, p. 137 (my translation).

² ANDERSON. *Why Won’t English Speakers Read Books in Translation?*

With these figures, it is definitely clear that, when push comes to shove, publishers need to deal with the sale of their books and, to do so, they must have an idea of who their readers are. This might mean realizing there is not enough interest on the part of the majority of readers, and not enough resources to invest in the few that do show an interest. One conclusion suggests that perhaps a translator (and a publishing house) may not be aiming at a great number of readers to begin with when investing in translation. The mere hope of expanding the horizons of those few who show any interest in what is beyond their own backyard is often a great instigator for a few adventurous spirits.

Having said this, the publication of a collection such as the one mentioned above is a praiseworthy venture that defies the logic of the publishing market, presenting to the curious a number of wonderful writers, from the more well-known, such as Machado de Assis, Clarice Lispector, Jorge Amado, to those who are perhaps less known, such as Adriana Lisboa, J.J. Veiga and, evidently, João Simões Lopes Neto. The authors chosen span different times and spaces, and therefore may present some of the variety of experiences of Brazilian life. It is also necessary to make clear that the collection mentioned seems to be directed to a specific readership, since it defines itself as a *Traveler's Literary Companion*. Thus, one can conclude that the reader probably envisioned for this collection may not want to be encumbered with the excessive challenges of deciphering a regional Brazilian writer of the early 20th century, as he or she visits the rich and variable regions of Brazil. In this sense, the purpose of this paper is to direct attention more to the strategies chosen – and some possible options – for translation than as a criticism of what has already been done.

The experience Lopes Neto reveals in his stories is one of mythological dimensions, as Alvaro Santi states (1996), also arguing that, if we compare the concept of the narrator to that of the storyteller (or advisor to the listener, in Walter Benjamin's view), we can envision Blau Nunes as narrator/advisor during a moment of great change in Rio Grande do Sul, one in which the gaucho is no longer free to roam through a countryside with no boundaries, and finds, often with a heavy heart (as Blau expresses at times), a world of more defined divisions among people, and an ongoing loss of values. Needless to say, when we refer to the mythological dimensions of a cultural and historical experience, there are frequent questions posed as to whether this world envisioned in the stories actually ever existed.

Thus, Blau Nunes's speech reflects, in both syntax and semantics, a bridge to the past and a longing for a life that has disappeared. This sentiment is not peculiar to only the South of Brazil – it is found in numerous literary works, going beyond the regional characteristic associated to the writer Simões Lopes Neto, and expanding the view one has of what is actually “regional”. Regardless of language, we can easily identify and comprehend the emotions and reflections of those who speak of a vanishing world – and this seems, therefore, far from “regional”. We can see this effect, for instance, in Rudyard Kipling, Edgar Rice Burroughs and the less well-known Owen Wister. All these writers were caught in transitions in their countries of origin and created stories that reveal what changes took place, and what has been lost: one's identity with a rural or colonial past, or the mythical figures of heroes and legendary free souls that roamed the wild. Nevertheless, the past is often envisioned in an idealized form: it is, to be honest, a depiction; reality transformed into literature.

Cultural-specific items and Narratology for translation

The analysis of a translation often requires the use of theoretical resources that can give us support and guide our comments. To examine some of the choices made by Johnny Lorenz for the translation of *The Old Ox* and see to what extent certain characteristics of Simões' language were modified, deleted or contracted, Javier Franco Aixelá's study on cultural-specific items (or CSIs) are of great use, as it classifies the cultural components translated and deduces what type of decision was made. According to Aixelá,

a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value ... of the given item.³

There are items in a source text that are often alien in the target language; Aixelá divides these into two basic categories: proper nouns and common expressions. The scale of manipulation described by Aixelá

³ AIXELÁ. Culture-specific Items in Translation, p. 57.

goes from the least to the greatest degree, divided between two groups: conservation or substitution. Thus, under conservation, we have repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss. Under substitution, we find synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation. For practical reasons, a table summarizing Aixelá's classification has been included at the end of this article.

A few specific aspects of the translation of *The Old Ox* will also be analyzed within a narratological perspective, taking as a starting point a comment made by Aixelá in relation to the structure of the text, a manifestation that can easily *be lost in translation*. One of the most demanding tasks is to translate the "aesthetic, informative, emotional" aspects of a source text, as referred to by Aixelá, and while the cultural items are often difficult, they are more easily detected. Since it is important to study a literary text in its entirety, the translator must be an attentive reader and, if possible, go beyond merely lexical choices to penetrate the structure of the story, observing how word order, rhythm, verb tense, narrative voices, etc., may be essential for the story's effect on the reader. Works such as Mieke Bal's *Narratology: Introduction to the Theory of Narrative* (2009), as well as Luc Herman and Bart Vervaeck's *Handbook of Narrative Analysis* (2005) are decisive in order to understand and organize information on the issue of narrative studies.

In sum, *The Old Ox* tells of the fate of a docile ox whose service to two generations of a wealthy family is decided quickly based on monetary and pragmatic premises. One of the first impacts of Lorenz's translation is the general feeling of neutralization of much of the oral character of the story, perhaps due to what has been mentioned above as to the purpose of the collection of stories. As already stated, Blau Nunes is the heterodiegetic narrator (though his involvement in events may vary)⁴ who tells his stories to a narratee he addresses throughout

⁴ The study of the narrator's involvement in what is narrated has produced a number of classifications. For more on this, see the mentioned works by Luc Herman and Bart Vervaeck; and by Mieke Bal; as well as the essential *Narrative Discourse*, by Gérard Genette. Thus, the homodiegetic narrator is a character of the story, while the heterodiegetic narrator hovers above and knows facts of the story. Blau's role in his stories varies; though throughout he is the focalizer – he sees and speaks of events and it is through Blau that we as readers receive information on what is being narrated.

the narrative. Blau's use of regional expressions are as much a part of his character as the way he rides his horse or decides what to eat – it is a solid representation through which he offers reflections on life, love, death and violence with the use of metaphors and idioms that have an impact on the reader, as well as on the narratee. Blau Nunes is truly an experienced advisor, and *The Old Ox* serves a very specific purpose – to exemplify the cruelty and ungratefulness of those who use something (be it animals, objects or people) and simply discard it later.

The opening of the story,

Cuê-pucha! ... é bicho mau, o homem!⁵

not only makes use of a very common regional expletive (*Cuê-pucha*), but also includes a syntax easily found in oral register, in which the subject is found after the verb and object (*é bicho mau, o homem*). In Lorenz's translation we have:

What a mean creature a man is!⁶

Though the twist in the syntax is found, it is still more formal than what Blau Nunes says. Alternatives could reduce the phrase to “mean beasts, that's what men are!” and include the expletive that has been deleted: “Doggone!”. Within Aixelá's classification, there has been a deletion of the expletive – perhaps, the expression is considered irrelevant to the understanding of the story. However, we could also naturalize the term and “bring the CSI into the intertextual *corpus* felt as specific by the target language culture”.⁷ Though Aixelá sees this strategy infrequently, the use of an expression such as “doggone” might allow the reader to take in the oral quality of the story, as well as Blau's disapproval.

Blau Nunes expresses how he cannot forget what he has witnessed through what we perceive today as a politically incorrect comment, which comes in the form of a comparison:

...e que me ficou na lembrança, e ficará até eu morrer...
como unheiro em lombo de matungo de mulher.⁸

⁵ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 121.

⁶ LORENZ. *The Old Ox*, p. 192.

⁷ AIXELÁ. *Culture-specific Items in Translation*, p. 63.

⁸ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 121.

The expression compares his memory of the case to a lasting wound on a horse's back, under its saddle, caused by a woman's (ill) use. It is interesting to have in mind that the expression, though odd today, is natural coming from an old-timer whose experiences are set in the late 19th century – it is part not only of the local culture, but also of a mindset to which we should be faithful. Lorenz's elimination of the idea of the metaphor may be either a demand on the part of the publisher or personal concerns, an example of a deletion perhaps due to an ideological argument. Still, for the reasons mentioned above, to translate the memory as “[it] will stay for as long as I live... like a bruise on the back of a woman's horse” relies on the reader's understanding of the context of the story.

In view of the significance of the space surrounding Blau (as it reinforces nature's importance for the gaucho) a description of scenery becomes a focus in translation. It is unclear if the translation choice mentioned below is the result of a misunderstanding or if it is a case of absolute universalization. In the source text, we have a detailed description of the stream:

Fazia uma ponta, tinha um sarandizal e logo era uma volta forte, como uma meia-lua, onde as areias se amontoavam formando um baixo: o perau era do lado de lá. O mato aí parecia plantado de propósito: era quase que pura guabiroba e pitanga, araçá e guabiju; no tempo, o chão coalhava-se de fruta: era um regalo!⁹

The *sarandizal*, a fruit tree that gives *sarandis*, or *sarás*, was translated as “dry scrub”. Though, again, it is not essential to know the exact reference, it would be interesting to translate *sarandizal* as “gooseberries” or gooseberry trees”, or even to conserve the term by repetition,¹⁰ as this will emphasize the description Blau gives of the region's bounty. Following the reference to the gooseberries there is a list of plants that give wonderful fruit, exemplifying the beauty and almost paradisiacal atmosphere (that will later contrast with the changes occurring: the children growing up and becoming more practical and money-minded, less attached to their childhood experiences). Most of

⁹ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 121.

¹⁰ AIXELÁ. *Culture-specific Items in Translation*, p. 61.

the fruit listed is not translated, and, within Aixelá's scale, conservation is maintained by repetition, preserving as much as possible of the original reference. *Pitangas*, however, are translated as "Surinam cherries" which called my attention. Perhaps the *pitanga* is better known by this term to English-speaking readers, but since the story does take place in Brazil, maintaining the reference to the fruit as being Brazilian would be enlightening to readers; thus the suggestion of "Brazilian cherries" (easily found online). The other option would be to, once again, keep the original, calling the reader's attention to the foreign character of the story.

The same occurs with the excerpt describing the family's routine before they go bathing – a case of cultural differences that a translator must reflect on before deciding what strategy to adopt. The family's breakfast consists of, among other things, *jacuba de leite* which Lorenz has translated as "some porridge they'd make with milk and manioc flour". Within the strategy of conservation, the translator has opted for an intratextual gloss, as "an indistinct part of the text, usually so as not to disturb the reader's attention"¹¹ (while an extra textual gloss would interfere, coming in the form of a footnote, endnote, commentary, etc). Once again, another possibility would be to simply use the same strategy as before and repeat the term, *jacuba de leite*. Though foreignizing, we could argue that it would be in line with the decisions made regarding the translation of the fruit. Frequently, foreign literature does make use of glossaries, italics and endnotes to help the reader out in his/her reading, a strategy to be considered, but which depends also on commercial issues coming from the publisher.

Another cultural term used by Blau refers to the climate in Rio Grande do Sul, which any gaucho immediately recognizes as sharp cold weather: this is the wind called *minuano*. Blau refers to the adults' speculation on Cabiúna's health, and how he would not survive the winter weather:

...outro disse que ele não aguentava o primeiro minuano de maio...¹²

There is no reference to the word *inverno* (winter) in the excerpt since it would be clear to readers who live in the region what the *minuano*

¹¹ AIXELÁ. Culture-specific Items in Translation, p. 62.

¹² LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 123.

means – a wind that originates in the cold polar fronts coming from further south in winter in the Southern Hemisphere. The translator chose to replace the term simply for “winter”, in accordance to Aixelá’s category of substitution and, more specifically, in the scale of manipulation, within the strategy of absolute universalization.¹³ It is, once again, a frequent and understandable choice: the deletion of foreign connotations usually brings greater fluency of reading in a translation, especially when it is more important to maintain the idea behind the words. If the choice were for a translation that would bring the reader into the universe of the gaucho, evidently, keeping the foreign vocabulary would be best. However, variables such as those mentioned above play a role in any translation.

Sounds and children’s speech are always a challenge to translators as well. The examples from the story are very significant. The family members call the oxen with:

Olha o Dourado! Olha o Cabiúna! Oôch! ... ôch!¹⁴

If one can pronounce sounds in Portuguese, perhaps it becomes clear that, though the sound makes no sense, it is a form the narrator found to illustrate how we might call an ox or any field animal. Evidently, this cannot be the same in English though, one may wonder, what sound would anyone make to call an ox? There are variations and a choice can be made based on regional variety or some other element. It is no wonder Lorenz decided to delete the sound and keep it as: “Look, it’s Dourado! Look it’s Cabiúna!”. One possibility would be to include: “Here boy! Here Cabiúna!”, to make it clear that the ox is being called (this may indicate an interest in the animal that is later countered by the decision that is made about the ox).

The same applies to the speech of small children. At the end of the story a child still learning to speak approaches the ox and says:

Tome Tabiúna! No te... No fa bila, Tabiúna!¹⁵

which requires some translating into “adult” language before it can be properly understood. The child is apparently saying: “Come, Cabiúna!

¹³ AIXELÁ. *Culture-specific Items in Translation*, p. 63.

¹⁴ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 123.

¹⁵ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 124.

Não quer... Não faz birra, Cabiúna!”, in other words, “Eat up, Cabiúna! Don’t you want it? Don’t make a fuss, Cabiúna!”. Once again, the variations as to child speech vary. However, this time, the difficulty is greater than what was mentioned above regarding sounds. The variation may be seen not only from country to country, but from family to family, since toddlers around the world babble according to sounds they pick up from adults. Lorenz’s choice was to have the child say: “Eat a widdle food, Cabiúna! Don’t you be stubborn, Cabiúna!”. The use of “widdle” is a good solution, since the sound of “l” is often commonly replaced by “w”. However, the rest of the sentence was kept in “adult talk”. The decision for this may have been the awareness that a child’s speech is hard to decipher, but the source text contains this difficulty as well for readers of Portuguese. Perhaps one could try to replace the second part with: “Don’t make fuss, Cabiúna!” if only because the sentence is shorter and the word “fuss” would be easier to pronounce. This, nevertheless, is speculation and requires a good deal of research that is not always feasible. What needs to be understood and maintained is the narrator’s emphasis on the contrast of the innocent child’s treatment of the ox (and his ignorance of what has occurred) and the silent adults who are disturbed by their own pragmatic treatment of the ox.

Blau’s informality is marked in the use of terms such as *desgraçados* and *mixe* in

Veja vancê, que desgraçados; tão ricos ... e por um mixe couro do boi velho!¹⁶

The story of the rich family’s neglect of the old ox, who had once carried them everywhere, is emphasized by Blau with contempt for their greediness. Though Lorenz has translated the idea well, (“Such a rich family, but look how shameless – and all for a bit of leather from that old ox”) it seems to have neutralized these feelings. It might be a good idea to keep the spirit of the comment:

So you see, those worms! Rich and all, and for a trifling... for the leather of an old ox!

Though the reading is more fragmented this way, it expresses Blau’s anger by using a harsher tone. It also emphasizes the fact that Blau

¹⁶ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 124.

has a listener (*So, you see...*) which has been deleted in the translation. The same can be said of the punctuation. Though often it is impossible to keep the punctuation of the source text (frequently this must change from language to language), this particular case may require the translator to keep it. Exclamation points underline the old narrator's indignation and are important markers.

After the slaughter is carried out, Blau reinforces his scorn for the family that has decided to sacrifice an animal that had served them so loyally:

Houve um silenciozito em *toda aquela gente...*¹⁷

There is a reason for emphasizing *toda aquela gente* (*all those people*) in this part: Blau is not a part of "those people" and what he witnessed (supposedly) and its retelling has caused him to reflect on the nature of humanity. Lorenz has used "everyone", a word that might lead to the inclusion of Blau. Furthermore, he also has a chance to mention the greed of some folk in contrast to what he implicitly considers important in life – the loyalty of the ox can be associated to the loyalty of a person who has worked for others for ages. Thus, it is particularly important to keep the distance between "those people" (greedy, cruel, unfeeling) and "me" (the narrator who is shocked with how some humans act).

Small misunderstandings occur at times that are not, evidently, culturally oriented. In the following part:

A estância era como aqui e o arroio como a umas dez quadras..."¹⁸

Blau Nunes is showing his companion the distance between the ranch and the stream where later he says the family bathed. There is no reference to the pair actually passing by a ranch or staying at one during the story telling. Therefore, Lorenz's translation,

The ranch was just like this one right here..."¹⁹

mistakes this and gives us the impression that the story is being told at a ranch. More often than not, spatial references in a text can alter the

¹⁷ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 123.

¹⁸ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 121.

¹⁹ LORENZ. *The Old Ox*, p. 193.

effect of the story or bring up a character's speech pattern. Though this alteration is not an important detail for the development of the story, it overlooks Blau's marked oral narrative (signaling to his companion) and misunderstands the language.

Finally, there are situations, narratively speaking, that require the translator's attention. The order in which events are presented lead to tones and rhythms that are crucial to the story. When Cabiúna is about to be sacrificed, the actions leading to the moment are emphasized a bit more, indicating the agility with which the family members called the farmhand to do the job:

E já gritaram a um peão, que trouxesse o laço; e veio. À mão no mais o sujeito passou uma volta de meia-cara; o boi cabresteou, como um cachorro...²⁰

Lorenz translated this a bit differently from what is in the source text, emphasizing that the ox "followed behind him, like a dog on a leash" when in fact, the excerpt should read:

Right away they called for a farmhand to bring some rope, which he did. He then promptly readied a half loop. The ox lowered his head like a dog...

The idea in the source text is that the farmhand was called, came promptly and lassoed the ox, who simply lowered his head submissively to have the rope around his neck. Thus, the submission and trust of the ox is emphasized, since he does not pull back or hesitate in being lassoed. There is also a bit more of a detailed description that follows, a "delay" in the narrative that tells the reader/listener this is important. Though in regards to the time of the story the action described would not take more than a few seconds, in the time of the narrative the scene is decelerated a bit and comes accompanied by a further delay in the description of the oxcart:

Pertinho estava o carretão, antigo, já meio desconjuntado, com o cabeçalho no ar, descansado sobre o muchacho.²¹ (Nearby was the old wagon, somewhat out of joint, its beam in the air, resting on a stump.)

²⁰ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 123.

²¹ LOPES NETO. *Contos gauchescos e lendas do Sul*, p. 123.

Narratological aspects are important in any text, requiring a translator's perception as to how these are being displayed. It is certainly a detailed and subtle study requiring information about the narrator and the issues such as order and frequency. In this story, Blau is a first person narrator who has witnessed and, at times, experienced events. In terms of the focalization in *The Old Ox*, Blau is an external focalizer since he is not a direct actant of the events told. The reader only has access to the events narrated through Blau's comments and after his speculations. It is through focalization that a reading is manipulated – in the specific case of our narrator in *The Old Ox*, the empathy in relation to the ox surfaces in the reading due to Blau's empathy. Thus, for a translator – as a reader foremost – it is important to realize that one way focalization is expressed is in the narrative choices made. In the case of *The Old Ox* (as in the other stories of *Contos Gauchescos*), Blau's non-standard, colloquial, country dialect is presented in a distinct order, rhythm and form. He chooses how to touch his listener (and the reader) by exposing, emphasizing and exploring certain events in a specific way.

If a literary work offers readers insight to a world of experiences, then the careful reading and full understanding of the text is essential in many aspects. Translation often requires us to be in unison with the work we are toiling over in an attempt to open the windows to the wealth of existence many readers do not have knowledge of. In reality, translations are often constrained by publishing requirements – such as time, resources, reading public, among others – and this cannot be ignored. Nevertheless, a deeper understanding of the factors involved in the translation process may also enable translators to balance these factors with the significance of the literary work under scrutiny. It is in this concert that both the study of translation and the practical realities of the task may find a way to come together.

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Tabela Aixelá²²

CONSERVAÇÃO	Repetição	O tradutor mantém o máximo possível da referência original
	Adaptação ortográfica	Inclui a transcrição e transliteração (muito usado quando a referência original está em um alfabeto diferente daquele dos leitores alvos).
	Tradução linguística (não cultural)	Ex: dollars – dólares Inches – polegada O tradutor escolhe uma referência denotativamente próxima, mas oferece uma versão na língua alvo que é reconhecida como pertencendo ao sistema cultural do texto fonte.
	Glosa extratextual	O tradutor acha necessário explicar um termo através de notas de rodapé, glossários, comentários, etc.
	Glosa intertextual	O tradutor acha que sua explicação pode fazer parte do texto, assim tornando explícito o que é apenas parcialmente revelado no texto.
SUBSTITUIÇÃO	Sinonímia	O tradutor utiliza um sinônimo ou referência paralela para não repetir o CSI.
	Universalização limitada	O tradutor considera o CSI obscuro demais para os leitores e utiliza outra CSI da língua fonte mais próxima do leitor.
	Universalização absoluta	O tradutor prefere deletar qualquer conotação estrangeira e utiliza uma referência neutra.
	Naturalização	O tradutor traz o CSI para o corpus intertextual da cultura da língua alvo. Ex.: dollars – <i>paus</i> .
	Exclusão	O tradutor considera o CSI inaceitável por motivos ideológicos ou estilísticos; ou considera-o irrelevante comparado ao esforço de leitura que será feito; ou que é obscuro demais (e optam por não usar a glosa).
	Criação autônoma	O tradutor decide que seria interessante para os leitores se ele incluísse alguma referência cultural não existente no texto fonte.

²² AIXELÁ. Culture-specific Items in Translation, p. 61-64 (Tradução livre).