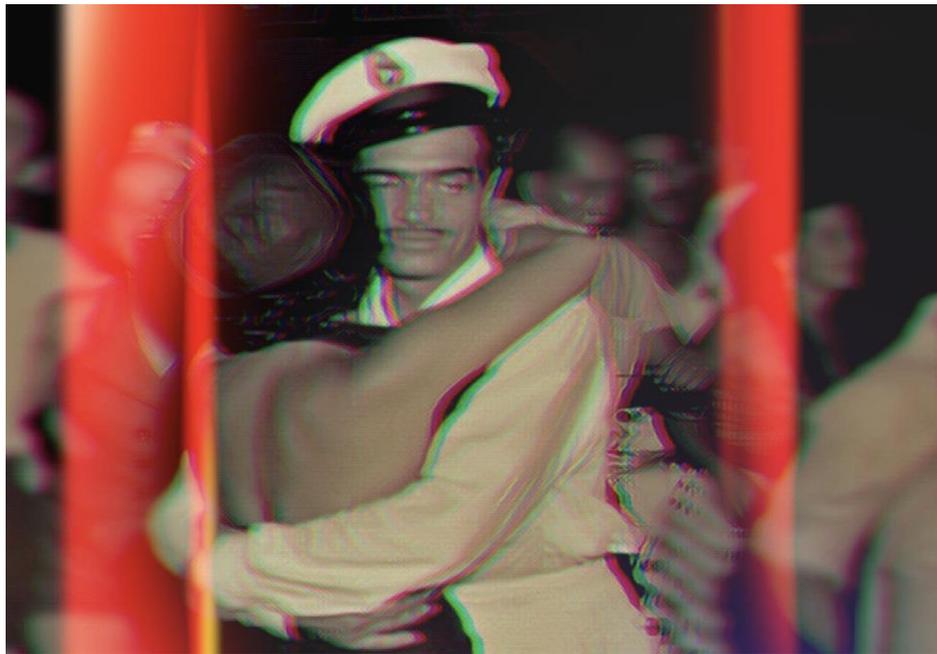


# Brazilian Summer Crônicas: Translations and Commentary

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Rio Carnival 1950s © Getty Images. Edited by Trey Barber

## Translator's Note:

Luis Fernando Veríssimo, born in September 1936, is a southern Brazilian author considered to be one of the leading contributors in contemporary Brazilian literature. The renowned humor for which he is most known has been especially popularized in his work as a *'cronista'*, a writer of the Brazilian literary genre of *'crônicas'*, essentially short stories typically written in an informal or colloquial style intended to serve as small social commentaries or critiques of everyday life and situations. Crônicas are most typically found in newspaper columns with the intention of creating a brief, intimate dialogue between the author and reader. Oftentimes crônicas are compiled into book form, serving as mini anthologies of Brazilian life and sociopolitical attitudes of their respective time periods. This is the case for Veríssimo, who in October of 1999 published his book entitled *Histórias brasileiras de verão*, a compilation of several crônicas centered around Brazilian life during the summer season. The book, published by Objetiva, is a collection of ninety crônicas forming a sort of chronological panorama of the cycles of life. From the innocence of childhood romances to the stark

realities of marriage and family life, the author takes us on a literary coming-of-age journey, conveying his thoughts and opinions on the perplexities of the ways of life from a masculine Brazilian perspective. The lightheartedness and frivolity typically associated with summertime activities in Brazil such as Christmas celebrations, Carnival parties, and family vacations are juxtaposed with the author's sarcastic and comedic narrations which provide insight into the candid truth of Brazilian family dynamics, ordinarily confined to the private domain, brought to the forefront by the author in his cheeky and amusing depictions of the mundane.

The four selected crônicas in this translation project were chosen primarily based on their characteristics which make them distinctively Brazilian. My objective for this project is to introduce different elements of Brazilian culture to English speaking readers. While some Americans may be familiar with the culture of Brazil on a more superficial level, it is my intention to provide readers with a more in-depth understanding of the culture through my translations. As such, each translation is concluded with subsequent commentary further detailing the cultural components present in the texts. For this project I choose Veríssimo particularly for his renowned sense of humor, allowing readers to familiarize themselves more with the culture from a less scholarly perspective thus allowing for a more engaging and convivial interaction with the texts. As I believe comedy to be one of Brazil's greatest cultural exports, it was important that the chosen texts and my translations showcased this side of Brazil's culture. As a main figure of the contemporary Brazilian literary canon, I believe Veríssimo's work well represents the country and its respective culture. It is my hope that upon reading the translations readers will better understand Brazilian society, thus forming stronger connections between themselves and the Brazilian people.

-Trey

## “Calendar Dates” – “Datas” (pg. 255)

The calendar is a bit like a traffic light in that also makes us stop, go, and behave like the others. And we obey it, not always because we want to, but so that life goes on. The calendar also serves to organize our feelings. What would we do with our own Christmas spirit if there were no Christmas date? We’d have no way to express it, or we’d waste it on any random date, without any structure.

There are those who rebel against the calendar and live according to their own unique dates. They celebrate Carnaval all year round, New Year every weekend, or lifelong Lents. But I’m talking about reasonably normal people, like you and me. We accept the conventions of the calendar like we accept the other rules of human conviviality – including traffic rules – to not disrupt social flow. And we’d still need these rules even if we lived among no other people.

Robinson Crusoe’s first rational act implemented on his deserted island was to establish a calendar. Only then, firmly situated in his dates did he move on to putting his solitude in order. We can be conscious that Christmas is the biggest commercial date of the year without letting this lessen the importance of the date on our sentimental flowchart. Robinson determined that a certain day would be Christmas, even though it wasn’t the correct one. He didn’t need the exact date. He just needed the sentiment. At least once a year.

In our house, which isn’t a religious home, certain dates are observed religiously. On Christmas, we gather with friends to exchange gifts, eat turkey, and celebrate. Not the remote mysteries of the nativity or the best holiday bargain blowouts, but the miracle of being together. We also have our own particular rituals. Every Christmas Eve we pick a song to be played at max volume in commemoration of midnight ending. The song this year was a repeat from last year, Saudade de Guanabara by Aldir Blanc and Moacyr Luz, perhaps as an unconscious homage to Vasco. (In our house, we know we’re

O calendário é um pouco como sinal de trânsito, que também nos manda parar, andar e fazer como os outros. E que obedecemos, nem sempre de boa vontade, para que a vida continue. O calendário também serve para organizar os sentimentos. O que faríamos com o nosso espírito natalino se não houvesse o Natal? Não teríamos como exercê-lo, ou o esbanjaríamos em qualquer data, sem qualquer sistema.

Há os que se rebelam contra o calendário e vivem pelas suas datas particulares. Fazem Carnaval o ano inteiro, réveillons todo fim de semana – ou Quaresmas permanentes. Mas estou falando de gente razoavelmente normal, como você e eu. Aceitamos as convenções do calendário como aceitamos as outras regras do convívio humano – inclusive as de trânsito – para não atrapalhar o fluxo social. E mesmo sozinhos precisaríamos delas.

O primeiro ato racional de Robinson Crusoe na sua ilha deserta foi estabelecer um calendário. Só então, situado nas suas datas, partiu para pôr ordem na sua solidão. Podemos saber que o Natal é a data máxima de comércio sem que isso diminua sua importância no nosso fluxograma afetivo. Robinson determinou que um dia seria o de Natal, mesmo que não fosse o certo. Ele não precisava de data exata. Precisava do sentimento. Pelo menos uma vez por ano.

Na nossa casa, que não é uma casa religiosa, certas datas são observadas religiosamente. No Natal, nos reunimos com amigos para trocar presentes, comer peru e comemorar, não os remotos mistérios da Natividade ou do preço à vista em três vezes, mas o milagre de estarmos juntos. Também temos nossos rituais particulares. Toda véspera de Natal escolhemos uma música a ser tocada, em alto volume, para saudar a meia-noite. A música deste ano repetiu a do ano passado, Saudade da Guanabara, do Aldir Blanc e do Moacyr Luz, talvez numa homenagem inconsciente do Vasco. (Na nossa casa, sabemos que estamos ficando velhos quando passamos do grupo que diz “Bota mais alto” para o

getting old when we go from the group that used to say, “Turn it up!” to the group that now says, “Could you lower the volume a bit?”)	grupo que diz “Não dá para abaixar um pouquinho?”.)
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Calendar Dates is a witty retrospection on the idea of sentiment, particularly regarding the rigidness in the structure of adult life. Society, especially those of a more capitalistic nature, often demands that people adhere to a lifestyle that is structured and goal oriented. The acquisition of money and material objects, for example, is often considered the principal reflection of a productive and successful member of society. For me, Veríssimo’s slight aversion to this notion is what makes this text uniquely Brazilian. The strong emphasis on togetherness and family during Christmastime shows how the following of societal norms is not as strictly adhered to in Brazil in comparison to more rigid societies. We can see how, for some Brazilians, the enjoyment of life, particularly regarding relationships, supersedes the expectation to adhere to societal norms. Compared to a society like the US where rigidness and hard work tend to be valued more than relationships and leisure time, in Brazil many people tend to hold having fun and spending quality time with friends and family in a much higher regard. While this certainly cannot be applied to all Brazilians, it is an attitude prevalent among many, which explains why many foreigners tend to view Brazil as a country with a very relaxed atmosphere, in which people can have more fun and enjoy their lives without always having to be so preoccupied with work and money.

**“The Other Man” – “O Outro” (pg. 153).**

He disappeared last Saturday and just showed up yesterday, with dark circles under his eyes, but smiling. The family was astonished. Where had he been?

“ – In Bahia.”

“What?!”

He had partied the whole time without stopping and ended carnaval in a police station in Salvador. (Instead of catching a flight back he stole a trio electrico to get himself back home, threatening the driver with a broken glass cup. Fortunately, the cup was only made of paper, and he was released at dawn. And now there he was, still in his sandals, shorts, and Chiclette t-shirt.

His wife could barely get her words out.

“ – But you, you...”

Finally, she was able to say: “But here at home you’re a saint!”

Well, maybe not a saint. But a serious man, sober and restrained.

Why had he become someone else in Bahia?

And then he said the following:

“ – This is the *other* man. I’m still in Bahia.”

Then he went off to bed and is still sleeping now. He left his wife, kids, the cook, and the dog all flabbergasted. They realized they were living with a complete stranger. An exemplary man save for this one detail: it isn’t really him.

The question is a philosophical one. Are we who we truly are, or just who we *say* we are? Or, in metaphysical terms, is he the man that he is during the rest of the year, or is he the man at Carnaval in Bahia?

In the end, the family opted for pragmatism. After

Ele desapareceu no sábado passado e só reapareceu ontem, com olheiras, mas sorrindo. A família atônita. Onde ele tinha andado?

“- Na Bahia.”

“- O que?!”

Tinha pulado sem parar o tempo todo e acabado o Carnaval numa delegacia de Salvador. (Em vez de pegar um avião, tentara sequestrar um trio elétrico para trazê-lo de volta, ameaçando o motorista com um copo quebrado. Felizmente o copo era de papel e ele fora solto de madrugada.) E agora estava ali, ainda de sandálias, bermudas e camiseta do Chiclette.

A mulher mal podia falar.

“- Mas você, você...”

Finalmente conseguiu dizer: “Mas você, em casa, é um santo!”

Bom, talvez não santo. Mas um homem sério, sóbrio, comedido.

Por que virara outro na Bahia?

E então disse a frase:

“- O outro é este. Eu ainda estou na Bahia.”

E foi dormir, e está dormindo até agora. E deixou a mulher, os filhos, a cozinheira e o cachorro estarecidos. Descobriram que estão vivendo com um desconhecido. Um homem exemplar, salvo por este detalhe: não é ele.

A questão é filosófica. Somos o que somos ou o que dizemos que somos? Ou, em termos ontológicos, o Homem é o que é o ano todo ou é o que é no Carnaval da Bahia?

Enfim, a família optará pelo pragmatismo. Afinal, o homem com quem vive é quem assina os cheques, seja ele quem for.

all, the man you live with is the one who signs the checks, whoever he may be.	
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Without a doubt Carnaval is Brazil's most famed celebration and a national cultural symbol. Though Rio's Carnaval is arguably the most known, particularly among foreigners and tourists, every region of the country celebrates the holiday with their own distinct traditions, and certain regional elements, like the *trio elétricos* found in Bahia (live music floats equipped with a stage on top where singers perform), means that no two Carnaval parties are exactly alike. Among many native Brazilians, however, the Carnaval in the northeastern state of Bahia is the epitome of the unrestrained indulgence notoriously associated with the festival. The state of the man's existential purgatory reflects the degree of madness that one experiences at a Bahian Carnaval party.

## “Carnaval Guide” – “Guia de carnaval” (pg. 246)

The tourist who comes to participate in our Carnaval may have some difficulty with what they’re seeing and hearing in the streets, at parties, on TV broadcasts, etc. and will lose a lot of the significance behind our most popular celebration. For this I’ve prepared a small guide for their reference and a glossary with the main words and phrases they’ll hear during their stay.

To start off, what is Carnaval? Well, Carnaval (\*Gringo pronunciation: *car-nah-val*) had already existed in Europe when Brazil was discovered, except that the Europeans were clothed. It arrived on the Portuguese caravels together with our founder, Pedro Álvares Cabral (\*Gringo pronunciation: *Pay-dro al-va-rays ca-brawl*), and here indigenous elements were introduced like the drum, baianas, bicheiros, cambistas, and of course, the main contribution to the New World, the miçanga (\*Gringo pronunciation: *miss-awn-guh*). In the Christian calendar, as you know, Carnaval is a celebration of “Saying goodbye to our vices” which proceeds the holiday of Lent. In Brazil it’s the same thing, just that we say goodbye to our vices, but they don’t go away.

How long does Carnaval last? Carnaval is a trilogy consisting of 5 days: Friday, Saturday, Sunday, Monday, and Tuesday. It happens once a year, except in Bahia, where there is still an ongoing Carnaval from 1948 that hasn’t ended.

There are a few expressions that you, tourist, will hear among the revelry.

“Yum!” – Word of indigenous origin. Heard for the first time when the Tupinambá natives saw their first European, which they then ate. Since then, it’s become an almost manifestation of pleasure to eat someone or something during Carnaval, even hypothetically.

“No way!” – The opposite of “yum”. Used when one hears a “yum” and is expressed to deter being eaten.

O turista chega para assistir ao nosso Carnaval pode ter alguma dificuldade em entender o que está vendo e ouvindo nas ruas, nos bailes, nas transmissões de TV etc. e perderá muito do significado da nossa maior festa popular. Por isto preparei um pequeno guia para sua orientação e um glossário com as principais palavras e frases que ele ouvirá durante sua estada.

Para começar, o que é Carnaval?

Bem, o Carnaval (pronuncia-se *car-nah-val*) já existia na Europa quando o Brasil foi descoberto, só que com roupa. Ele veio nas caravelas portuguesas junto com o nosso descobridor, Pedro Álvares Cabral (*pay-dro al-va-rays ca-brawl*), e aqui incorporou elementos nativos como bateria, baianas, bicheiros, cambistas e, claro, a principal contribuição do Novo Mundo ao rito milenar, a miçanga (*miss-ang-ah*). No calendário cristão, como se sabe, o Carnaval é a festa do “adeus à carne” que precede a Quaresma. No Brasil é a mesma coisa, só que a gente dá adeus à carne, mas ela não vai embora.

Quanto dura o Carnaval? O Carnaval é uma tríade de cinco dias: sexta, sábado, domingo, segunda e terça. Tem uma vez por ano, menos na Bahia, onde o atual Carnaval é o do 1948, que ainda não terminou.

Eis algumas expressões que você, turista, ouvirá durante os folguedos (*fowl-gay-dos*).

“Oba” (*oh-bah*) – Palavra de origem nativa. Ouvida pela primeira vez quando os tupinambás viram seu primeiro europeu, que em seguida comeram. Desde então, ficou como manifestação prazerosa da expectativa de comer alguém ou alguma coisa, mesmo hipoteticamente (*he-po-tay-etc.*).

“Epa” (*eh-pah*) – O oposto de “oba”. Usada por quem ouve uma “oba” e se apressa a esclarecer que não pode ser com ele.

“Evoé!” – “Oba!” em Juiz de Fora.

“Ai!” – Expressão de dor. Como “ouch” em inglês, “ai-o” em italiano, “merde” em francês e “*grossenwienerschzipel*” em alemão.

<p>“Yummy!” – “Yum!” (Used in the city of Juiz de Fora).</p> <p>“Ai!” – Expression of pain. Like “ouch” in English, “ai-o” in Italian, “merde” in French and “grossenwienerschzipel” in German.</p> <p>“Woah!” – Dubious expression. Can be related to pain like someone whose back is being scratched suggestively with a stick. Regardless, maintain your distance.</p> <p>“This is a stick up!” – This means you’re being mugged by either a hooligan or a politician. The politician can be distinguished from the hooligan as the former always will ask for your vote beforehand.</p> <p>“Light” – An electrical blackout.</p> <p>“Police!” – Rhetorical term, with little actual use.</p> <p>And here is a small dictionary with some practical phrases that will be useful for the Carnival tourist in case they get separated from their tour guide.</p> <p>“Where is the <i>American</i> (or <i>Italian</i>, or <i>French</i>, etc.) consulate?”</p> <p>I need to pee...It must be from all of the excitement.</p> <p>Where’s there a bathroom around here?</p> <p>“How much do I have to pay to use your bathroom?”</p> <p>“HOW MUCH?!”</p> <p>“No, I don’t want to hold your maraca!” – Hey, take it easy, man.</p> <p>“Help!” – ... *Loud music blaring in background*</p>	<p>“Ui!” – Expressão dúbia (<i>doo-bia</i>). Tanto pode ser de dor como de alguém cuja espinha dorsal está sendo riscada sugestivamente com um picolé. De qualquer maneira, mantenha-se à distância.</p> <p>“É um assalto!” – Significa que você está sendo assaltado, por um meliante (<i>may-lee-anti</i>) ou por algum político. Dá para distinguir o político porque, antes, ele pede seu voto.</p> <p>“Light” – Escuro.</p> <p>“Polícia!” – Termo de retórica, com pouca utilidade real.</p> <p>E aqui está um pequeno dicionário com frases práticas que poderão ser úteis ao turista no Carnaval, caso ele se perca do guia.</p> <p>“Where is the <i>American</i> (ou <i>Italian</i>, ou <i>French</i>, etc.) consulate? – Estou apertado. Deve ter sido o angu. Onde tem uma toaleta por aqui?</p> <p>“How much?” – Quanto?</p> <p>“WHAT?!” – Tá doido!</p> <p>“No I don’t want to hold your ganzá” – Manera, pô.</p> <p>“Help!” – Ziriguidum (<i>zee-ree-gui-doom</i>)!</p>
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Veríssimo’s Brazilian humor particularly shines in this short story, which gives foreign readers a realistic view into the Brazilian way of joking and poking fun at others. Though disguised as tourist guide his sarcastic humor throughout the piece shows that while renowned for their hospitable personality and friendly disposition, Brazilians also have an immense sense of humor and almost never miss an opportunity for a laugh, even if it’s often at the expense of others. The tongue-in-cheek ‘gringo’-like phonetic transcriptions of the Portuguese words are a perfect reflection of the teasing nature present in Brazilian humor. The contradicting definitions in his dictionary perfectly characterizes the typical Brazilian attitude of making light out of bad situations and using, often self-deprecating, humor to get them through some of the harsher realities of life in their country.

## “The Theory” – “Teses” (pg. 89)

“Men are naturally polygamous”, was the theory that Oscar proposed at the barbecue after the Brazil Chile game that everyone had gone to watch over at Remi’s house as he had the biggest TV. The guys all chipped in and brought the meat and beer and the women brought salads and desserts while Remi did the barbecuing. Incidentally, he pitched the idea of marinating the meat rather than simply salting it like usual having grown tired of always doing the same old thing, maintaining that the use of coarse salt had already occupied its timeslot in history. But that’s beside the point.

After the victory celebrations, with lots of meat and beer, the conversation deviated from Ronaldinho to Suzanna Werner, from there it moved to sex and soccer and then to sex in general.

It was then that Oscar stated his claim.

“Men are naturally polygamous.”

“Oh really?” – said Maria Helena, Oscar’s wife.

Everyone cracked up, someone said “*Iiih...*”, while another replied with, “Cut it out, Oscar!” and Oscar then rushed to clarify that he wasn’t in defense of legal polygamy, much less of a supposable private harem.

The fact was just that monogamy was unnatural.

Women were naturally monogamous, but not men.

“Ha!” – said Lucilene, Remi’s wife.

“What do you mean ‘Ha!’?” – asked Oscar.

“You’re saying that a person’s sex is what determines what’s natural and what isn’t?”

The laughter had come to a stop with Lucilene’s “ha”.

Everyone was silent. After all, it was a matter of science. Oscar thought for a few seconds, swirling the beer around in his glass, as though it would help in his argument. Finally, he said:

“Yeah, I am.”

“So, nature is sex?”

“No. But it is man’s sexual nature that determines his behavior. Or should determine his behavior. Our monogamous Judeo-Christian culture is unnatural.”

Lucilene had too much to drink. She was excited about Brazil’s four goals and was being a bit over-the-top.

“O homem é naturalmente polígamo”, foi a tese que o Oscar propôs no churrasco depois do Brasil e Chile, que todos foram ver na casa do Remi porque sua TV era maior. Os homens se cotizaram e levaram a carne e a cerveja, as mulheres levaram saladas e doces, o Remi assou. Aliás, o Remi lançou um movimento de volta à salmoura na feitura do churrasco, sustentando que o sal já cumpriu seu ciclo histórico. Mas isto não tem nada a ver com nada.

Depois das comemorações pela vitória, de muita carne e de muita cerveja, a conversa derivou do Ronaldinho para a Suzana Werner, daí para sexo e futebol e depois para o sexo em geral.

Foi então que o Oscar disse a sua frase.

- O homem é naturalmente polígamo.

- Ah, é? – disse Maria Helena, mulher do Oscar.

Todos riam muito, alguém disse “*Iiih...*”, outro disse

“Sai dessa, Oscar!” e o Oscar se apressou a explicar que não estava defendendo a polígama legal e muito menos um presumível hárem particular. O fato era que a monogamia era antinatural. A mulher era naturalmente monógama. O homem não.

- Rá! – disse a Lucilene, mulher do Remi.

- Como, “rá!”? – perguntou Oscar.

- Você está dizendo que o sexo é que determina o que é natural e o que não é?

As risadas tinham parado com o “rá” da Lucilene.

Todos estavam em silêncio. Afinal, era uma questão científica. O Oscar pensou por alguns segundos, girando a cerveja no copo como se ajudasse o raciocínio. Finalmente disse:

- Estou.

- Natureza é sexo?

- Não. Mas é a natureza sexual do homem que determina o seu comportamento. Ou deveria determinar. Nossa cultura judaico-cristã, monógama é antinatural.

A Lucilene tinha bebido demais. Se entusiasmara com os quatro gols do Brasil, exagerara um pouco.

Usually, she barely even spoke. Now she was on her feet, toe to toe with Oscar.

“Men reach their sexual peak at 17 years old, right?”

“Right” – Oscar agreed.

“Women reach their sexual peak at 35 years old, right?”

Oscar lowered his head slightly, wanting to say yes, no, maybe, but Lucilene insisted.

“It’s proven. It’s a scientific fact. Males at 17 and females at 35. According to your theory, the only natural couple, the only couple aligned with nature, would be a 17-year-old man with a 35-year-old woman.”

Although Lucilene didn’t say “Like me”, that was what everybody was thinking. Lucilene was 35 and Remi was closer to 70 than she was to 17.

“All the couples here are unnatural then! All our marriages are invalid!”

At that point Juliana decided to intervene.

“Anyone want more cake?”

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Later that night when they got home Maria Helena continued to pester Oscar.

“Judeo-Christian culture...Did you have to start that conversation, did you?”

“It was Suzanna Werner!”

They both agreed that Remi needed to pay less attention to his barbecuing and more attention to his marriage though. He collected metal barbecue skewers and separated them all in order according to their size. Surely that couldn’t be natural.

Normalmente quase não falava. Agora estava de pé, nariz a nariz com o Oscar.

- O homem atinge seu apogeu sexual aos 17 anos, certo?

- Certo – concedeu Oscar.

- A mulher atinge seu apogeu sexual aos 35 anos, certo?

Oscar abanou a cabeça, querendo dizer sim, não, talvez, mas a Lucilene insistiu.

- Está provado. É científico. O macho aos 17, a fêmea aos 35. Segundo a sua tese, o único casal natural, o único casal de acordo com a Natureza, seria formado por um homem de 17 anos e uma mulher de 35.

Lucilene não disse “Como eu”, mas foi o que todo mundo pensou. Lucilene tinha 35, Remi estava mais perto dos 70 do que dos 17.

- Todos os casais aqui são antinaturais! Todos os nossos casamentos estão errados!

A Juliana decidiu intervir.

- Alguém quer mais rocambole?

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Mais tarde, em casa, Maria Helena cobrou do Oscar.

- Cultura judaico-cristã...Tinha que começar aquela conversa, tinha?

- Foi a Suzana Werner!

E todos concordaram que o Remi precisava dar menos atenção aos seus churrascos e mais ao seu casamento. Ele colecionava espetos e os guardava em ordem, pelo tamanho. Aquilo não podia ser natural.

“The Theory” is a comedic take on the sexist side of Brazilian society, a characteristic passed down from the patriarchal societal foundations of Portuguese colonialism. The ‘machismo’ within Oscar’s argument represents the more traditional way of thinking, vindicating man’s supposed animalistic desire for sex. The idea of women being biologically predetermined to behave monogamously, of course, serves to maintain the idea that women by nature should not behave sexually in the same way that men are permitted to. While attitudes like this have been infamously linked to Latin American societies over the decades, Brazil currently shows an emerging contrast in beliefs in such values and is now home to one of the largest modern-day feminist movements in Latin America, which we can see represented in the boldness of Lucilene’s character, for example.

### Translator Commentary

Though some may assume the translation process to be a straightforward one in which the transfer of information can be achieved primarily through lexical knowledge, the process of translation is very intricate as the complexities of human language requires knowledge encompassing a wide range of linguistic capabilities. As such, a reliable translation demands much more than to simply take a word and translate it directly into the target language when trying to properly maintain the original meaning in both texts. This is especially true when dealing with more informal texts that may contain colloquialisms, slang, or nontraditional grammar structures. In my translations of Veríssimo's crônicas, I was faced with this dilemma throughout the process as many of the cultural, historical, and regional vocabulary were either difficult to translate or, in some instances, untranslatable altogether. In this commentary I will provide some examples of the certain struggles that I encountered while translating the texts to highlight a few of the various aspects that contribute to the difficulty and complexity in the task of translating.

As the fifth largest country in the world with a population of over 212 million inhabitants Brazil's dialect of Portuguese is exceptionally diverse encompassing a wide range of different pronunciations and vocabularies distinct to each regional area of the country. This is especially evident in Brazilian slang which is so innumerable that even many Brazilians are oftentimes not familiar with slang used outside of their own respective region. As such, translations of Brazilian Portuguese slang can sometimes be quite difficult being that it often requires more effort to procure an understandable and translatable equivalent in the target language. One phrase that was especially difficult to translate was "*o preço à vista em três vezes*" in the last paragraph of "Calendar Dates". As I had never encountered this particular expression before it made it exceptionally difficult to interpret as the literal translation into English ("the spot price three times?") was of no benefit whatsoever, rendering it impossible for me to decipher what the author was trying to imply. Searches on various online Portuguese dictionaries did not render any explanations either. It was only upon discussion with my professor, a native speaker, that I was somewhat able to decode the original message. Essentially, the expression refers to an amazing bargain discount from a retailer. Once the general idea had been established, I was then tasked with finding an equivalent word or phrase used in English that could be used to convey a similar meaning. Although an eventual remedy was found with the phrase "bargain blowouts", the use of colloquial and informal expressions, particularly from a previous generation, made the process much more drawn out and complicated than when translating say a legal or historical document, for example. As such, translators must not only have a good command of lexical knowledge, but cultural knowledge as well because speakers may often use grammatical structures or vocabulary not found in traditional grammar sources. A translator's knowledge must therefore be expansive and varied as cultural influences are constantly changing the dynamic of a language.

The geographic location of Brazil also accounts for many words, often borrowed from Indigenous or African languages, that are uniquely specific to that part of the world. Racial miscegenation of different peoples has also produced several cultural admixtures not found in any other country around the world.

Considered one of the richest and most distinctive genres of music in contemporary times, Brazilian music frequently incorporates the use of musical instruments native to the country. My translation of “Carnaval Guide” was especially impacted by this and presented many difficulties in finding appropriate English equivalents for the instruments and cultural elements pertaining to the Brazilian festival that simply do not exist in the United States.

One such example of this can be seen in the line “...and here indigenous elements were introduced like the drum, baianas, bicheiros, cambistas, and of course, the main contribution to the New World, the miçanga” (Veríssimo 246). Baiana, the female demonym for someone native to the northeastern state of Bahia, obviously has no literal or parallel translation into English and as there was no way to ‘Americanize’ this term, I decided to leave it in its original form. My reasoning behind this decision was based mainly on the perspective of the reader. By leaving the term untranslated my objective was to persuade readers to seek out knowledge of these cultural terms on their own. While not necessarily ideal for a translation, I thought it best to let readers explore these topics themselves rather than confuse readers with poorly executed replacement words. Bicheiro also presented this problem due to its unique ‘Brazilianess’. It is a noun which refers to the dealers in the ‘Game of Beasts’, (*o jogo do bicho*), an illegal Brazilian gambling game based on betting numbers associated with different zoo animals. Again, I was faced with the dilemma of either trying to find an equivalent word that best aligned with this exclusively Brazilian game, or to leave it as is so that the story maintained its original Brazilian characteristic. Ultimately it too was left as is to maintain the original cultural context. The word *miçanga*, on the other hand, was an exception as it does have an equivalent literal translation. While I could have simply gone ahead with the literal translation of “beads”, I was not convinced it would be sufficient to properly convey the historical and cultural significance of these beads. They are a traditional carnival accessory in where women wear will often wear various strands of beads around their neck as part of their outfit. As such, I did believe that foreign readers would be able to make the link between the use of these beads and their significance to the festival. Again, for the sake of overall cohesiveness and as to not cause confusion, I decided to keep the word in its original form in my translation. As the principal focus of my objective was to enlighten foreign readers on Brazilian culture, it was difficult for me to find an ideal balance between maintaining the original context whilst also trying to reformulate the ideas in a way that would be comprehensible to non-Brazilians.

As the primary objective of a translation is to transmit, not necessarily the words themselves, but the overall meaning of the text from one language into another, finding an equivalent word that most accurately conveys the original meaning is of utmost importance. This means that in some instances the literal translation of a word does not suffice when trying to preserve the authors sentiment in the translation. I found that this was the case for several words used throughout the text that, while directly translatable into English, did not entirely align with the inferences in the source texts. For example, in “Calendar Dates” the author uses the Portuguese verb *exercer* which, when translated literally, would be “exercise” in English. However, exercise did not align with the original context as the English word exercise usually connotes a type of physical workout and in the original the word exercise is used to refer to the action of doing something. As such, I had to figure out a way to describe this sentiment using the most adequate word. Ultimately, I decided to use the word “express” in my translation as it best

describes what the author is trying to convey. The Christmas spirit is therefore expressed rather than exercised which aligns closer to how we would describe this process in English. Although exercise could theoretically be used in the context of performing an action in English, it did not correspond to what the author is trying to imply. Though a relatively minor issue, these details prove to demonstrate the complexities involved in the translation process. In “The Other Man” the verb *pular* also caused this issue. Literally it means to jump, which I initially believed to be an accurate translation of the phrase. However, once more consideration was put into the overall context, it became clear that Veríssimo was not referring to the physical act of jumping in the original text. In this case, the verb is utilized as a slang for celebrating and partying. Therefore, the proper translation would be not that he jumped all night long, but that he had partied all night long. This highlights why it is important that a translator pay significant attention to the overarching theme of the text. Even in instances where a literal translation can be found, this does not guarantee a proper conveying of the message. As such, it is evident that translation is a process that goes beyond copying word for word what is in the original text. Every word and every sentence must be carefully scrutinized as even one mistranslation could render an entire translation invalid.

The translation process is an intricate one which consists of various factors aside from the main objective of conveying the main idea from one language into another. Depending on the specific author or work, the tone of the literature must also be taken into consideration when trying to formulate a translation that best mirrors the characteristics of the source text. As the original texts were written in the form of *crônicas*, it was therefore important for me to also convey the humoristic qualities of the genre. The humor and informality unique to the *crônica* therefore had to be carefully reconstructed to uphold the literary style of the author whilst simultaneously relaying the humor in a manner comprehensible for readers unaccustomed to the language, author, and or literary genre. Of all the selected texts, “Guia de Carnaval” was undoubtedly the most difficult to translate in terms of maintaining the comedic quality in my translation. Disguised as a guide for foreign travelers in Brazil, the tongue-in-cheek glossary of Brazilian expressions in his dictionary clearly signify that the intended reader of the original text was meant to be a native speaker who, by having previous knowledge of the expressions, would therefore be able to interpret the comedic irony embedded within his word play. As the Portuguese expressions used in the original text could only be understood by speakers of the language, I was tasked with reforming the text so that English readers would still be able to perceive the irony in Veríssimo’s work. As evident in my translation, the original Portuguese expressions were substituted with English words and expressions so that readers would still be able to recognize the authors intention. However, this was not a decision that was made lightly. While my modifications did serve to preserve the comedic element of the text, the decision to replace the Portuguese expressions meant that the uniquely Brazilian characteristics of the original would be lost in translation. This was especially conflicting for me as a translator because it went against my original intention of trying to introduce readers to certain aspects of Brazilian culture, such as the language, which would have otherwise been upheld had I not changed them entirely. From this we can see how the task of translation can be a very daunting one as oftentimes a translator must make significant changes in their rendition to provide readers with the most precise translation possible, even if

that means an entire section of the original text must be rewritten to maintain the overarching theme.

In conclusion, this project has shown me that translation, in a way, is an art form. In a way, translators can be considered writers in their own right as a sense of literary creativity is paramount to be able to rewrite a previous body of work. It is a process that encompasses a vast range of knowledge and skill sets in order to be executed properly. Translators must therefore be able to draw from many areas of linguistics to create a cohesive and comprehensible text. Having only lexical knowledge is not sufficient to be able to both interpret the original meaning and then recreate it in another language. Because language is often impacted by outside influences like history and culture, translators must also be familiar with the sociocultural variation in language to understand the text in its entirety. Even then, this knowledge does not guarantee a smooth translation process. Reformulating a text can often demand a lot of changes to be made in the translation and careful deliberation is necessary to maintain as much of the original characteristics as possible. We sometimes must make difficult decisions in our attempt to provide readers with the most accurate portrayal of the author's work. Upon consideration of all these dynamics, it is evident that translation is a complex, multi-dimensional process that requires a lot of contemplation and ingenuity on the part of the translator.