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Queering Translation Studies

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QUEERING TRANSLATION STUDIES

A Thesis Presented by

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INTRODUCTION

The theory and practice of translation has increasingly become a productive field to be explored by several different academic disciplines, including anthropology and ethnography, with translation often being used as metaphor for representation. In postcolonial translation studies scholars constantly remind us of the misrepresentation of peoples and cultures in minority and marginalized positions. With the exception of Keith Harvey, who has done research on translation issues arising from homosexual camp style and gay identity formation (1998, 2000, 2003), very little has been written issues arising from interlingual translation of different and marginalized sexualities.

This thesis focuses on the intricate representations of gay men and the complexities translators face when encountering such specificities. Representations of diverse sexual identities and communities in and across cultures take many configurations, and translation is most certainly a very powerful one. Certainly, men and women whose sexualities do not fit the heteronormative mainstream culture share some of the multiplicities regarding their characterization in translation. However, precisely because they represent such specific and diverse subcultures, the representation of lesbian, bisexual, transgender, and other sexualities in translation demands their own separate study. I use the term queer throughout this study not only when reference is made to gay men but also when alluding to a diverse reading of the world by straight identifying people--a term representing unity but also suggesting diversity.

Queer writing has grown tremendously in the last few years in the United States--one simply has to look at the number of gay and lesbian bookstores or sections in major

chains throughout large North-American cities. The same can be said about Brazil, albeit to a lesser extent. Nevertheless, Brazilians today are able to find specialized bookstores, or even titles addressing homosexual issues selling at regular bookstore chains in metropolises like São Paulo, Rio de Janeiro, Belo Horizonte, Curitiba, Porto Alegre, and Salvador. For obvious reasons, including economic ones and the different status of gay and lesbian rights in both countries, the United States offers more space, especially the publishing industry, to queer texts, and one can safely say that the United States already enjoys a national queer literary “canon.” Yet, it is currently a very ethnocentric one with very few foreign titles translated into English, and the movement of translated texts between the United States and Brazil has mainly been one-way, with works of North American English literature rendered into Brazilian Portuguese. In *Scandals of Translation: Towards an Ethics of Difference*, when discussing the asymmetries of commerce and culture to show the overwhelming domination of the English language, Lawrence Venuti informs us that, according to UNESCO statistics, in Brazil, “60 percent of new titles consists of translations (4,800 out of 8,000 books in 1994), as much as 75 percent from English...In sharp contrast, in the United States, 1994 saw the publication of 51,863 books, 1,418 of which were translations (1998:160).” Although these figures date back thirteen years, the situation has not changed much. In an email exchanged with Laura van Boekel Cheola on August 6, 2007, an editor with *Editores Rocco* in Brazil, she estimates that only 20% the books they sell are originally written in Portuguese, with translations from the English language accounting for the larger portion of their catalogue.

As systems theorists remind us, translations sometimes play a pivotal role in the exchange and enhancement of literary systems across different cultures and languages,

especially when they are at an early stage of development or occupy a peripheral position in the system (Even-Zohar 1990, Toury 1995). Translations can impact, bring change, and introduce innovations in dominant literary systems, as scholars have shown in many cases around the world. Examples include the Latin American fiction “boom” in the twentieth century in the United States, which introduced writers like Julio Cortázar, José Donoso, Carlos Fuentes, Gabriel García Márquez, Jorge Amado, and Mario Vargas Llosa. This translation movement certainly brought more diversity to the English-speaking literary universe (Venuti 1995:265).

Apparently, a similar thing took place in the enhancement and formation of the queer literary canon in the United States, which occupied a more peripheral and marginalized position before the 1970s. As I demonstrate in chapter 1 with the case of the Gay Sunshine Press of San Francisco, in an attempt to forge a unique space and improve its status, those participating in the establishment of a system that was identifiably queer were at one point interested in seeking the foreign “other” and importing texts that dealt with homosexuality from different cultures, including Latin America.

Many players perform a crucial role in creating and consolidating literary systems, including not only translators but also other agents, such as critics, anthologies, and publishers--the latter playing a significant role in the selection and marketing of a particular work (Lefevere 1982). In the specific case of the incipient queer literary system in the United States, the Gay Sunshine Press, founded by Winton Leyland,¹ figures as a major patron of translated gay literature in the late 1970s and early 1980s, for it published anthologies and collections of Latin American “gay fiction,” including *Now the Volcano*:

¹ Leyland, Winston, *Gay Roots: Twenty Years of Gay Sunshine: An Anthology of Gay History, Sex, Politics, and Culture* (San Francisco: Gay Sunshine Press, 1991).

An Anthology of Latin American Gay Literature (1979) and *My Deep Dark Pain is Love: A Collection of Latin American Gay Fiction* (1983), in addition to many articles ranging from essays on Latin America to literary production in the *Gay Sunshine Journal*--a periodical that circulated from 1970 to 1982 which preceded the establishment of the Gay Sunshine Press.

Nevertheless, once the canon was established, the space for translated literature in the United States became scant. If you walk into a gay and lesbian bookstore in the United States today, you find few recent translations from another culture into English, except for projects that involve tie-ins in the form of film adaptations that promise wider reader recognition and greater sales. Examples include the movie *Before Night Falls* (2000), directed by Julian Schnabel, an adaptation from the Cuban author Reinaldo Arenas's autobiographical novel *Antes que anochezca* (1990), translated into English by Dolores M. Koch in 1994. After exchanging a few emails with publishers and distributors, I discovered that there is not much interest in bringing queer literature from different cultures into this country at the moment, so its space is truly very limited. The obvious reason explained by one store owner I spoke to is purely economic. The only books that make it to the shelves are those that are more likely to sell, and, according to him, his customers do not seem interested in translated gay literature. In a reply to an email I sent enquiring about the status of translated queer books on November, 2006, Jeff Theis, marketing and publicity manager with Alyson Books, a publishing house specialized in gay, lesbian, bisexual and transgendered publications said, "Although Alyson Books has published foreign originating books in the past, we are only publishing original material written by American authors at this time." John Mitzel from Boston's Calamus Bookstore,

specialized in GLBT books, informed me on November 2006 that “US publishers and certainly my customers have expressed less and less interest in this category [translated literature] over the years.” This may suggest that the queer literary market also suffers from the pervasive ethnocentricity experienced by other areas in the United States.

Yet, a paradox exists between such ethnocentricity and other forms of relating with the “other.” For instance, large numbers of gay men consider the “foreign” a major travel destination. According to estimates in the United States, American gay and lesbian tourists are estimated to generate \$54.1 billion a year— about 10% of the total US travel industry. According to a recent gay and lesbian consumer study, conducted by Simmons, a respected authority on the behavior of American consumers, gay and lesbian travelers are more likely to love the idea of traveling abroad.² Nevertheless, this paradox is easily explained when sexuality is seen through the lens of consumption. In *Colonialism and Homosexuality* (2003), Robert Aldrich reminds us that homosexual travelers during European imperial expansion were more interested in their partners’ bodies than their minds, and more often than not left them behind when returning to a world of privilege and power. When the United States took the world stage as the new imperial power in the twentieth century, the same “interest” was replicated around the world, with a slight change in the foreign countries and bodies being explored.

My intention with this thesis is twofold. First, I analyze the complexities that arise from translating male homosexual subcultures, more specifically the in-groups represented in translations of Brazilian novels into English. My goal is not to compare originals and their English renderings in order to establish what has been lost but more

² Simmons, “Simmons Gay and Lesbian Consumer Study Provides Insights Into Growing Gay Travel Market.” July 28, 2005. Market Research Portal. (<http://www.marketresearchworld.net/index.php?option=content&task=view&id=153&Itemid>).

importantly to understand the shifts of emphasis that have taken place during the transfer of texts from one literary system into another. The underlying purpose is to comprehend the process in the act of translating and not to simply point out mistakes. Nevertheless, by drawing attention to “distinct readings” and “different conceptions,” I highlight the importance of knowing the diverse layers of a specific subculture and the complexities of textually encoding signs that are common to the male homosexual community. Secondly, based on my analyses of other translators’ works, I propose my own translations of some gay short stories.

My first comparative analysis pertains to the English rendition of a Brazilian novel from the nineteenth century, Adolfo Caminha’s *Bom-Crioulo* (1895), and includes an investigation of the paratextual material embedded in the publication. It was translated by E.A. Lacey and published as *Bom-Crioulo: The Black Man and the Cabin Boy* by the Gay Sunshine Press in 1982. When articulating her metonymic model of translation, Maria Tymoczko (1999) reminds us of the complexities related to transferring the information load present in texts produced by different cultures and languages, with one of the solutions being a “scholarly” translation, which relies heavily on paratexts, i.e., everything that is “out-of-text”, including introductions, footnotes, pictures, afterwords, and glossaries. This model seems to have been the case of the translational project of *Bom-Crioulo*, in which the paratextual material was crucial to convey the enormous amounts of new and foreign information. Nevertheless, such apparatus is not the only instrument used to influence the reception of a translation. André Lefevere³ reminds us that “translation is responsible to a large extent for the image of a work, a writer, a culture.

³ Lefevere, André, “Translation: Its Genealogy in The West,” in *Translation, History and Culture*, ed. Susan Bassnett and André Lefevere (London, New York: Pinter Publishers, 1990), 27.

Together with historiography, *anthologizing* and criticism it prepares works for inclusion in the canon...,” (my emphasis). In the particular case of *Bom-Crioulo*, the Gay Sunshine Press used other resources to ensure the acceptance and prepare the ground for the reception of Caminha’s novel in the target culture, including an article--which I analyze in more detail further in chapter 1-- written by its main translator of French, Spanish and Portuguese, E.A. Lacey, entitled “Latin America: Myths and Realities,” published in the Gay Sunshine Journal in the Summer/Fall of 1979, and, as mentioned earlier, two anthologies of Latin American “gay” fiction.

In addition to playing an important role in introducing a foreign text to a target culture, paratexts also frame that work of literature within the values of the receiving culture. Paratexts were a very powerful tool that embedded minority cultures in Orientalist frameworks during the period of European imperialism with other peoples frequently appropriated and misrepresented (Niranjana 1992, Bassnett 1999). As I indicate in more details, the particular project of translating *Bom-Crioulo* into English for a North American gay audience did not differ very much from the Orientalist projects of the past and was part of the Gay Sunshine Press’s “missionary” work of discovering “gay” writing in Latin America. Because of *Bom-Crioulo*’s problematic and derogatory textual depiction of male homosexuality in nineteenth-century Brazil, this San Francisco-based Press knew it needed to reframe this particular novel through its paratext to make it appealing for the gay audience in the United States. Therefore, in order to meet the prevailing expectations of gay men in the receiving culture at the time, tropes of colonial homosexual representation have been underscored in the translation project, namely man-boy love and interracial gay men’s relationships.

This thesis also investigates the translation of two contemporary Brazilian novels; Silviano Santiago's *Stella Manhattan* (1985), translated by George Yúdice and published by Duke University Press in 1994 under the same title, and Caio Fernando Abreu's *Onde andar  Dulce Veiga?* (1990), translated by Adria Frizzi and published by the University of Texas Press in 2000 under the title *Whatever Happened to Dulce Veiga?* In the analysis of both novels I focus on specific complexities arising from translating the gay male subculture, using some of Keith Harvey's (1998) categorization of camp style, which includes emphatics of camp, gender subversion, foreign language code-switching, specific gay lexicon, intertextual reference, and overt description of sexual activity.

In the case of gender subversion, for instance, I show that *Stella Manhattan* in Portuguese is rife with ambiguity due to the absence of gender pronouns or inflections, leaving readers in an interesting suspension about the main characters' sexual identity. Furthermore, readers notice the ubiquitous presence of an inversion of gender-specific terms, played out in the Portuguese in different uses of masculine and feminine inflections, pronouns and names. In the original Brazilian novel, readers understand the author's intention of using such devices to play with the protagonist's internal conflicts and exiled homosexuality. Eduardo is the story's main character; Stella, his alter ego.

In the English text, the translator frames the characters in their traditional heterosexual roles. When Eduardo speaks, he's always a "he," whereas his "alter ego" Stella appears as a woman all the time through the use of feminine lexical markers. In the following excerpt, we notice the author's intention of using the masculine article "o" to play with gender when placed after, and in reference to, the presumed female character Stella, who in the English version remains a woman in the entire paragraph.

Stella percebe, como não ia deixar de perceber? A velha vizinha da frente que o observa entre assustada e medrosa por detrás da vidraça do seu apartamento.(12) (my emphasis)

Stella can see – how could *she* not see? – the old neighbor across the way observing *her* through her window with a mixture of curiosity and fright. (3) (my emphasis)

Of course, such gender inversions and subversions pose major challenges for translators of romance languages. However, Keith Harvey reminds us of how important gender subversion is by suggesting that this is a “semiotic resource of gay men in their critique of straight society and in their attempt to carve out a space for their difference.”⁴

By contrast, Adria Frizzi, the translator of *Whatever happened to Dulce Veiga?*, is extremely successful in carrying over to the English language the tone, rhythm, and the campiness of Caio Fernando Abreu’s novel. In her afterword, although she does not make any specific reference to her translational process, she acknowledges the presence of camp through a detailed literary analysis of the novel. She writes, “It’s serious and funny, simple, yet ironically sophisticated and very postmodern in its often campy and wide-ranging cultural references” (2000: 188).

The example below demonstrates how Frizzi is very effective when rendering into English the imagery and aura surrounding the introduction to readers of one of the novel’s main characters, the femme fatale Dulce Veiga, rife with what Harvey calls “emphatics of camp,” echoing the cinematographic and exaggerated theatrical appearances of movie stars on the silver screen.

Dulce tinha a cabeça jogada para trás, afundada entre aquelas abas...eu podia ver apenas sua garganta muito branca, um fio de

Dulce’s head was thrown back, sunk between those wings...I could only see her very white neck, a strand of pearls gleaming against

⁴ Harvey, Keith. 1998. “Translating Camp Talk,” in *Translation and Minority*, ed. Lawrence Venuti (Manchester, U.K.: St. Jerome Publishing, 1998), 295-320.

pérolas brilhando contra a
pele...percebia somente suas mãos
longas, magras, unhas *pintadas* de
vermelho, destacadas como um
recorte móvel na penumbra
azulada do entardecer. Numa das
mãos, agitava lenta um cálice de
conhaque. A outra segurava um
cigarro aceso. (33)

her skin...I could only see her
long, thin hands, with red
lacquered nails standing out like
moving *silhouettes* in the bluish
afternoon penumbra. In one hand
she was slowly swirling a glass of
cognac. In the other she held a
cigarette. (26)

In the above passage, we notice the skilful translator's addition of "lacquered," which Adria used instead of simply "polished" for "*pintadas*," heightening the drama of the scene and clearly showing her reading of such nuances. The word "silhouettes," as opposed to "cut" for "*recorte*" in the original, also emphasizes the cinematographic imagery.

In the last part of this thesis, I offer my reading and translation of two Brazilian queer short stories--"*Terça-feira gorda*," which I have tentatively rendered as "Brazilian Fat Tuesday," and "*Depois de agosto*," "After August", which were written by the same author of *Onde andar*á *Dulce Veiga?*, Caio Fernando Abreu. "*Terça-feira gorda*" was published in 1982, in *Morangos Mofados* [Moldy Strawberries], Abreu's most commercially successful novel, and "*Depois de agosto*" came out in a collection of Brazilian gay short stories titled *O amor com os olhos de adeus: antologia do conto gay brasileiro* [Love with Eyes of Goodbye: an Anthology of Brazilian Gay Short Stories] in 1995.

The theoretical grounding of this thesis relies on some of Venuti's objections to the translator's invisibility in an attempt to show that some of the translators' approaches used provide a transparent and fluent rendering of the original, especially in the case of *Stella Manhattan*. The resulting novel in English follows a more conventional approach

to translation, which provides a diaphanous rendering of the text, creating a sense that the work was originally written in the language of the receptor culture. When discussing the issues of visibility and invisibility of translators and power relations between languages and cultures in *The Translator's Invisibility* (1995), Venuti advocates foreignizing translations as a resource to challenge the hegemonic position of the English language, making the text "resistant" to its target readers. I argue that perhaps this is a better model for addressing foreign texts that in addition to representing an unfamiliar language and culture also articulate diverse sexual identities and communities.

In my translation approach, the use of Venuti's foreignization model will be taken further, since Venuti mainly focuses his challenge of hegemonic American English on the shifts in translation that combine colloquialisms and archaisms, but never bringing much of the foreign language into the target culture. This can be clearly seen in his own translations of minority Italian writers. My translation strategy is politically geared toward an emphasis on diversity and foreignness, by which I mean cultural and sexual, since the texts selected for this project address diverse sexual identities.

Like Venuti, I want to approach queer stories in translation as minoritized texts. First, because the stories I am translating are written in Portuguese, a language that occupies a secondary position vis-à-vis English. Secondly, because they address diverse queer identities and communities, which occupy a minority position in heteronormative mainstream culture. Unlike Venuti, however, I want to bring more of the foreign culture to the target audience to signal the source language's diverse expression of sexualities.

Ideologically speaking, this work draws attention in translation theory and practice to gender and queer studies and vice versa in order to show how both fields can

inform and benefit from one another. One of the major contributions of queer discourses has been the exploration of categories of gender, race, and sexuality, claiming that identities are not fixed, with an emphasis on diversity. Like queer theory, translation studies also analyze and attempt to expose underlying meanings within texts to challenge hidden ideologies. Therefore, by selecting and carrying such texts across another language and culture, I emphasize how important it is to give voice to culturally different “bodies.”

In my analysis of the English translations by E.A. Lacey, George Yúdice, and Adria Frizzi, especially when pointing out some of the “distinct readings” and “different conceptions” by these translators who undertook the difficult challenge of translating both a foreign language and different queer subcultures into English, it appears sometimes that the investigation depends on an assumption that only queer subjects can have a queer reading of certain texts. This is not the case. There is such a thing as “straight queerness,” as discussed by Alexander Doty, acknowledging that heterosexuals, or straight-identifying people, can also have a queer reading of the world⁵. Not only do translators need to be sensitive toward cultural diversity when reading a source language text, but they also must be wary of different sexualities in contemporary societies. For instance, I suggest that George Yúdice, the translator of *Stella Manhattan* into English, does not pay special attention to gay specificities and does not read between the lines when tackling the complexities of gay signs inscribed in the text written by Silviano Santiago. Many translation theorists say that translation is the closest reading one can make. I would like

⁵ Doty, Alexander, “There’s Something Queer Here,” in *Out in Culture: Gay, Lesbian and Queer Essays on Popular Culture*, ed. C K Creekmur and A Doty (Durham: Duke University Press, 1995), 71-89.

to extend this point by arguing that in cases where the specificity lies in different sexualities, one must not only “read between the lines” but also “read between the bodies.”

Moreover, literature and other forms of art play a major role for gay readers or any other particular minority group in the sense that they can suggest models of otherness that can be used in the processes of internal identity formation. The flattening of the translated text is problematic in such case. Keith Harvey reminds us that, “gay readers will turn to gay fiction in order to see reflected and illuminated aspects of their own experience and also to have reconfirmed the existence of other voices who speak of struggles and joys comparable to their own.”⁶

This thesis also addresses the issue of translating out of one's native tongue and my decision to translate into my second language bears consideration. I do not consider myself fully bilingual. My native language is Portuguese and I understand the limitations that such a task entails. Yet, precisely because I do not belong to the receiving culture's norms, I believe that it is possible that my translation of these minority texts will not be so easily assimilated and appropriated by the dominant target language, English.

As Venuti reminds us in *Scandals of Translation: Towards an Ethics of Difference*, the traditional notion that has permeated the field for too long is that the “translator works in order to make his or her work invisible...the translated text seems “natural”, i.e., not translated” (5). This is exactly what I wish to avoid. My intention is to render an estranging effect in my translations, making the language and culture of the source texts, along with their translator, more visible. My main underlying assumption is that these stories were originally written in Portuguese, so why should they sound and read as if

⁶ Harvey, Keith, “Gay Community, Gay Identity and The Translated Text,” *TTR*, XIII, no. 1 (2000): 138.

they were written in English? And precisely because there is a great element of difference in queer texts, a fluent translation in the target language would efface such diversity.

My decision to translate into English is also a political one: I do want to challenge the “global hegemony of English” (Venuti 1998:10) and wish to redress the unequal gay literary exchange between the United States and Brazil. Because I am not a native speaker of English and do not master all the norms or share the cultural values of the receiving culture, I hope to produce translations that are not domesticated. Thus I aim to avoid the model described by Maria Tymoczko,

...the human tendency to assimilate the unknown to the closest known pattern must also be reckoned with...a translation is shaped by the contours of the receiving culture....the translator consciously or unconsciously picks metonymies to evoke other than those of the source text, specifically the metonymies of the receptor literary system and language.⁷

If my translations cause a momentary disruption for readers, either at the lexical or syntactical level, the goal is exactly to try to draw attention to the fact that the text is foreign. My hope is that not only the underlying message but also some of the foreign imagery and the cultural presuppositions crosses the boundaries of both languages.

Even Eugene Nida in *Toward a Science of Translating* (1964) makes reference to the rareness of finding people who have a complete knowledge of both source and target languages, allowing for translators to work into their second languages. Although referring to the problematic work of missionaries when encountering cultures “where there is as yet no written language or literary tradition...” (153), and calling such translators “pioneers,” I suggest that his model can be applied today to translators working into their second language as well. When explaining the process used by his

⁷ Tymoczko, Maria, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*. Manchester (U.K: St. Jerome, 1999), 50.

“pioneers,” Nida suggests that the translator “then reads this type of translation to various persons, and on the basis of their responses proceeds to change the selection of words, modify the word order, and in various ways polish up his work” (153). This is similar to the method I use in my translating process, which relies on the kindness of colleagues and friends to read my translations--not only North Americans, but also people from other nationalities. Furthermore, the International Federation of Translators, the powerful translation body of the European Community, allows for what they call a “workmanlike” quality of translation, and do not make a case of having native speakers only translating into their native languages. Andrew Evans, a council member of FIT, recently speaking in the Contrapor, First Portuguese Translation Conference, held in Lisbon in September 2006, explains that when assessing the quality of subcontracted translations, their organization looks for a “timely, complete and workmanlike translation of the original, with the quoted matter correctly quoted, the Community and technical jargon right, and its usage not too crass” (published in a CD-ROM of the conference). Michael Cronin in *Translation and Identity* (2006) also considers the importance of translating out of one’s native language when writing about how translators are seen as cultural cosmopolitans and reminds us that “standing outside a singular location is an intrinsic part of the translation process, repeated millions of times every day across the planet” (11-12).

This study also discusses the binary concepts of visibility and invisibility of translators, and the need to negotiate a common ground between these two concepts. I believe that by producing such scholarly works translation scholars tend to make translation an increasingly important element in the process of cultural transmission, thus becoming visible. Furthermore, just as Cronin discusses the “vital importance of factoring

in translation to any proper understanding of debates around identity in contemporary societies” (ibid: 142) when talking about migrants, interpreters, and diversity, I would like to suggest that it is also crucial to consider different sexualities and bodies when discussing identity in translation. Analogous with translation, diverse sexualities have always occupied a secondary position in mainstream society, often trying to negotiate a space for themselves in opposition to heteronormative culture, always articulating their visibility and invisibility in society. Therefore, it is only logical that these two important fields of human experience and knowledge, Queer Studies and Translation Studies, should work more closely together in order to inform one another and benefit from each other's research and insights.

Last but not least, when thinking about the audience for my translation of Brazilian queer short stories, I obviously have in mind English-speaking readers who are interested in these subject matters, i.e. gay men, but also, as referred to earlier, people who have a queer reading of the world and are open to engage in exchanges with the foreign "other," people who hopefully would be able to notice some of the aspects in my translation that bring out the diverse Brazilian culture and the multiple forms of its sexual identities and communities. I do not aim at a large audience but at small groups of individuals who would be interested in translated literature as a way of learning more about other peoples, cultures, and different sexualities. For instance, after I spoke to the owner of a small gay and lesbian bookstore and explained my project, he showed real interest in reading my translations, so perhaps there is already a possibility for publication there. Of course, the success of any translation project depends on a number of factors, as discussed earlier, but we must not forget the power of the World Wide Web for

disseminating information. Today, there are a number venues which publish translations online. For instance, Circumference (www.circumferencemag.com) from Columbia University publishes poetry in translation; Exchanges (www.uiowa.edu/~xchanges) is an e-journal devoted to translations in and out of the English language promoted by the University of Iowa; and Passport (<http://uark.edu/~passport>), which is affiliated with the University of Arkansas, publishes poetry, fiction, and non-fiction in English translation.

As mentioned earlier, literary systems impact on each other and can sometimes introduce innovations. I can only hope that my small contribution to bringing more diversity into the North American gay writing scene will influence some people and perhaps inspire the interest in hearing other people's voices, which readers may identify with or not. However, one must remember that processes of identification and dissidentification are at the heart of human experience.

When discussing his view of an ethics of difference, Venuti suggests in *Scandals of Translation* (1998) that introducing a significant difference into American culture would be such a move in this project. I enlarge Venuti's claim of introducing the foreign to also include different manifestations of sexual desires and expressions as an ethical stance towards diversity. For many years, Translation Studies has focused its efforts on searching for "equivalence", "similarities," and "correspondence." Perhaps it is time to offer more space to what is "different," both in our practice and theorizing about translation. Perhaps it is time to "queer" Translation Studies. After all, living in a world of sameness can only lead to the impoverishment of our lives.

CHAPTER 1

HOW ADOLFO CAMINHA'S *BOM-CRIOULO* WAS "OUTED" THROUGH ITS PARATEXT

Bom-Crioulo remains a truly revolutionary work...revolutionary in its startling attitudes toward homosexuality, towards race, towards interracial and interage contacts...

E.A. Lacey

The epigraph above is an excerpt from the blurb on the back cover of the English edition of *Bom-Crioulo*, a Brazilian novel written in the nineteenth century by Adolfo Caminha. These lines were written by the translator of the book and are part of the marketing strategy to make this particular story appealing to its new readership in the United States eighty seven years after its publication in Brazil. Acknowledging the fact that homosexuality was indeed a revolutionary topic for any novel in that period of time, medical and scientific discourses about the "crime against nature," which are downplayed in paratextual apparatus of this particular translation, also abound in the book's text.

This chapter analyzes the paratext of the English translation of *Bom-Crioulo*, whose author was commonly known as "the other Caminha" in reference to Pero Vaz de Caminha, the author of Brazil's Letter of Discovery. Adolfo Caminha had a prolific literary career in his short-lived life--he penned and published four books, wrote for several newspapers in Brazil, and died of tuberculosis at the age of 29 in 1897. According to several critics, *Bom-Crioulo*, originally published in 1895, was the first major Latin American literary work to take male homosexuality as its central theme. Its translation, by E.A. Lacey, was published in 1982 by the Gay Sunshine Press, of San Francisco, California, under the title *Bom-Crioulo: The Black Man and the Cabin Boy*.

My main focus in this paper is to investigate the use of the book's paratext in its English translation as a marketing strategy to reshape and exoticize the novel, underscoring some traditional tropes of colonial representation of homosexuality, and downplaying some of the author's disparaging views on homosexuality based on legal-medical literature of the time.

As I demonstrate and critique in more detail shortly, the translated title itself, *Bom-Crioulo: The Black Man and the Cabin Boy*, raises a lot of interesting issues of colonial eroticization and exoticization of foreign others. The title in Portuguese simply says *The Good Black Man*. However, such aesthetic strategy has not been limited to the title but also extended to the cover and prefatory material, which includes an introduction by a famous Brazilian translator and literary critic Raul de Sá Barbosa, an essay on the novel by a British scholar specialized in Luso-Hispanic gay literature, Robert Howes, and a Translator's Preface by Lacey. The translation also makes extensive use of footnotes, some of which I analyze in more detail. All these elements work together to provide new contours and contribute to the problematic cultural and geographical displacement of *Bom-Crioulo*.

As Daniel Balderston and José Quiroga⁸ inform us, this specific translation project was part of a larger venture to explore and "consume" Latin American writing that focused on homoerotic male sex, which began in San Francisco in the 1970s by a group of white gay men, led by Winston Leyland, the founder of the Gay Sunshine Press. One of his main contributors, Canadian poet and translator E.A. Lacey, was a key component

⁸ Balderston, Daniel et José Quiroga, "A Beautiful, Sinister Fairyland: Gay Sunshine Press Does Latin America," *Social Text* 76, (2003): 85-108.

in this mission as a mediator of the linguistic and cultural contact between the United States and Latin America.

Systems theorists inform us that translations play a pivotal role in national literary systems (Even-Zohar 1990, Toury 1995). My hypothesis is that in an attempt to forge a unique space for itself, those participating in the establishment of a literary canon that was identifiably queer in the United States were at one point interested in importing queer texts from other cultures, including Latin America. Part of the Gay Sunshine Press' effort also included the translation of two anthologies of Latin American gay fiction, *Now the Volcano* (1979), and *My Deep Dark Pain is Love* (1983)--selected excerpts of *Bom-Crioulo* were first published in the 1979 anthology.

The boom of Latin American writing in the United States in the 1960s and 1970s paved the way for the reception of the Gay Sunshine Press translation enterprise. In his introduction to *Now the Volcano*, Winston Leyland alludes to the period, mentioning writers like Paz, Neruda, Borges, Vargas Llosa, and Jorge Amado, stating that he wants to do the same for writers who dealt openly with gay themes. What seems to underline the translation projects of this San Francisco-based press was an attempt to look for homosexuality in "others" in order to forge and create a sense of global community, and to promote a unique space for gay cultural expression.

Nevertheless, my investigation attempts to show that *Bom-Crioulo's* paratextual apparatus in translation is catering to a white gay men audience that feeds on traditional accounts of homosexuality set in faraway, quaint, and exotic places, foregrounding tropes of colonialist homosexual representation, eroticization and aestheticization, misrepresenting some of the tenor of the novel. When investigating European imperialism

and its colonies as sites of homosexual fulfillment and writing from the mid-nineteenth century onwards, Robert Aldrich in *Colonialism and Homosexuality* (2003) tells us:

...travelers and expatriates assumed that almost any foreign man was available to a passing European, and money could buy sex, if not love. Relations of power permeated colonial sexual culture. Non-European men were regularly and systematically “objectified” and “commodified”...European homosexuals were more often interested in their partners' bodies than their minds. (9)

Prominent figures like Henry Morton Stanley, T.H. Lawrence (Lawrence of Arabia), E.M. Forster, Richard Burton, Arthur Rimbaud, André Gide, just to name a few, wrote about their adventures and experiences in the “Orient,” helping to spread the belief in Europe that homosexuality and other sexual deviances were endemic in the non-European world. As Robert Aldrich writes, “the perception, and (to a limited extent) the reality, of the empire as a homosexual playground must not be underestimated”(5). The ideas expressed and accepted by these men, many of whom were closeted homosexuals, about the colonial “natives” were very similar: racist stereotypes, romanticization and idealization of foreign cultures, African’s generous genital endowments, Asian’s passivity, and the beauty and virility of half-naked “savages.”

In the particular case of *Bom-Crioulo's* translation project, a parallel can be drawn between the knowledge produced by colonialism and the depiction of homosexual male relationships in Latin America in the Gay Sunshine’s enterprise, especially when one considers the unequal equation between gender and power. Although Edward Said in *Orientalism* (1979) does not factor in gender in his analysis of the West’s representation of Eastern “others,” let alone the homoerotic attraction that the Orient held for many of the Westerners he discusses--e.g., Richard Burton, Lord Byron, T.E. Lawrence, E.M. Forster, Oscar Wilde, Somerset Maugham, and Edward Fitzgerald--, he acknowledges in his 1995

“Orientalism, an Afterward” that “new developments in feminist and minority discourses”⁹ could take up such a task, suggesting the close association between [homo] sexuality and the exploitation of foreign “bodies.” Orientalism has produced knowledge and narratives about foreign others, controlled and reproduced by white European men of hegemonic cultures and languages, which were then replicated by the United States during its industrial, military, economic, and cultural expansion to its neighboring countries “below the Equator.”

Similar to what happened during European colonial expansion, in which the colonies represented a world where liberties could be taken and peoples appropriated for all purposes, including sexual pleasures, the Gay Sunshine Press undertook to “discover” and “conquer” Latin American “gay” writing. As mentioned above, after the United States realized it had to become a major player in the global empire in order to continue prospering, it kept reproducing European colonial activities as its economic and cultural imperialism grew around the world. The sites for homosexual fulfillment expanded from the “Orient” to include other areas of the globe, including its closest neighbor, Latin America. James N. Green tells us in *Beyond Carnival: Male Homosexuality in Twentieth-Century Brazil* that “a burgeoning gay tourist industry in the United States now prepares glossy brochures for middle-class gay globetrotters featuring Rio’s ‘Mardi Gras’ celebrations as a hotbed of sizzling sex and unabashed permissiveness” (1999: 2). A quick search on any American gay travel website today displays Latin America as a major destination. On Outtraveler.com, when clicking on Latin America, the first option that appears is Rio de Janeiro with a picture of a half-naked young man and an article by Mark

⁹ Said, Edward, “Orientalism, an Afterward,” *Raritan*, 14:3 (1995): 44.

Friedman entitled, “Beaches and Boys of Brazil: Take a Headlong Dive into the Surf, Sand, and Soul of Brazil's Obsessively Sexy Beach Culture.”¹⁰

In the case of the Latin American project at hand, as Balderston suggests, the consumers of the Gay Sunshine Press project in the United States were “affluent gay men with enough disposable income and a sense of cultural curiosity...the consumer base had to be in place for the marketing venture to succeed with the appropriate titillation” (ibid: 88). The English translation of *Bom-Crioulo*, set in exotic Brazil, seemed to have fed the imagination of an audience that was ready to receive such story. As indicated further, articles about Latin American “gays” were published in the Gay Sunshine Journal, the precursor of the Gay Sunshine Press, before the publication of Caminha’s book in translation.

The original Brazilian novel has all the necessary elements of colonial homoeroticism. It tells the story of the homosexual “love” between two sailors, a black man [Amaro/Bom-Crioulo] in his mid 30’s and a 15-year-old white boy [Aleixo], two homoerotic themes developed by many European writers during nineteenth-century colonial expansion, namely: interracial and man-boy sexual relationships. Nevertheless, those are not the only tropes present in the narrative; the novel also includes depreciatory medical representations of homosexuality of the time, when homosexual men were viewed as “inverted” and “trapped in a woman’s body.” For instance, whenever reference is made to the young man, Aleixo, he is always described as the weaker/more feminine person in the “relationship,” with attitudes and physical appearance of a woman. Many times in the novel the narrator explains Bom-Crioulo’s fixation on Aleixo by describing

¹⁰ Friedman, Mark “Beach and Boys of Brazil: Take a Headlong Dive into Surf, Sand, and Soul of Brazil’s Obsessively Sexy Beach Culture,” Winter 2006. *Outtraveler*.
(<http://www.outtraveler.com/continents.asp?k=KEYLatinAmerica>)

him physically, “and he thought of the boy, with his blue eyes, with his blond hair, his *soft, plump curves...*”(49, my emphasis); or “he looked just *like a girl* in that uniform” (51, my emphasis). In chapter five, the narrator informs readers about Aleixo's appearance in the eyes of Bom-Crioulo, “he [Amaro] had never seen such a beautifully rounded male body, such arms, such firm, fleshy hips. With breasts, Aleixo would be a real *woman!*” (75, my emphasis). I argue that the translator E.A. Lacey, and others involved in the translation project, downplayed Caminha's belittling views of homosexuality in *Bom-Crioulo's* “translated” paratext and foregrounded the homoeroticism that relied on colonialist representation of same-sex desire to appeal to the new gay readership in the United States. This may suggest that colonialist views about foreign others are still very much present in the homoerotic fantasy, making exotic stories and “bodies” a very appealing product for consumption.

Mediation Through Paratext

Before going into the analysis of *Bom Crioulo's* English paratextual information and some aspects of its textual translation, it seems pertinent to look at the definition of paratext. Gérard Genette in the introduction to *Paratext: Thresholds of Interpretation* says:

The literary work consists, exhaustively or essentially, of a text, that is to say (a very minimal definition) in a more or less lengthy sequence of verbal utterances more or less containing meaning. But this text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like an author's name, a title, a preface, illustrations. One does not always know if one should consider that they belong to the text or not, but in any case they surround it and prolong it, precisely in order to *present* it, in the usual sense of this verb, but also in its strongest meaning: *to make it present*, to assure its presence in the world, its “reception” and its consumption, in the form, nowadays at least, of a book. (1997: 261)

Although Genette ignores the case of translated literature, it seems clear from the above, especially in the words “reception” and “consumption,” that these textual thresholds help shape the way a literary work is received, re-contextualized, and consumed. Kovala Urpo reminds us of the importance of factoring in not only translators but also other agents in a translating project: “The translator is only one of the mediators between the original work and the reader of its translation. These mediation processes ... exert a considerable influence on the reader's reception of foreign literature.”¹¹ Additionally, he suggests that the need for mediation is naturally more urgent in translations because the work is usually distant from its readers both historically and culturally. Moreover, according to Richard Watts, “with works of perceived cultural Other, the secondary function of the paratext ... is one of cultural translation, especially for the metropolitan readership.”¹² One of the ways to address the information overload when translating different cultures and languages is to add prefatory information, footnotes, and glossaries, which inform about the novel’s background history, facts about the author’s personal life, and explanation for foreign lexical importations.

Cover, Title, and Back Cover

The first item I wish to discuss in the paratextual project of *Bom-Crioulo* is the cover. In the marketing strategy of books, the cover occupies a focal position, for it is the first visual contact readers have with such works. The number of editions below--the ones

¹¹ Urpo, Kovala, “Translations, Paratextual Mediation, and Ideological Closure,” *Target*, no. 8 (1996): 120.

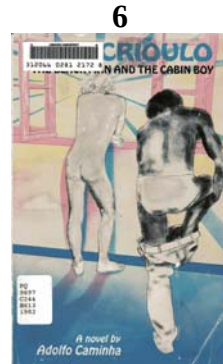
¹² Watts, Richard, “Translating Culture: Reading the Paratexts to Aimé Césaire’s *Cahier d’un retour au pays natal*,” *TTR* 13 (2000): 31.

I have been able to come across--indicate Adolfo Caminha's canonical position in Brazilian literature.

Brazilian Portuguese Covers



American English Cover



Except for the Brazilian cover number 5 above, which shows some “skin” of the main characters and nice soft colors, perhaps insinuating the “gay” content of the novel, all the other Portuguese covers foreground the black character Bom-Crioulo. Covers 1, 2 and 4 also depict ships, alluding to the important setting of the story, the Brazilian navy. On the other hand, the cover of the translated edition of the book shows a drawing of a blond naked young man, leaning on a pink window in a very erotic posture, followed by a dark-colored more masculine man, in his underwear, pulling down his pants. The colors on the

cover are very pastel, soft, and “gay.” The pink shade of the window stands out amidst the soft blue tones coming from the light shining through the window, originating from the head of the younger blond man, the focus of the black man's desire. It seems clear that these two men have some sort of connection beyond what Eve Kosofsky Sedgwick calls “homosocial desire,” and are about to engage in same-sex activity.

Therefore, right on the cover, we find two of the most common tropes of colonial homosexual description, i.e. man-boy and interracial contact. Although readers do not yet know the story, they can have a clear idea about the main topic of the narrative. Moreover, the fact that the book was published by the Gay Sunshine Press, as clearly indicated on the book's spine, also contributes to heighten the “gayness” of the novel. This way, the cover of the book anticipates the story, bringing the novel and its author “out of the closet.”

Brazil was the perfect site to focus the project on. Since the days of Carmen Miranda, her Hollywood films in the 1940s and 1950s and Carnival cross-dressing, gay audiences in the United States and Europe have always paid attention to this “other” Latin American country. According to James N. Green:

...in recent years bronzed Brazilian men have joined both plumed mulatas in sequined G-strings and camp Carmen look-alikes. A burgeoning gay tourist industry in the United States now prepares glossy brochures for middle-class gay globetrotters featuring Rio's “Mardi Gras” celebrations as a hotbed of sizzling sex and unabashed permissiveness.” (ibid.: 2)

Although major sectors of Brazilian society, as in other Latin American countries, generally view same-sex activities with disapproval and condemnation, Green also

reminds us how Brazil has been featured and advertised as a site where liberties can be taken, making it a perfect destination for sexual fulfillment:

Just as the pervasive myth that Brazil is a racial democracy obfuscates deep-seated patterns of racism and discrimination, so too the notion that “there is no sin below the equator” obscures widespread cultural anxiety about same-gender sexual activity in Latin America’s largest country. (ibid.: 5)

Therefore, Brazil, because of its perceived “loose” sexuality, also became a major site for men-to-men sexual activities in Latin America. In the paratextual apparatus of the translated novel, especially in the blurbs and prefatory essays, Brazil plays a key role in echoing such exoticized and eroticized notions.

Another major element in the extra-textual elements is the title. It is a key feature in the marketing strategy of a book, and often the last feature to be added to an already written text. Michael S. Doyle argues that it is “the most visible appeal to the reader/consumer...the convention through which the author (and the translator, and the publisher) participate in the publicity function of marketing.”¹³

The choice of adding *Black Man and the Cabin Boy* to the English title not only makes sure the book evokes homoeroticism, but foregrounds the two major tropes of this aesthetic discourse discussed in this chapter to ensure easy associations. Not only in the United States did this book receive an exotic and eroticized title. It was also translated into German by Rui Magone, for Berlin’s editor Bruno Gmunder, entitled *Tropische Nächte* (Tropical Nights) in 1994, and in French as *Rue de la Miséricorde* (Merciful Street) in 1996, translated by Maryovonne Lapouge-Pettorelli, published by Métailé, in Paris.

¹³ Doyle, Michael S., “Contemporary Spanish and Spanish American Fiction in English: Tropes of Fidelity in Translation of Titles,” *Translation Review* 30/31 (1989): 41.

The Portuguese original simply says *Bom-Crioulo*, translated literally as “The Good Black Man,” and, according to James N. Green, “alludes to the amiable qualities of the protagonist while perpetuating the pejorative stereotypes associated with Afro-Brazilians at the time”(31). Although it clearly alludes to racial relations in Brazil, the Portuguese title makes no reference whatsoever to any homosexual relationship between the main characters in the novel. The English title *Bom-Crioulo, The Black Man and the Cabin Boy*, however, underscores this aspect, and in a way “outs” the story for contemporary readers.

The back cover of the English edition contains three blurbs which follow the same strategy of toning down Caminha’s deprecating views of male same-sex relationships. The first one underscores the “controversial” status of the novel, its “overt sexual” representation of the relationship between a “mature black man” and a “boy of 15” during their service in the “Brazilian Navy.” Clearly, all the key colonial homoerotic elements have been made prominent. The second blurb is a carefully selected excerpt from the Translator’s Introduction, in which E.A. Lacey highlights the surprisingly revolutionary aspects of the work in terms of its approach to homosexuality, race, cross-generational and interracial contacts. The last paragraph is a passage from the translated novel that emphasizes its homoerotic content, “only with a man could he find what in vain he had looked for among women....he was not satisfied merely with possessing him sexually night and day...”

In an article titled “Latin America: Myths and Realities,” published in the *Gay Sunshine Journal* in 1979, three years before the publication of *Bom-Crioulo*, its translator, E.A. Lacey, expresses his views of Latin American “gay men.” At times, he writes like a

sex tourist giving tips on how to relate to “gay” men in the various places he has lived and visited, including what to expect in terms of male genital size, description of dark-skin bodies, abounding with generalizations; how easy it is to find homo sex, echoing well-known descriptions of colonial subjects during imperial administration and control. He writes, “Sexually, one’s Latin lover will tend not to be spectacularly well-endowed, especially if of Indian origin (genetics again takes cares of this; Negroes and mulattoes are much more promising in this respect...)” (491). For those tourists in search of the “noble savage,” he gives the following suggestion, “For the average [gay] tourist, in the Indian nations of Latin America, sexual adventures will be scarce except in the Europeanized larger cities and other mestizo islands” (500-501).

As Translation Scholars remind us, translations are not made in a vacuum; the way translators view the world will always come through in their work, whether in the selection of words, style, choice of materials to translate, and so forth. Therefore, it is not unlikely that E.A. Lacey’s gaze into Latin America and its “gay” bodies came through in his translations. As I explain further, his frame of reference played a major role in one of his main translation choices throughout the book.

Prefatory Notes

Prefaces are important marketing tools in the commercial reception of a work of literature. By repeating the book and reconstituting it in another register, those writing prefatory materials will metonymically select aspects of the work they are writing about which will speak to the audience the book is being presented to. Like the cover, the prefatory apparatus of *Bom-Crioulo* also anticipates and creates a tension between what is being said and some of the contents of the novel. In the introduction by Raul de Sá

Barbosa, readers are informed about the importance of Adolfo Caminha in the Brazilian canon as part of the Naturalist movement, and we are told the following:

But his [Adolfo Caminha] social awareness, his sexual frankness, his ready acceptance of the bad along with the good, his wholehearted adoption of unconventional human behavior turned opinion against him.
(5)

By informing readers of Caminha's "wholehearted adoption of unconventional human behavior," one important assumption is made: that the author condoned homosexuality. As I demonstrate below, Caminha did not approve same-sex behavior.

The second item of the prefatory material is a literary analysis of the novel by Robert Howes, an expert in Luso-Hispanic queer literary criticism. Although Howes acknowledges the historical importance of the novel for addressing homosexuality and how Caminha's views about "scabrous" sexual matters were influenced by Naturalism, he implies that Caminha's approach to the issue was not negative or hostile, thus failing to recognize some of *Bom-Crioulo*'s problematic views of male same-sex relations. I argue that the characters of Bom-Crioulo and Aleixo are built on the scientific models of homosexuality of the time, in which it was seen as a pathological condition, and if ever two men could form a relationship it would have to mirror a heterosexual one, fed by binary discourses of masculine/feminine and strong/weak. As I talk about it in more detail below, such behavior was disapproved by Caminha. However, as a good Naturalist, the author provides us with vivid descriptions of characters and their actions that could perhaps suggest a homosexual gaze. Nevertheless, in addition to the feminization of Aleixo and his transitory "gayness," the two "pederasts" are condemned in the end; Aleixo is stabbed to death by Bom-Crioulo, who goes to jail for the murder. Moreover,

Howes associates Adolfo Caminha with Oscar Wilde, a well-known homosexual writer, by reminding readers that *Bom-Crioulo* was published in 1895--the year of Wilde's trials in England--with the intention of promoting the novel to modern male gay readers. As pointed out by Daniel Balderston and José Quiroja, by adding, "the ending of the novel is not the stereotypic punishment reserved for The Homosexual but rather the inevitable outcome of a Great Passion" (11), Howes also implies in his essay that *Bom-Crioulo* is the first "gay friendly" novel in Latin America, which is one of the many misrepresentations of Caminha's story in its English edition.¹⁴

The Translator's Preface is the third item in the introductory notes and it addresses linguistic problems that E.A. Lacey encountered in his work, including the technical nautical vocabulary, slang, and "obscenities and profanities." The translator indicates that Caminha makes ample use of "*anatomo-medical* vocabulary, especially in dealing with human physiological and psychic phenomena..." (18, my emphasis), indicating Caminha's knowledge of the legal and medical literature on homosexuality of the nineteenth century. Further, readers are again reminded about the homoerotic content of the novel, and there is even an attempt to suggest that the author was sympathetic toward male same-sex relations, and how "living in a traditionally sexually relaxed country such as Brazil would tend to have made him tolerant of it." These are very strong assumptions and contradict Caminha's disapproving views of homosexuals couched in the medical-legal literature of the time.

The novel was written in the nineteenth century and this is the time in which we must locate its assumptions about same-sex practices. James N. Green notes that:

...members of the Brazilian elite received the latest foreign ideas about

¹⁴ Balderston, Daniel et José Quiroja, *Sexualidades en disputa* (Buenos Aires: Libros del Rojas, 2005), 127.

sexuality and social-sexual classifications relatively quickly and transmitted them to the public through the press and the interlocking relationships among doctors, lawyers, journalists, and other sectors of the elite... (ibid.: 8)

Nowhere in these three essays there is any reference to Caminha's disparaging views about male same-sex. Not only was Caminha not a homosexual but he also condemned it. In Sânzio de Azevedo's *Adolfo Caminha: Vida e Obra*, the author informs us of an article published in Caminha's own magazine, *A Nova Revista*. After being attacked by literary figures of his time for writing *Bom-Crioulo*, he explains his reasons:

Nada mais que um caso de inversão sexual estudado em Krafft-Ebing, em Moll, em Tardieu, e nos livros de medicina legal. Um marinheiro rude, de origem escrava, sem educação, sem princípio algum de sociabilidade, num momento fatal obedece às tendências homossexuais do seu organismo e pratica uma ação torpe: é um degenerado nato, um irresponsável pelas baixezas que comete até assassinar o amigo, a vítima de seus instintos...em Bom-Crioulo, se estuda e condena o homossexualismo...(1999: 123)	Nothing more than a case of sexual inversion studied in Krafft-Ebing, in Moll, in Tardieu, and books of legal medicine. A rough sailor, of slave origin, uneducated, without any principle of sociability, in a fatal moment obeys the homosexual tendencies of his body and performs a vile action: he's a born degenerate, an irresponsible man for the vileness he commits, including murdering his friend, the victim of his instincts...in Bom-Crioulo, one studies and condemns homosexuality...(my translation)
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In addition to all the racist and pathological references to homosexuality, Caminha restricts homosexuality to the black man, who is uneducated, crude, without any principles of sociability. The reference to Krafft-Ebing indicates that Caminha had access to *Psychopathia Sexualis* (1886), in which Ebing's categorization, illustrated in many individual cases, is structured around the distinction between "Psycho-sexual hermaphrodites (female men)," and "Homo-sexual individuals or Urnings (male

homosexuals).”¹⁵ The characters of Aleixo and Bom-Crioulo seem to have been constructed based on such notions. As suggested by Siobhan Somerville, Krafft-Ebing’s work, and many others on sexual practices of the time, relied heavily on the existing racial science studies, which scanned people’s bodies looking for discreet markers of difference. Scientific assertions about racial difference were often articulated through gender, resting on the sexual difference of the black. Through scientific models of race, sexologists constructed what they called the intermediate sex. Somerville writes,

The analogy between the sexual invert and the mixed racial body was thus mobilized in contradictory ways within sexological discourse: it could exhibit this body as evidence of degeneration or of a legitimate place within the natural order.¹⁶

Sexologists and others writing about homosexuality borrowed the model of the racially mixed body as a way to make sense of the “invert.” Finally, racial and sexual discourses converged in psychological models that understood “unnatural” desire as perversions.

The white boy Aleixo is finally freed from his homosexual inclination in the novel and starts a heterosexual relationship with Carolina, the owner of the pension where Bom-Crioulo and Aleixo met to engage in their sexual activities. After Carolina and Aleixo had started a relationship, the narrator tells us that,

...he [Aleixo] was afraid of meeting Bom-Crioulo, of having to put up with his whims, his nigger smell, his bullish instincts, and remembering all these things made him feel sad and displeased with himself. He had ended up despising the black man, almost hating him, full of aversion, full of disgust for that animal in the form of man, who said he was his friend only in order to enjoy him sexually. (103)

¹⁵ Bartlett, Neil, *Who Was That Man?: A Present for Mr. Oscar Wilde* (London: Serpent's Tail, 1988).

¹⁶ Somerville, Siobhan B, *Queering the Color Line: Race and the Invention of Homosexuality in American Culture* (Durham, N.C.: Duke University Press, 2000), 33.

As can be inferred from the passage above, the narrator equates the black man with an animal and situates in him the “disgusting” man-to-man sexual desire, whereas the white boy appears to have been only temporarily “gay,” and remembers such experience “full of aversion.”

In order to construct his characters, Caminha most likely resorted to various medical treatises on homosexuality of the time. James N. Green tells us that:

The medical literature produced in this period provides valuable insights into competing notions of the nature, causes, and manifestations of same-sex erotic behavior, the male sexual body, and its erogenous sites...their writings reveal the process by which moral arguments about the depravation of sodomy gave way to medical discussions about the pathology of pederasty. (ibid.: 39)

Footnotes

All the footnotes throughout the translation are focused on providing historical facts and geographic information to the novel’s foreign place names. Interestingly, there is no reference to homosexual specificities regarding the locations and habits of late nineteenth century Brazilian “pederasts.”

There are 64 footnotes in a book with 140 one pages, almost one for every two pages. In addition to the instances mentioned earlier, there are moments when footnotes seem unnecessary. Some of them are really paternalistic. When the narrator is telling us about Bom-Crioulo's past and how hard it is for him to forget his "*mãe Sabina*," “mamma Sabina,” (39) we have the following footnote, “This is probably the Negro slave woman who suckled and cared for Amaro in childhood, quite likely not his own mother, since slave children were generally separated from their natural mothers at birth.” In this example, we notice a condescending view about Anglo-American readers, not allowing them to guess who “*mãe Sabina*” was. This happens again on the same page in the

following sentence, “But soon these memories scattered, like the thin and distant smoke of burning cane-fields,” which is footnoted with, “In sugarcane-growing countries, it is customary to ‘re-fertilize’ the field and drive away harmful animals (snakes, etc.), by burning it after harvesting the cane.”

Such "unnecessary" footnotes seem to have also been part of the marketing strategy to provide support for the authority of the translated novel. The more footnotes included in the book the more it seems to readers that the translator possessed the necessary knowledge and authority about the source culture. As explained by Richard Jacquemond when critiquing the situation of Oriental translations of Egyptian novel into French in the case of Naguib Mahfouz, what is in question is the translator's "assumption of a totally ignorant reader, confronted with a totally new world, unable to come to grips with it unless he is guided step by step by the steady and authoritative hand of the omniscient Orientalist-translator, trained to decipher the otherwise unfathomable mysteries of the Orient."¹⁷

However, when recalling Bom-Crioulo's prior experiences with women, mainly prostitutes, Caminha mentions a time when the character went and “knocked on the door of a French prostitute's house in *Rocio Square*” (49, my emphasis). The footnote for this particular geographic location reads, “Largo do Rocio, where now is Praça Tiradentes (Tiradentes Square), with its famous theatre (Teatro Real de São João) and many cafés, was at the time a centre of night-life.” Paradoxically, the translator did not know or forgot to mention that the *Largo do Rossio* in Rio de Janeiro was also a place of homosexual

¹⁷ Jacquemond, Richard, “Translation and Cultural Hegemony: The Case of French-Arabic Translation,” in *Rethinking Translation: Discourse, Subjectivity, Ideology*, ed. Lawrence Venuti (London; New York: Routledge, 1992), 150.

cruising in nineteenth-century Brazil, and is the focus of several studies of homoerotic behavior. According to James N. Green, “the most noted urban space for male-to-male sexual encounters and socializing was Largo do Rossio, a square at the edge of traditional downtown Rio de Janeiro” (19).

Translation Choice(s)

Although there are some interesting English renderings of some key words in the Portuguese text--such as *Uranista* into boy-lover, and *pederasta* into homosexual (a term that obviously did enjoy the same semantic field it does today)--I focus my analysis on only one translation decision, which seems essential in the translation project to heighten the age difference between the two “lovers.” E.A. Lacey decided to translate “*grumete*” into “cabin boy.” In Portuguese “*grumete*” simply indicates the rank of Aleixo in the Navy – actually, the lowest rank. According to many dictionaries and Armed Force insignia lists, one of the lexical choices in English could have been “recruit/private.” With such a selection, the translator makes very clear his intention, and that of the other agents involved in the project, to stress how young the character is every time he is referred to in the novel, which is almost on every page. By inscribing so vividly and persistently the character’s underage status, the translator clearly heightens the traditional colonial trope of man-boy sex.

This chapter has been written to demonstrate some strategies used to make *Bom-Crioulo* appeal to gay readers of the 1980’s. Clearly the audiences of both novels are not the same, in time, culture, and moral values, and this is an important consideration in any translation project, especially when it involves distinct eras. *Bom-Crioulo* in Portuguese is a novel about complex notions of race and sexuality in turn-of-the-century Brazil. Yes, it

is the story of a black man who falls in “love” with a white young man, but, as Daniel Balderston and José Quiroja suggest, it is also a novel about homosexuality as a scandal that can only be normalized through science.¹⁸ More importantly, it seems clear that its author had very particular views on homosexuality, which have been inscribed in the original text, and downplayed in the paratext. As a gay man, this novel seems important for its historicity regarding traditional ideas about homosexuality. However, I must say that reading all the depictions of same-sex activity as a pathological “perversion” was very uncomfortable in Portuguese. Perhaps this is one of the reasons why *Bom-Crioulo* has not been taken up by gay-rights activists in Brazil and why it does not appear in the gay and lesbian lists of major bookstores in the country. This is the same feeling shared by the reviewer of the English translation of the book on amazon.com, “The main reason to read this book [*Bom-Crioulo: The Black Man and the Cabin Boy*] is for its gay/lesbian/bi/trans historical value... especially for readers of a liberal bent, the dated concepts about sexuality may also be *frustrating*” (my emphasis). In the English translation, the paratextual apparatus has minimized these “dated concepts,” “frustrating” gay readers when they encounter some of the author’s belittling views in the text. It is impossible not to feel the tension between the book’s erotic paratextual promises and its stereotyped portrayal of male same-sex practices. In this sense, the marketing strategy of The Gay Sunshine Press’ has been successful. It is interesting to note that when selected excerpts of the novel were included in the anthology *Now the Volcano* (1979) before *Bom-Crioulo*’s publication in English, all the parts in which we read the author’s nineteenth-century disparaging views about homosexuality have been left out. They focus

¹⁸ Ibid., *Sexualidades en disputa*, 132.

on the homoerotic contents of the novel, emphasizing the colonial tropes of homosexuality I have explained earlier.

Moreover, *Bom-Crioulo*'s translation project is an example of how national literary systems resort to translations, especially when they find themselves at an early stage of development or at the margins, as a tool to enhance, improve, and consolidate their positions. Also, it seems clear that the Gay Sunshine Press took advantage of the Latin American translation "boom" in the United States to further their particular project of forging a queer literary canon, albeit with problematic misrepresentations of the cultures and languages they chose to translate, mainly Brazilian Portuguese and Latin American Spanish. Like all human activity, translation is never free from ideological and ethical contours, and one can only hope that comparative translational analyses like this help us uncover some of the frameworks in which such enterprises have been produced.

CHAPTER 2

TRANSLATING HOMOSEXUAL OTHERNESS: THE CASES OF SILVIANO SANTIAGO'S *STELLA MANHATTAN*, AND CAIO FERNANDO ABREU'S *ONDE ANDARÁ DULCE VEIGA*?

In this chapter I analyze the English rendering of Silviano Santiago's *Stella Manhattan* (1985), translated by George Yúdice and published by Duke University Press in 1994 under the same title, and the English translation of Caio Fernando Abreu's *Onde andaré Dulce Veiga?* (1990), translated by Adria Frizzi and published by the University of Texas Press in 2000, under the title *Whatever happened to Dulce Veiga?* According to Fernando Arenas, Santiago and Abreu are part of an important group of Brazilian male prose writers who have dealt overtly with the themes homosexuality and bisexuality.¹⁹ Both authors have had prolific literary careers. Santiago is a literary critic and professor, whose latest book, published in 2007, is called *As Raízes e o labirinto da América Latina* (Latin American Roots and Labyrinth). Abreu was a productive author and died of AIDS in February 1996 in Porto Alegre, in his native state of Rio Grande do Sul. He was one of the first Brazilian authors to address AIDS and one of the most outspoken cultural figures with the disease. Although he resisted the idea of being categorized as a "gay writer," his cultural contribution is of great interest to queer studies inside and outside Brazil. Regarding his style, Arenas suggests that "Caio Fernando Abreu's introspective and profoundly lyrical prose is certainly heir to Clarice Lispector's resplendent writing."²⁰

¹⁹ Arenas, Fernando, *Utopias of Otherness: Nationhood and Subjectivity in Portugal and Brazil* (Minneapolis: University of Minnesota Press, 2003).

²⁰ Ibid., 46.

In *Stella Manhattan*, Silviano Santiago makes homosexuality one of the novel's main themes in his discussion of questions of repression and exile. During Brazil's dictatorship in the 1960's, the protagonist, Eduardo, is sent by his family to live in New York City after they discover his sexual orientation. In *Onde andar  Dulce Veiga?* Abreu takes readers through S o Paulo, an apocalyptic city that is falling to pieces; terminally ill. Some of the characters, including the protagonist, have AIDS. The idea of contamination permeates the narrative and comes to symbolize the state of the nation, Brazil in the 1980s, which was going through one of the worst socio-economic and political crises of its history. Arenas reminds us that, "in this novel, the reality of the body that is HIV positive or that has AIDS is transferred to a metaphor of the contaminated nation."²¹

My aim is to investigate how the translators of both novels, George Y dice and Adria Frizzi, addressed translation issues that are specific to the homosexual subculture, of which "camping" is a major trait. The definition of camp I adhere to is the one first offered in Susan Sontag's 1964 essay, "Notes on 'Camp'," in which she describes it as a style that favors "exaggeration," "artifice," and "extremity." Such a mode of expression has been affiliated with homosexual culture since the late nineteenth century, but it only began to be studied more deeply in the mid and late twentieth century by queer studies scholars, who have been able to describe and investigate some of the traits I analyze in this essay.

Susan Sontag also informs us in her seminal essay that camp is a sensibility; it "converts the serious into the frivolous;" it is a mannerism; an attempt to do something gloriously extraordinary. Moreover, Sontag remind us that examples of camp date back to the late seventeenth and early eighteenth centuries, "because of that period's

²¹ Ibid., 50.

extraordinary feeling for artifice, for surface, for symmetry; its taste for the picturesque and the thrilling; its elegant conventions for representing instant feeling and the total presence of character" (280). According to Sontag, camp was only affiliated with homosexuals later on in the nineteenth century when, due to the decline of authentic aristocracy, associated with snobbish taste (a major component of camp), they constituted themselves "aristocrats of taste." She informs that one of the important representatives of camp style was Oscar Wilde, with statements like "in matters of great importance, the vital element is not sincerity, but style," and "it's absurd to divide people into good and bad. People are either charming or tedious." Sontag also states that "camp is a solvent of morality. It neutralizes moral indignation, sponsors playfulness." (290) In this sense, camp was and has been used by homosexuals to mark their integration into society and this is where queer studies critics and I disagree with Sontag when she claims that camp is "disengaged, depoliticized – or at least apolitical" (277). For instance, David Bergman tells us that:

...camp exists in tension with popular culture, commercial cultures, or consumerist culture...the person who can recognize camp, who sees things as campy, or who can camp is a person outside the cultural mainstream...camp is affiliated with homosexual cultures, or at least with a self-conscious eroticism that throws into question the naturalization of desire.²²

Such a mode of expression only began to be studied more deeply in the mid and late twentieth century by queer studies scholars. Regarding its implications in translation, one scholar in this field in particular, Keith Harvey, has been able to shed some light on the complexities of translating camp. Harvey advocates a methodology that examines

²² Bergman, David, *Camp Grounds: Style and Homosexuality* (Amherst: University of Massachusetts Press, 1993), 5.

representative examples of texts to reveal the “effects of constraints and priorities of differing cultural settings.”²³ In his article, Harvey describes some examples of the camp style that I address in this chapter, namely: emphatics of camp, specific gay lexicon, gender subversion, overt description of sexual activity and terms, foreign language code switching, and intertextual reference.

The first appearance of a “campy” intertextual reference in *Stella Manhattan* takes place when Silviano Santiago includes a famous Brazilian carnival song in the epigraph of the novel. On the one hand, general Brazilian readers hum the song in their minds as they read. On the other, gay readers instantaneously identify it with Brazil’s great and glamorous carnival past, including the famously luxurious balls with their lavish costumes, iconic figures like Carmen Miranda, and all the theatricalized and exaggerated displays of femininity. According to James N. Green, one of the important traditions of Brazilian carnival is cross-dressing, and stars like Carmen Miranda were often the objects of mimicry: “For decades thereafter, gay men in Brazil and the United States recreated the image of the extravagantly dressed Brazilian bombshell...using her image to suggest gender ambiguity and gay sensibility.”²⁴

In the English translation of *Stella Manhattan*, there is no cultural reference to this song, or even any hint that this is a song, for that matter, and the translator simply renders it into the target language. Transposing intertextuality from one culture and language to another is one of the hardest things to do in translation; however, scholars and translators

²³ Harvey, Keith, “Translating Camp Talk,” in *Translation and Minority*, ed. Lawrence Venuti (Manchester, U.K.: St. Jerome Publishing, 1998): 316.

²⁴ Green, James Naylor, *Beyond Carnival: Homosexuality in Twentieth-Century Brazil* (Chicago, London: The University of Chicago Press, 1996), 2.

have proposed some answers, one of them being to provide readers with a bilingual version, in our case juxtaposing Portuguese and English, or perhaps adding a footnote, or even expanding the text by including some additional piece of information. For example, Yúdice writes, “Stella Manhattan hums as she opens the small living room window....” (3). I believe a necessary expansion here would contribute to the tone of the novel. So, it could read something like, “Stella Manhattan hums a famous nostalgic carnival song when opening the small living room window...” (my translation). Expanding the text is a common technique used by other translators faced with the difficult task of carrying across to the target text cultural specificities and information load of the source language. For example, in Gayatri Spivak’s translation of Mahasweta Devi’s *Imaginary Maps* (1995), originally written in Bengali, we come across the passage, “It is a Sal growing area. Sal *logs* arrive night and day by truck” (2), (my emphasis). The word “log” has been added here for the sake of clarity, since very few people outside Indian or Bengali culture would have immediately identified the tree.

In the case of Abreu’s novel, and as an example of the emphatics of camp, the long search for the Brazilian Diva Dulce Veiga--the main plot of the novel--is theatricalized throughout the narrative, and even foregrounded in the title of the book. For gay readers, this immediately evokes a kind of camp nostalgia associated with long-lost songs and movie stars of a glorious past, promptly creating feelings of empathy with the book. Below, I present a more detailed analysis of each camp trait.

By comparing the two translations, I hope to show that camp plays a major role in the construction of the characters and the understanding of issues like repression and exile in both novels, posing major challenges for their translators. The way George Yúdice and

Adria Frizzi choose to address such style is different and has distinct consequences, as I demonstrate in my analysis. I have divided each camp style in different sections below in the hope of providing a better view of their specificities.

Emphatics of Camp

In the first paragraph of the *Onde andar  Dulce Veiga?*, which sets the entire tone of the novel, readers are introduced to the protagonist and his digressions about his new job as a reporter, the acknowledgement of his illness, his coming to terms with age (40), and the memory that has come back of the cult singer Dulce Veiga through a version of a song he listens to on the radio. And in the second paragraph, the narrative introduces readers to the theatricalized and exaggerated feature of the protagonist’s campy world. In the following example, he makes a direct reference to cinema, camera lenses, and the exaggerated postures of actors:

Bons tempos aqueles, pensei. Acendi um cigarro. E n�o tomei nenhuma dessas atitudes, dram�ticas como se algum canto houvesse sempre uma c�mera cinematogr�fica � minha espreita. (11)	Those were the days, I thought. I lit a cigarette and didn’t assume any of those dramatic postures, as if there were a camera in a corner somewhere watching me all the time. (6)
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In the example above, although there were no particular challenges for the translator, Adria Frizzi was extremely successful in carrying over to the English language the tone, rhythm, and the campiness of the scene. In her afterword, although she does not make any reference to her translating process, issues, and solutions she encountered in her work, she acknowledges the presence of camp style through a detailed literary analysis of Abreu’s novel, “It’s serious and funny, simple, yet ironically sophisticated and very postmodern in its often campy and wide-ranging cultural references.” (188)

Analogously, Frizzi has also been very effective when rendering into English the imagery, the adjectives, and aura surrounding the first introduction to readers of the femme fatale Dulce Veiga, rife with camp, echoing cinematographic and dramatic appearances of movie stars on the silver screen, such as Rita Hayworth, with whom Dulce is compared later on in chapter 14,

Dulce tinha a cabeça jogada para trás, afundada entre aquelas abas...eu podia ver apenas sua garganta muito branca, um fio de pérolas brilhando contra a pele...percebia somente suas mãos longas, magras, unhas *pintadas* de vermelho, destacadas como um *recorte* móvel na penumbra azulada do entardecer. Numa das mãos, agitava lenta um cálice de conhaque. A outra segurava um cigarro aceso. (33) (my emphasis)

Dulce's head was thrown back, sunk between those wings...I could only see her very white neck, a strand of pearls gleaming against her skin...I could only see her long, thin hands, with red *lacquered* nails standing out like moving *silhouettes* in the bluish afternoon penumbra. In one hand she was slowly swirling a glass of cognac. In the other she held a cigarette. (26) (my emphasis)

In the above passage, we notice the skilful translator's addition of "lacquered," which she used instead of simply "polished" for "*pintadas*," heightening the drama of the scene and clearly showing her reading of such nuances. The word "silhouettes" as opposed to "cut," "*recorte*" in the original, also emphasizes the cinematographic imagery of the scene.

Gender Subversion

Stella Manhattan's text in Portuguese is rife with ambiguity due to the absence of gender pronouns or inflections in adjectives, leaving readers in an interesting suspension about the main characters' sexual identity. Moreover, we notice the ubiquitous presence of an inversion of gender-specific terms, played out in the Portuguese in different uses of masculine and feminine inflections, pronouns and names. However, "femininity" and "masculinity" are not only signaled in the text by such obvious lexical devices. In the

original Brazilian Portuguese, readers understand the author's intention of using such devices to play with the protagonist's internal conflicts and "exiled" homosexuality – as mentioned earlier, he has been kicked out of home by his family and sent to New York to work at the Brazilian Consulate because of his sexual orientation. As an example of his sexual identity conflict, in addition to being exiled by his family, he also keeps his alter ego Stella in "exile," within the confines of the apartment he lives in. In the English translation, the translator has framed the characters in their traditional heterosexual roles. For instance, in the target language, when Eduardo speaks, he's always a "he," whereas his "alter ego" Stella appears as a woman through the use of feminine lexical markers.

The inversion of gender-specific terms and the adoption of female nicknames or the femininization of male names pose major challenges for translators of romance languages, like Portuguese, into English. As Keith Harvey reminds us, this is a "semiotic resource of gay men in their critique of straight society and in their attempt to carve out a space for their difference."²⁵ In Portuguese it is much easier to play with femininity by simply changing the suffixes of nouns and adjectives.

Except for the name Stella Manhattan, which might suggest the character is a woman (although Stella Manhattan is closer to a stage name of a transvestite), Santiago skillfully plays with the protagonist's gender by not revealing to readers in Portuguese any marker that might indicate whether the character is a man, a woman, or something other in the first long paragraph of the novel. This creates in the Portuguese text a delicious and unsettling suspension, in addition to setting the entire tone of the novel. In his translation, Yúdice chooses to trap Stella in a woman's body by using the pronouns "she" and "her" throughout the entire paragraph, thus flattening Santiago's rich

²⁵ Harvey, "Translating Camp Talk," 301.

characterization. In the original work, we are taken by surprise and finally understand the author's intention of subverting the character's gender when we encounter the pronoun "o," "him," in the next paragraph:

Stella percebe, como não ia deixar de perceber? A velha vizinha da frente que o observa entre assustada e medrosa por detrás da vidraça do seu apartamento.(12)	Stella can see – how could <i>she</i> not see? – the old neighbor across the way observing <i>her</i> through her window with a mixture of curiosity and fright. (3)
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However, the translator does not stop there in suppressing the ambiguity of the original.

There are many other passages in the book where the author decides to play with both genders in the same paragraph, for instance:

“Lá vou eu, divina, me segurem que divina lá vou eu,” grita como se já montada numa vassoura de bruxa, voando mary-poppins por sobre os edifícios. Veio um golpe de vento soprado do rio Hudson que lhe tira toda a graça do rosto e derruba alguma coisa no apartamento; olha: o porta-retrato. Fecha depressa a janela mal-humorado.(13)	“Here I come, divinely. Hold on tight, ‘cause here I come divinely,” <i>she</i> cries as if mounted on a broom, flying Mary Poppins - like across the sky. Suddenly a gust of wind from the Hudson knocks something over in <i>her</i> apartment and wipes the rapture from <i>her</i> face. <i>She</i> turns and sees a picture frame. <i>She</i> shuts the window angrily. (4)
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The example above is very interesting and useful to my critique. One can notice initially that in the Portuguese text all the adjectives in the beginning are in their feminine form with the suffix “a” at the end. However, the twist comes in the last sentence, where the adjective “mal-humorado” ends with an “o,” indicating the masculine subject. In the English text, the character is a woman in the entire paragraph. Thus, in addition to erasing the double gender from the text, the translator completely deflates the character of its multiple nuances. In so doing, George Yúdice misses a very important element of the novel, played out in the Portuguese at the lexical and grammatical levels, which involves

the main character's conflicts over sexuality, his mocking of heterosexual values as a way to find his own identity. Although subject pronouns are much harder to eliminate in English than in Portuguese, I argue that it is possible to carry over this double-entendre, and I propose below my translation for the same passage:

Here I come. What a divine *girl* I am! Hold on tight, cause here I come divinely," cried Stella as if mounted on a broom, like Mary Poppins through the high-rises. Suddenly a gust of wind from the Hudson knocks something over in the apartment and wipes the rapture from Stella's face. After turning and seeing the picture frame, *he* shuts the window angrily.

In *Onde andar  Dulce Veiga?*, the character of Jacyr, a teenage transvestite, goes on flaunting his exaggerated mannerisms, and at one point curses the protagonist in a friendly way using an adjective in its feminine inflection--a common put-down in gay subculture that is another feature of camp--after being criticized for smoking at the age of thirteen/fourteen:

- <i>Horrorosa</i> . Vai cuidar da tua vida, <i>jaburu</i> ! (46) (my emphasis)	" <i>Bitch!</i> Mind your own business, <i>you old scarecrow!</i> " (36) (my emphasis)
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In the example above, Adria Frizzi heightened the aggressiveness of Jacyr by rendering "*horrosa*," (horrible) into "bitch" very effectively. And although Frizzi could not bring in the feminine inflection of the Portuguese adjective, the use of "bitch" between two men already adds nuances of femininity. On the other hand, for "*jaburu*," a big Brazilian bird common in the swampy areas of the *Pantanal* used in a derogatory manner for people considered "ugly," I believe she could have used another word more common in the gay subculture language, "troll," with a reciprocal meaning, instead of the flat "old scarecrow" (<http://glbteen.frenchwithsubtitles.com/page0011.html>). But overall, an

essential aspect of gay camp was not obscured here, which is the mechanism of putdown, which can either be overt, as in the example above, or covert.

In citing Thomas A. King's essay, "Performing 'Akimbo': Queer Pride and Epistemological Prejudice" (1994), Keith Harvey reminds us that King notes how effeminacy and "'talking like a woman' has been a feature of homosexual camp at least since London's eighteenth-century Molly Houses."²⁶ Therefore, one of the most obvious traits of gender subversion is what queer scholars call "girl talk." In the following example, Jacyr is rambling about what happens when the spirit of an Afro-Brazilian spirit descends upon him, and refers to himself as "*louca*" (crazy), using the feminine inflection of the Portuguese adjective. When encountering such a textual demand, Frizzi chose to indicate femininity by including the word "girl," and translate "*louca*" into "crazy girl." However, in so doing, she has flattened some of the nuances of Jacyr's character. "Louca" is a very common word used by transvestites to address themselves and has nothing "young" or "girlish" about it. Perhaps, Frizzi wanted to highlight the fact that Jacyr was a teenager. However, in the novel the character did not want to flaunt his/her early age. Perhaps, a better choice would have been "bitch," a word most commonly associated with women in English, carrying all the subversion and femininity that such utterance engenders when used by a man. However, the translator compensated for this shortcoming and clearly played with gender by using "he" and "himself," whereas in Portuguese, there is no need for this marker in the verbs.

Fico bem *louca* quando baixa,
depois passa – de repente benzeu-
se e saudou, erguendo a mão para o
céu...(75) (my emphasis)

I turn into a *crazy girl* when he
descends upon me, then it passes –
suddenly *he* crosses *himself* and
raised his hand heavenward...(62)
(my emphasis)

²⁶ Havey, "Translating Camp Talk," 300.

Foreign Language Code Switching

Another major aspect of *Stella Manhattan* is code-switching in the Portuguese text. Foreign language use, especially English, by Brazilian homosexuals indicates a common adoption of a camp device, which adds a humorous touch of sophistication and cosmopolitanism. But it also reveals North American cultural influence in Brazil. *Stella Manhattan* is set in the years of Brazil's bleak military dictatorship and its political persecutions of "communists." Moreover, there is also a major role played by the use of Spanish, spoken by both Eduardo and Lacucaracha, the Cuban homosexual exile character in the novel. By failing to bring all this diverse code-switching to his translation, or by doing it in an inconsistent manner, Yúdice does not succeed in carrying across this rich universe of Anglicism and Hispanicism.

Although referring to the use of French in English as a consistent marker of camp, Keith Harvey points out that it "does not just decorate the text linguistically. Rather it alludes to a complex of cultural values and stereotypes that carry decorativeness as an attribute."²⁷ The use of English in Portuguese serves the same purpose, carrying the qualities of style and urbanity, since the United States is the cultural reference of Brazilians in terms of pop culture in the twentieth century. The translator initially adopted the approach of italicizing the foreign language in the target text. In one example, the character Stella thinks "*Wonderful morning! What a wonderful feeling!*" in the first paragraph of the book, which adds to his/her campiness as the protagonist is waking up happy from a successful night of cruising, which had included spending the night with

²⁷ Harvey, "Translating Camp Talk," 300-301.

Rickie, someone Stella had met at a gay bar. Yúdice did italicize this passage; however, he also did something else, which appears throughout his entire work; he “corrected” the author’s English. So, his rendering of the same sentence is, “*Oh what a beautiful morning! I’ve got a beautiful feeling!*” (3). In addition to bringing in a new element of intertextuality by using a piece of a famous song from the American musical “Oklahoma,” Yúdice erases another layer of the character: he/she does not speak English fluently. However, in other instances of Anglicism Yúdice simply chose to include them in the text without any italics, failing to carry this cultural and camp trait over into English.

É porque fico pensando, Rickie,
que não houve amor, não houve
amor entre nós, Rickie. *Do you
understand, Rickie? no love!* (16)

It’s the lack of love, I can’t get it
out of my mind, Ricky. There was
no love between us. Do you
understand? No love! (6)

Antoine Berman calls kind of translation decision “the effacement of the superimposition of languages,” referring to a common trend in translation to efface the tension and integration that exists in the original between the “underlying language and the surface language” (287). This is a problem that demands maximum reflection from the translator. Berman adds that trying to maintain language code-switching is certainly difficult but not impossible, and this should be something to which “every translator of a novel ought to aspire.”²⁸ Perhaps, since we also see italics in the Portuguese text, Yúdice could have adopted another approach--for instance, the use of face bold or a different font to indicate such language games.

²⁸ Berman, Antoine, “Translation and The Trials of the Foreign,” in *The Translation Studies Reader*, ed. Lawrence Venuti (London, New York: Routledge, 2000): 276-289.

Analogously, the same thing happens when we are introduced to the character of Paco/Lacucaracha which, by the way, the translator corrected to “La Cucaracha.” There is a richness of languages being uttered in the dialogues between Eduardo/Stella and Paco/Lacucaracha. For instance, when the narrator is introducing Lacucaracha we have several instances in which Spanish is imported into the Portuguese text:

“Lacucaracha (...) era um cubano <i>fugido</i> da ilha no início da década, <i>bien gusano y antiastrista</i>, que escolheu Nova Iorque....(29) (my emphasis on the first word)	“ La Cucaracha (...) was a Cuban <i>refugee</i> who had emigrated at the beginning of the sixties. He was a <i>fanatic anti-Castro gusano</i> who decided to make his new home in New York...” (18) (my emphasis)
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In the instance above, in addition to adding extraneous words and over explaining, the translator does not transmit the foreignness of Spanish--oddly enough since the language is so much present in North American English. And among the many new words, Yúdice brings in is “fanatic,” perhaps conveying his own personal view of all “*antiastristas*.” Moreover, he seemingly missed some of the meaning in the Portuguese text by translating “*fugido*” as “refugee.” “*Fugido*” actually signifies “runaway,” which may well denote that gay men had to flee persecution under the new communist regime of Cuba. By including him in the group of refugees, the translator deprives the character of his sexual specificity and introduces a more conventional political angle he did not have in the original. There are many other instances in the novel in which the translation could have imported more of the Spanish into the text. For instance, one great opportunity appears when Lacucaracha is talking with Eduardo about Vianna, the military attaché who is a devout Catholic husband and gay sadomasochist:

“Vi quando entrou no seu apartamento,” diz a outra e chupa um arzinho para dentro. “<i>Qué</i>	“I saw when he entered your apartment,” La Cucaracha sucks in her breath and <i>issues it stridently</i>,
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<i>hom-bre!</i> ” e revira os olhos. (66)	“ <i>Whew! What a man!</i> ” as <i>she</i> turns her eyeballs to the heavens. (47) (my emphasis)
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In the example above, one wonders why Yúdice did not keep “*Que hom-bre!*” in the English translation, which would have added richness to the text. And in addition to expanding the description of Lacucaracha with “issues stridently,” in a clear attempt to heighten the character’s feminine mannerisms, once more George Yúdice frames the character in gender (she), downplaying the camp subversion that is very clear in Portuguese.

However, the fact that the translator did not convey any of the linguistic richness of the original is just one of many problems. In some cases, he even added to the source text another language which had no connection to the cultural diversity and contexts of the novel, Italian. For example, “*you me embora para nunca mais voltar. Tchau.*” (30), becomes “I’m-getting-out-of-here-and-I’m-never-coming-back, *ciao*” (18) (my emphasis). We come across Italian again when the narrator is telling us about the problems faced by the character Vianna, the Black Widow, in hiding his sadomasochistic paraphernalia:

“Já pensou Eduardo, se pega fogo no consulado. Abrem a gaveta e <i>bumba!</i> ” (55)	"And what if, Eduardo, the consulate catches fire. The firemen open the drawers and <i>presto...</i> " (39)
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In these two examples, the translator, perhaps for lack of a better solution to carry across the code-switching to the target text, opts for bringing in another language, changing the novel’s web of intertextuality. Although it is true that Italian is present in Brazilian Portuguese, mainly due to the large influx of immigrants in the late nineteenth and early twentieth centuries, this language plays no significant role in this book.

On the other hand, suggesting that the translator paid close attention to such traits in the source language and demonstrating that such an effect can be transposed to the target language, Frizzi suitably adopts the approach of italicizing the foreign language in the target text. In this particular passage, the protagonist is consulting with his neighbor, Jandira, the fortune teller. After Jandira tells him many apparently disconnected things, he thinks,

Confusion, no connection,
pensei. Parecia frase de filme, e
quando pensei em filme, pensei
também em tomar banho....(140)

Confusion, no connection, I
thought. I sounded like a line out
of a movie, and when I thought
about movies, I also thought that
taking a shower...(121)

Gay Men Specific Words and Terms

In part four of chapter three of *Stella Manhattan*, Eduardo/Stella is depressed after receiving a threatening phone call from the guerrilla warning him not to be friends with Vianna, a.k.a. the Black Widow, the military attaché, and wants to go out and have a good time. He/she thinks about Rickie and wonders where he is. At this point the protagonist says he/she should not fool him/herself with an emotional bond with him and calls him a "michê" (male hustler), juxtaposing it to "bofe" (stud), and "bicha" (queen). Let us look at what the translator did with long-standing items of the gay lexicon that classify three disparate subgroups:

“Não seja cínica, Stella. A não ser que o que? Que encontrou um mais rico, mais generoso e bonito.
Michê é michê. Bofe é bofe. Bicha é bicha. (115) (my emphasis)

“Don’t be cynical, Stella.
Unless...He found someone richer, more generous, better looking. But
a whore’s a whore, a slut’s a slut, and a faggot’s a faggot. (81) (my emphasis)

“*Michê*” is a very interesting word stemming from the French “*miché*,” meaning “*client d'une fille publique*,” similar to its original meaning in Portuguese, “*amante que paga os favores de uma moça*,” (Dicionário Houaiss da Língua Portuguesa 2002), or “lover who pays for the favors of a girl.” We can find this use of “*michê*” for instance in Rubem Fonseca’s novel *A grande arte* (1994), when the protagonist, Mandrake, is talking to his friend Raul, a detective working in homicide, about the mysterious murders of the prostitutes in the novel. Raul asks if one of Mandrake’s clients, Roberto Mitry, who had been with one of the slain prostitutes, is actually a suspect, to which Mandrake replies, “*Ele é apenas um michê assustado, com medo do nome dele aparecer nos jornais.*” (31), “He’s only a frightened John, afraid that his name will show up in the papers” (my translation). Attesting to the fluidity of languages, this term had its meaning reclaimed and arrived at “male prostitute,” which was appropriated and disseminated by the gay subculture in the 1970’s. Thus, James N. Green writes, “In the early 1970’s, the number of *michês* had become so widespread in Rio de Janeiro and São Paulo that the phenomenon began to receive attention in the press.”²⁹ By rendering *michê* into “whore,” which is clearly more associated with female prostitution in English, Yúdice minimizes its cultural references. As for “*bofe*” (stud), the translator completely missed its meaning by translating it into “slut.” In gay subculture, “*bofe*” is a very masculine man, much desired by many homosexuals, and the term is usually opposed to “*bicha*” (queen), creating a very strong binary in gay subculture. When encountering the same word in *Onde andaré Dulce Veiga* (1990), Adria Frizzi, rendered it as “breeder.” Although showing a better knowledge of the gay subculture, Frizzi chose a word that any glossary of queer terms describes as “a derogatory term used by gays and lesbians to refer to

²⁹ Green, *Beyond Carnival*, 255

heterosexuals” (<http://people.smu.edu/spectrum/random/glossary.html>), which is not the case. George Yúdice is inconsistent when he reenounters “*bofe*,” but this time the character of Marcelo is using the term to refer to Rickie’s manly characteristics, instead of calling him a “*michê*.” This happens after Marcelo had betrayed Eduardo and slept with Rickie. Amidst feelings of guilt, he is trying to imagine how Eduardo/Stella would cope with the discovery of Marcelo's betrayal, and how belittling Rickie would make Stella feel better.

Já pensou o encontro dos três.
Stella tira o sapato e dá nele. Fazer
campanha contra o *bofe*, não há
melhor estratégia para
desmobilizar o Eduardo. (240) (my
emphasis)

He imagines another scene: the
three of them meet, Stella takes off
her shoe and hits him with it. But
he knows how to defuse Eduardo’s
anger: disparage the *whore*! (183)
(my emphasis)

As for “*bicha*” (queen), this word has a subcultural specificity and can be used with either a positive or a negative connotation depending on who is using it. If a heterosexual calls a homosexual “*bicha*,” the translation is “faggot,” with all its derogatory connotations, but when a gay man calls himself or others of the club “*bicha*,” he means “queen,” emphasizing the femininity of the person, either as recognition of belonging to the same community or as an in-group put-down, which is very specific of camp.

Another important term used in the novel, *entendido* (in the know), has a historicity and particularity in and of itself. In the several instances in which it appears in the novel, the translator opted to render it as “proclivities,” which, in addition to not translating the semantic field of the word, changes the register entirely. According to Almerindo Cardoso Simões Junior:

A palavra *entendido*, ao que parece mais neutra, é um empréstimo latino-americano, já que também era usada em países vizinhos e referia-se àqueles que eram familiarizados às referências culturais acerca da homossexualidade, não fazendo referência a uma postura dicotômica que parece surgir dentro do próprio meio homossexual, quais sejam, o homossexual mais efeminado e aquele mais próximo do modelo de masculinidade hegemônica.³⁰

The word ‘*in the know*,’ which seems more neutral, is a Latin American importation, since it was also used in many neighboring countries to refer to those familiar with homosexual cultural references, not referring to a dichotomy that seems to exist in the homosexual environment, i.e. the more effeminate homosexual versus the one closer to a model of hegemonic masculinity. (my translation)

The word is uttered by Vianna, the gay sadomasochist, former torturer of the Brazilian government in the 1960’s, to refer to himself as “gay.” In addition to having a more neutral meaning, free of the femininity of “*bicha*” and the masculinity of “*bofe*,” “*entendido*” is a word that has fallen out of use in modern queer culture in Brazil, unless it is used to make someone sound “old,” and that is precisely the joke we see in *Stella Manhattan*.

“Queria te dizer uma coisa”
 “Diga”
 “Fica entre nós, promete?”
 “Prometo”
 “Também sou *entendido*.
 (...)”
 “Só você mesmo, Vianna.”
 O Vianna se encolheu, com receio
 do riso inesperado de Eduardo.
 (52) (my emphasis)

“I want to say something to you”
 “Go ahead”
 “It shouldn’t go beyond these four
 walls. You promise?”
 “I promise”
 “I also have my *proclivities*.”
 (...)”
 “Only you, Vianna, only you could
 come up with something like that.”
 Vianna drew back, intimidated by
 Eduardo’s unexpected
 laughter.(36) (my emphasis)

³⁰ Simões, Almerindo Cardoso Jr., “De sodomita a homoerótico – as várias representações para as relações entre iguais,” *Morpheus Revista Eletrônica em Ciências Humanas*. Ano 03 – n. 7 (2005).
<http://www.unirio.br/morpheusonline/numero07-2005/almerindo.htm>

Overt Description of Sexual Activity and Terms

Another consistent trait of gay male camp is the detailed and exaggerated description of sexual activity, including references to genital endowments of partners, which is always juxtaposed with formality or other non-correlated remarks in order to create an ironic effect. As an example of this we have the digressions of the protagonist in *Onde Andará Dulve Veiga?* being juxtaposed with the explicit descriptions of Jacyr's sexual activity and his theories about men's genital sizes, creating a very humorous effect in the novel.

...Não posso nem ver que me dá
vontade de *cair chupando*.
Acendi um cigarro, Jacyr tirou das
minhas mãos. Acendi outro. (77)
(my emphasis)

..."Just seeing that makes me feel
like *dropping on my knees* and
sucking him off."
I lit a cigarette, Jacyr snatched it
away. I lit another. (63) (my
emphasis)

Interestingly, in the English translation above, Frizzi expands and exaggerates the description of the fellatio scene, amplifying the camp, but perhaps making it too overt.

"Go down on him" could have been a less explicit option.

When describing the male genitalia of a black man who sells drugs across their building, Jacyr uses two words that start with "j," creating alliteration in the original Portuguese. Frizzi very effectively creates the same effect by using a different consonant in English, "b:"

Aquele negrão (...) aquele que
vende fumo, diz que tem vinte e
cinco centímetros, já pensou? Isso
não é uma *jeba*, é uma *jibóia*. (77)
(my emphasis)

That big black guy (...) the one
who sells dope, he says he's got
one that's ten inches long, can you
imagine? That's not a *banger*, it's
a *boa constrictor*." (64) (my
emphasis)

This is juxtaposed by the protagonist remembering his old girlfriend, as one can see in the continuation below:

Lembrei da carta de Lídia, há dois dias jogada sobre a mesa (...)	I remembered Lidia's letter, lying on the table two days now (...)
- <i>Tem cara</i> que quer me comer em pé, no banheiro do Quênia (...)	" <i>He looks</i> like he'd like to fuck me standing up in the Kenya's bathroom (...) when there's no other choice, I'll put out. But it doesn't go in well, it's better on all fours..."
quando não tem jeito, até dou. Mas não entra direito, prefiro de quatro...	
Não era uma carta, era um poema de Cecília Meireles...(77) (my emphasis)	It wasn't a letter, it was a poem by Cecília Meireles...(64) (my emphasis)

In the example above, Frizzi apparently overlooked the textual references and mistranslated the item highlighted above. "*Tem cara*" could have been literally translated in two different ways; it can mean "someone looks like," or "there are people." But this meaning is fixed if we remember that Jacyr is a very promiscuous teenage transvestite. In the sentence above, he was not talking specifically about the big black guy, but of other people he also has sex with in the bar's bathroom, especially when he adds, "when there's no other choice, I'll put out," clearly referring to other encounters.

In another example of overt sexualized description, the novel's protagonist is in Quênia's bar using the public phone, and there is a very intense description of homosexual male sexual desire, which clearly indicates his internal conflicts with his own sexuality. While talking on the phone, he sees the big black guy, whose genital endowment Jacyr had talked about, and his eyes immediately fall to his crotch. This sparks in him feelings of desire, which are juxtaposed by a serious phone conversation. After he hangs up, he sees that someone had scratched on the public telephone the sentence, "*Ti xupo todo goztozo*," (I'll suck you off dry) as a call to what he really would

like to do with the black guy. The Portuguese text is full of mistakes. Actually, except for “*todo*” (all), all the other words are misspelled, alluding to orthographically incorrect scribbles on bathroom walls and other places like public telephones, creating a funny and witty effect. Unfortunately, Frizzi does not go very far and includes only one misspelling in her rendering of the sentence, “I wanna suck your big dick” (67). Moreover, she exaggerated the sexual play by inserting the word “dick.”

Overt description of sexual activity and terms is a trait that apparently George Yúdice knows all too well in *Stella Manhattan*. Perhaps as an attempt at compensation for not addressing most of the campiness in the novel, he chose to emphasize its sexual innuendos. For instance, when Eduardo is giving us an account of the first time Vianna went to fetch him at Kennedy airport, the narrator is telling us Vianna was his first “crush.” In his translation, Yúdice, in addition to downplaying the character’s theatricalization of the crush by expanding the narrative and making Stella look childish in the target text, also implies an incestuous relationship that was not in the original in an explicit manner, which, in my opinion, adds a vulgar element to the narrative:

Lá estava o Vianna esperando-o no aeroporto Kennedy em abril de 1968. Foi a primeira <i>paixão de arrancar cabelo e espernear de</i> Stella Manhattan, tipo birra de menino mimado: mamãe, eu quero papai. (44) (my emphasis)	Vianna was waiting for him at Kennedy Airport when he arrived in April of 1968. He was Stella Manhattan’s <i>first passion and he dove into it with all the foot-stomping tantrums</i> of a spoiled brat: Mommy, Daddy’s <i>cock</i> belongs to me. (28) (my emphasis)
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In the example above, it seems that Yúdice knew of this particular aspect of camp of being explicitly aggressive in sexual innuendos, and therefore seems to undermine the point one could make that he is not aware of the specificity of the novel’s homosexual subculture. However, the vulgarity with which he does that diminishes the subtext and the

implicit and equivocal meanings in Portuguese, which readers could make out, or not, on their own.

In another instance, Yúdice does the same thing, this time adding a sexual item to an emphasis placed in Portuguese on the word “*porrada*,” which literally means “beating,” “smack.” Perhaps, the translator misinterpreted Stella’s stress on the word. In this particular scene, Stella was simply being campy and theatrical, and not making a connection with semen, which could only forcibly be made from the word’s prefix, “*porra*.” However, “*porrada*” stems from “*porra*” in the sense of “club” and not “semen.” It is true that “*porra*” does mean “semen/come” in contemporary Brazil, but never associated with “*porrada*” in Brazilian Portuguese. It actually means “beating with a club.”

“Mais mariconas do que nós duas
juntas. Gosta é de levar *porrada*.
Por-ra-da na cara! Entendeu?” (66)
(my emphasis)

“More queen than both of us put
together. She likes to *get it* in the
face. *Come* all over her face, you
get it? (47) (my emphasis)

In another instance, Marcelo, the character who is a member of a guerrilla group fighting against the oppressive Brazilian dictatorship, and who is supposedly “bisexual,” tells Eduardo why his marriage to Cris did not work out, and at one point there is an interesting play on words between his political beliefs and sexual interests:

“Olha que mulher gringa não gosta
de barbudo. Fica logo pensando
que você é um dirty communist,
querendo saber se é ou não é
espião de Fidel.”
“Falta o charuto na boca, *e é com
ele que fico*,” brincou
Marcelo.(101) (my emphasis)

“Well, for one thing, gringo
women don’t like beards. They’re
liable to think that you’re some
kind of dirty communist. They
may even suspect that you’re one
of Fidel’s spies.”
“I’d have to be chewing on a cigar.
Boy, how *I’d like to suck on one*,”
Marcelo kidded Eduardo. (70) (my
emphasis)

In addition to again failing to indicate the Anglicism in Eduardo's speech ("dirty communist"), Yúdice's expansion on the sexual innuendo completely eliminates the implicitness of the original text.

Regarding the character's alleged bisexuality, it appears that in the English translation, Marcelo comes off as more bisexual than in the original, where readers clearly understand he leans more toward being a homosexual. And I believe part of this is due to a simple translation mistake that took place on page 136 of the English text. When Eduardo and Marcelo are fighting and cursing at each other because Eduardo felt betrayed by Marcelo not telling him the guerrilla was investigating his relationship with Vianna, at one point Eduardo insinuates that Marcelo does not like women anymore:

"Quem fala! Até parece que le gusta el bacallao, como diz a amiga Lacuca," (183)

"Look who's talking! *Te gusta el bacalao*, you're into codfish too, as La Cuca likes to say" (136)

Actually, the translation above into English is "As if you're into codfish!"--codfish here being used as derogatory slang for vagina/pussy, common in Spanish and Portuguese. When readers in Portuguese combine this information with all the other elements and hints given by Marcelo throughout the novel, it becomes clearer that he has chosen to have sex only with men after his failed marriage.

Intertextual Reference

Like the initial reference to Brazilian carnival in *Stella Manhattan*, for gay readers the mention of the radio Divas on page 28 of the Portuguese text evokes a specific culturally situated and theatricalized type of femininity. Their mention builds a type of intertextual reference to a major example of gay culture. According to Harvey, such intertextualities have at least two effects:

First, they create ironic distance around all semiotic practice, constituting devices of ‘defamiliarization’ (Fowler 1986:40-32)...Second, they reinforce gay solidarity between interlocutors. To understand the slang or catch on to the allusion is also to feel that one belongs to the community.³¹

Intertextuality, as we saw earlier, may well be one of the hardest things for translators to deal with, and footnotes are one of the options to convey such culturally specific items. Sometimes this can be done by finding “equivalents” in the target culture that weave the same web of significations. Apparently this is what George Yúdice tried to do in the example below:

...lembrrou-se de uma música de
Dircinha Batista, cantarolou-a,
depois de outra de *Ângela Maria*,
idem, e mais tarde outra de *Dalva*
de Oliveira...(28)

He remembered a samba by
Dircinha Batista and started to
hum it, then a ballad by *Edie*
Gormé, later a bolero by *Daniel*
Santos, and finally a pop tune by
Brook Benton and *Dinah*
Washington...(16)

In the original text we notice that in addition to paying tribute to some of Brazil’s most famous radio female singers of the 1940’s and 1950’s, Silviano Santiago is also providing us with more camp information about Stella’s character, her/his fascination with the star-like quality of these figures, the personal drama of their lives, the nostalgia for a glorious and sophisticated past. By bringing all these new allusions into his translation, Yúdice changes Stella’s references.

In Frizzi’s translation, although the lack of footnotes to grapple with issues of intertextuality does not compromise the translated text in general, I argue that there is a specific moment when perhaps it would have been an appropriate decision. The protagonist talks to Patrícia, the member of a band called "Toothed Vaginas," about the

³¹ Harvey, “Translating Camp Talk,” 300.

disappearance of another member of the band, Márcia, who happens to be Dulce Veiga's daughter. Patricia complains that Márcia has been doing a lot of drugs recently and the protagonist starts to envision the events of finding Márcia dead and alludes to the lyrics of a song by a prominent Brazilian male singer who was gay and died of AIDS, Cazuza:

No velório, uma coroa de flores em forma de guitarra elétrica, as Vaginas Dentatas cantando o <i>backing vocal</i> de meus heróis <i>morreram de overdose.</i>(143)	At the wake, a wreath in the shape of an electric guitar, the Toothed Vaginas singing the backup vocals on “My Heroes Died from an Overdose.” (124)
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This connection with Cazuza is particularly important because at the end of the novel, the narrator finally comes to terms with the fact that he is HIV positive. This is signaled when he receives from Dulce Veiga a white kitten called Cazuza. Again, Frizzi makes no reference to this important representative not only of Brazil's gay subculture but also of AIDS awareness. Perhaps a footnote would have been the best way to provide such sexual culture specificity.

Possibly the most important inference that can be drawn from the analysis above is that translation is truly a metonymic process, as suggested by Maria Tymoczko in *Translation in a Postcolonial Context* (1999) and detailed in the introduction of this thesis. Translators make their own decisions as to how they are going to grapple with the information load inherent in the source language, what they are going to carry across and how. Moreover, as we well know but sometimes forget, translations are not done in a vacuum, and translators produce their texts filtered through the social and cultural frameworks of the receiving language they live and work in. But more importantly, translators working especially with texts that in addition to having cultural difference also contain distinct and specific sexualities outside heteronormative mainstream culture have

to be wary of such difference when attempting to “rewrite” them in translation. Although we do not know what were the reasons that led George Yúdice to flatten the characters in *Stella Manhattan* that much, one plausible answer could be that Yúdice adopted a paternalistic view about the book’s reception in the target culture, implying that readers would not be able to follow the play on gender in the text . But all the changes, omissions and additions by Yúdice clearly indicate his lack of knowledge of a verbal style that is particular to the homosexual subculture. I argue that he even admits such failure in the narrative. When we are halfway through the novel, there is an instance when Yúdice tries to make up for this limitation by inscribing in the text the very word that represents what he has “lost” the most in his translation, “campiness.” In this scene, Eduardo and Marcelo are fighting because Eduardo realizes Marcelo has betrayed him by giving his phone number to another member of the guerrilla. As a result Eduardo receives a threatening phone call, understanding that he was being followed by this group.

“Madame Satã é a mãe.”
 “Pára, Edu, assim não dá.” (168)

“Madame Satã is you mother, you
 son of a bitch!”
 “Oh stop it, Edu, I can’t put up
 with your *campiness* now.” (123)

Tackling such complex challenges and cultural specificities in translation is far from easy, and when it comes to different sexualities the intricacies become even more problematic. As mentioned earlier in the introduction of this thesis, with such texts translators also need to “read between the bodies.”

More contemporary translation scholars have written about translating cultural difference, mainly focusing on the importance of carrying the foreignness of the source culture across to the target text, advocating that much of that can be done at the level of the words, as opposed to sense. For instance, when discussing the issues of visibility and

invisibility of translators and power relations between languages and cultures, Lawrence Venuti in *The Translator's Invisibility* (1995) advocates foreignizing translations as a resource to challenge the hegemonic position of the English language, making the text "resistant" to its target readers. I am not arguing here that this should have been the approach adopted by George Yúdice, but it seems clear he used the opposite technique, following more traditional notions of translation, such as Eugene Nida's sense-for-sense claim in search of equivalence, and of many other translation scholars who have written about the importance of searching for similarity in a linguistic approach to translation (Catford 1965, Jakobson 1969). This is somewhat problematic, especially in a text rife with cultural and subcultural differences, resulting in the domestication of the translated text in the target language. Perhaps a balance between the two extremes, and more emphasis on difference rather than similarity, is what translators should actually aim at, especially when dealing with texts that have such rich diversity.

In my analysis above I have pointed out different "readings" and "conceptions" in the choices made by both translators with the intention to draw attention to the specificities of homosexual subculture and the translators' respective decisions in translation. In the cases discussed above I demonstrate how such choices have impacted the translated texts in many different ways. Again, translators make choices all the time, and in this metonymic model some things will undergo changes, others will be added, and others will be left out. Frizzi's translation of Caio Fernando Abreu's *Onde andaré Dulve Veiga?* seems indicate that she has paid very close attention to the specific differences between both cultures, with heightened awareness of the novel's homosexual subculture specificity and its campy innuendos and double-entendres, whereas George Yúdice's

translation of Silviano Santiago's *Stella Manhattan* seems to suggest Yúdice did not consider this an important part of this translation project, which bear its consequences for the English text.

CHAPTER 3

TRANSLATIONS

After August (to the Beat of *Contigo en la Distancia*)

by Caio Fernando Abreu

translated by Cristiano Mazzei

*“For the LORD your God has blessed you in all that you have done;
He has known your wanderings through this great wilderness.
These forty years the LORD your God has been with you;
you have not lacked a thing.”
(Deuteronomy 2:7)*

LAZARUS

That August morning, it was too late. That was the first thing He thought as he crossed the gates of the hospital supported, marooned, on the shoulders of his two friends. Guardian angels, one on each side. He inventoried: too late for joy, too late for love, for health, for life itself, he repeated and repeated inside without saying a word, trying not to look at the grey sun's reflection on the graves of the other side of Avenida Dr. Arnaldo. Trying not to look at the graves, but at the crazy life of tunnels and bypasses that flow into Avenida Paulista, he tried a new smile. One foot in front of the other, a little not to scare his friends, a little not to stop being funny, being back at the metallic vertigo of that city to which he had ceased to belong almost a month ago.

Let's go eat sushi at the Japanese restaurant you like, said the girl on his left. He laughed. Then let's go to the movies and watch the Tom Hanks you love, said the guy on his right. He laughed again. The three of them laughed in their imaginary corners a bit too tight. Like trying to walk in a snug-fitting leather skirt, no slit. Because from that August morning on, although the three of them and everybody else already knew or would come

to know — for He was proud enough not to hide — even if they tried to disguise it nicely, everybody knew that He knew that it was now too late. For joy, he repeated, for health, for life itself. Especially for love, he sighed. Discreet, prudish, resigned: never-again love was the pain that hurt the most, and of all the many pains, the only one he wouldn't ever confess.

SPRING

But it almost didn't hurt, in the following months. Because Spring came and brought so many purples and yellows to the top of the jacarandas, so many blues, silver and gold reflecting on the surface of the river, so many movements on the faces of People from the Other Side with their delicious stories of living unimportance, and shapes of clouds - one day, one angel, in the shade of the garden late afternoon - another day, two butterflies making love on his thigh, Thigh's Motel, he laughed.

Not always did he laugh. Also because there were tight schedules, heavy drugs, nausea, vertigos, words escaping, suspicious things on the roof of his mouth, sweaty fear strangling the nights, and eyes down every morning in front of the mirror so he wouldn't see Cain in his own face. But there was also sweetness from other people, like an early *saudade*, longing, since everybody knew it was too late, and the irrational strokes of faith in some *science-fiction* miracle, at times magical signs in the miniscule color feathers fallen around the house. And, especially, mornings. Which were not August's, but September's then October's, and so on until January of the New Year which, in August, he dared not expect.

I'm strong, he discovered one day, during the height of summer in the southern town where he had moved, deserted and toasted by the sun, white and burning like a

Mediterranean village in Theos Agelopoulos. He decided: I'm going to take a trip. Because I haven't died, because it's summer, because it's too late and I want to view, review, transview and manyview everything I haven't seen and yet more than I have seen, like a damned man, I want to see like Pessoa, who died without ever finding it. Damned and lonely, he decided boldly: I'm going to take a trip.

JADE

To the center, the coast, near the coast, where the green waters look sparkling jade on the horizon, like part of a kitsch postcard, under a palm tree. He drank coconut water under a straw hat in the seven-o'clock morning sun, picking color shells in the fringe of the wave's froth. At sunset, he ventured a beer, looking at the forever unattainable young men playing soccer in the sand.

Too late, he never forgot that. And took in measured, slow breaths, saving his quota of karmic Prana by puffing up his belly – ribs-lungs, in this order, raising his shoulders gently to then exhale smiling, mini Samadhi. Devotional, Buddhistic. Because if it really is too late for all things of the Living, Unconscious, as he began to call the People from the Other Side – only to himself though, he didn't want to seem arrogant, because if it had gotten this tragically late, he lit up a guilty cigarette and, fuck'em, with all arrogance he confirmed: if it was too late, it could also be too soon, don't you think? He asked breathless to no one.

Ships sailed on the green line of the horizon. He philosophized: if too late was **after** the exact time, too soon would be **before** this same exact time. Therefore, he was stuck at this time, the exact one, between before-after, night-day, life-death and this was all, and being all that time wasn't good or bad, but exact and just, everything he had.

Between this side and the other, this and that, a coconut in his left hand and a cigarette in the right, he smiled. Supported by fleeting and fierce things, angels and guard dogs.

Nothing bad for a resurrected guy, he pondered. And soon afterward, foolish: I'm happy. It was true. Well, or almost.

ANNUNCIATION

Then came the Other.

First by phone, that-he-was-a-friend-of-a-friend-who-was-traveling-and-told-him-to-check-up-on-Him. If he needed something, if he was really *well* between quotation marks. So annoying to be reminded of one's own frailty in the womb of tropical January, almost expelled from Paradise conquered with hard work since his private stay in Hell, he had the urge to be rude to the Other. The voice of the Other. The invasion of the Other. The tender cruelty of the Other, who was certainly on the Other Side. Of the group of Complacent Accomplices, occasionally more hideous than the Sordid Bigots, you understand?

But there was something – a hue? – in this Other's voice which made him nostalgic of laughing hoarse talking into the wind with other people from any side – that there were no *lados*, sides, but *lagos*, lakes, he suspected *vago*, vaguely, like he had unlearned how to do since that August. Ah, sitting at the table of a bar, even if just to drink water *brahma light cerpa sem álcool* (he who was so into cognac) speaking ill or highly about any movie, any book, any being, while ships stitched decorative green hems on the horizon and young muscular dark men played soccer forever on the beach's sand wearing colored *sungas* protecting curly sweaty pubic hairs, hairy salty balls. He took a deep breath, slowly, seven times to forgive the Other. He set a date.

ORIENT

He knew the second he saw him. Who knows the dark skin, maybe the Chinese eyes? Curious, a certain air of Gypsy, would it be his Persian nose? Maybe so many things who knows *maybe peut-être magari* while they drove around listening to frantic cassettes, but you have this one I can't believe another creature in the galaxy but me: you're crazy, man, I swear I never thought. Heart beating fast, *secos* (dry) & *molhados* (wet), that band.

Open windows to the nearly February breeze blew the hair of only one, since that of the other had thinned since August. The hairs on the arms stood up - sweet sticky sea air, magnetism - and on the naked thighs under the white shorts muscles trembled in gasping cramps at the occasional touches of one, and the other. More accidentally, hands probing possible rejections, more confident later, intertwined snakes, clash of pupils with the duration of a sigh's *big boom* – and suddenly, my Saint Anthony, a warm wet tongue kiss in the mouth, up to the roof and almost down the throat, flooding them up to their knees under the tropical rain of Botafogo. Fast, napalm.

But if the Other, *cuernos*, damn it, if the Other, like everybody else, knew perfectly well: how dare he? How dare you, if we can't be simply friends, he sung distractedly. Pity, suicide, seduction, *hot voodoo*, melodrama. Cause if since August he had become so impure that not even the lepers from Carthage would dare touch him, He, the mangiest dog of all in the dirtiest alley of New Delhi! Ouch! (ay) he moaned thirsty and *andaluz* in the *rosso* desert of the town in the center.

SONNET

He woke up in a state of bliss. In another city, way up North, to where he had escaped after that kiss. But he could barely look outside anymore. As in the old days, when he was part of the group, when he was really alive - but if I haven't fuckin died yet, damn it, almost shouting. And maybe it's not too late, after all, he desperately started to build this lame thing, hope. As if that wasn't enough, also came desire. Bloody desire of live animal for the flesh of another live animal too. Calm down, he would say in sleepless nights, excessively taking *lexotan* pills, warm showers, shiatsus. Forget it, renounce it, baby: these *quindim* pastries are not for you anymore, my boy.

Almost pretending not to, for the first time since August, he looked at himself from an angle in the mirror of the hotel *hall*. The spots had vanished. A bit thin, *bien-sûre*, he pondered, but *pas grave, mon chér*. Twiggy, after all, Iggy Pop, Veruska (whatever happened to her?), Tony Perkins – no, Tony Perkins, better not – he inventoried, He was kind of *sixties*. After all, those who didn't know could never tell, don't you think, darling? But the Other knew. And under the bliss, hope and desire, he alternately began to feel sorry for the Other, but that wasn't fair, he tried hatred. Experimental hatred, of course, for although he was a good man, He had *Ogum* with his raised spear.

Shouting in the shower: if you know it, you fucker, what do you want from so much seduction? Let me be, leave me alone, you've ruined my life. He started singing an old Nara Leão song that always made him cry, this time more than ever, why have you come down to my dark basement, why did you find me in my abandonment, why didn't you leave me sleeping? But there was a shortage of water in that city, dry and covered in soap He stopped singing.

ESCAPE

Because he couldn't stand all those things inside, in addition to the quasi-love and confusion, and sheer fear, He went back to the town in the center. He bought the return ticket to his southern town, scheduled a week from that day. It was still summer, there were almost no vacancies and everybody moved frantically from the sea to the mountains, from North to South, and back all the time. Fateful return. In seven days. Only on the third day, when trees bear fruits, he called.

The Other again. The voice of the Other, the breathing of the Other, the *saudade* of the Other, the silence of the Other. Then for three more days, each one at the far side of one another's city, engineered unlikely escapes. The traffic, the rain, the heat, the sleep, the tiredness. Not the fear. They wouldn't speak of fear. They left each other disconnected messages on machines, recognizing each other's voices they would pick up suddenly halfway through the beep, or let the phone ring and ring and ring without picking it up, voices losing themselves in the first degrees of Aquarius.

Yes, it was devastating to want and not have. Or not want and have. Or not want and not have. Or want and have. Or any other combination between wants and haves of each other, it was devastating.

DREAM

Then He had a dream. The first one he could remember since August.

They arrived at a bar with a table on the sidewalk. He lived in an apartment above the bar, in the same building. He's tormented, waiting for a message, phone call, letter, note or any urgent presence of the Other. Smiling at the door of the bar, a young man greets him. He doesn't know him, but greets him back, more out of haste than intrigue.

He rushes upstairs, and opens the door panting. No note on the floor. No message on the answering machine. He looks at his watch, too late to make or receive a call. Son of a bitch, he growls, too late and he didn't come. But suddenly he remembers like a lightning bolt, that young man who greeted him at the door of the bar downstairs, that dark young man He didn't recognize – that man was the Other.

I don't see love, he realized waking up: I avoid him and swallow my depression.

CAPITULATION

Since postponing wasn't possible anymore, under the risk of them both seeming rude to say the least - and they were well-bred men - on the eve of his departure He lit up a candle to Jung, another one to *Oxum*. And left.

Like a virgin, he shivered when getting out of the cab, but some virile adrenaline was running through his muscles and some painful endorphins in his brain warned: it was back, the desire that throbbed so much before and so wildly that, because of him, this had happened. Nospheratu, since August, that suspended sword, neck on the guillotine, a suicide bomber whose safety pin no one dared pull.

MIRROR

In the pale and clean living-room, he started to speak frantically about the other town further North, the jade of the sea over there, and about the other one further South, the purple tunnels of the jacarandas. Of everything there was not in the pale and clean living-room, in the center of which, still, the Other stares at him, and of everything that was before and that would be after that moment, He spoke. But not at any moment of that moment, exact time, in which He and the Other stood facing and looking at each other.

- It's *Iemanjá's* Day tomorrow– he says at last exhausted.

The Other invites:

- Sit here next to me.

He sits.

The Other asks.

- Has our friend told you?

- What?

The other grabs his hand. His palm was smooth, fine, light, and fresh.

- I am, too.

He can't understand.

- I am, too – the Other repeats.

The noise of the cars in Ipanema's curves, the new moon over the Lagoa. Like an electric shock, *Iansã's* lighting bolt, the coin that falls connecting the call, suddenly he understands. Everything.

- You, too – he says pale.

- Yes – the Other says yes.

WALTZ

Half naked they spend the night spreading stories since childhood over the bed, amid fans, peanut skins, Gatorade cans, star maps and Tarot arcans, listening to Ney Matogrosso³² moaning a tired and sad story,  he seems a fool wandering around some house,  birds with renewed wings,  immensely cowardly dethroned kings . I was chubby, says one of them. I was ugly, says the other. I lived in Paris, one of them utters. I

³² Ney Matogrosso: Brazilian singer famous for his androgynous looks, falsetto voice and for challenging heteronormative Brazilian habits in the 1970s.

lived in New York, utters the other. I love mango, I hate onions. Things like that, they talk till five.

Sometimes crazy things happened like one's tip of the foot sliding deep inside the sleeve of the other's T-shirt, an alert finger would suddenly rub a hard nipple, or one's sweaty head would rest for a second on the curve of the other's shoulder, sniffing musk. That the Other almost died, even before him, in a previous August, maybe even April, and since then he thought that: it was too late for joy, for health, for life itself and especially, *aie*, for love & etc. Days spent swimming, vitamins, work, sleep and fantastic jerk-offs in order not to go crazy from being so horny and afraid. The lungs, they said, the heart. Retrovirus, Pluto in Sagitarius, licorice, zidovudine and Ra!

When they went out for dinner they didn't mind others staring - from several points of view from several points - at their four hands at times holding under the blue and white checkered table cloth. Handsome, unreachable like two cursed princes, and because of that even nobler.

FINAL

When the day dawned they hugged each other for a long time inside the car, which with any luck would've been a *Simca*. So *fifties*, they laughed. In the morning of *Iemanjá*, He threw white roses at the seventh wave, then went away by himself. They made no plans.

Maybe one would come, maybe the other would go. Maybe one would travel, maybe the other would die. Maybe they would exchange letters, Sunday night phone calls, crystals and shells via *Sedex*, that both were kind of sorcerers, kind of gypsies, kind of *balalaôs*. Maybe they would heal, at the same time or not. Maybe one would leave, the

other stay. Maybe one would lose weight, the other go blind. Maybe they wouldn't see each other ever again, at least with these eyes, maybe they would go mad from love and move to each other's city, or travel together to Paris, for instance, Prague, Pittsburg or Crete. Maybe one would kill himself, the other become a negativist. Abducted both by a UFO, killed by a stray bullet, who knows.

Maybe everything, maybe nothing. Because it was too soon and never too late. It was a new beginning in the non-death of both.

BOLERO

However, they agreed:

Four nights before, four nights after the full moon, each one in their own city, at a scheduled time, would open the windows of their bachelor bedrooms, turn off the lights and hug themselves, alone in the dark, dancing boleros so close that their sweat would mix, their smells blend, their fevers add up to nearly one hundred ninety four degrees, throbbing hard between one and the other's thighs.

Slow boleros resembling more like mantras. More India than Caribbean. Persia, who knows, Hebrew Buddhism in Celt and Yorubá. Or simply Acapulco, spinning bewitched by *maraca y bongô*.

Since then, even when it rains or the sky is cloudy, they know when the moon is full. And when it is in the fourth quarter and then disappears, they know it will renew and grow and become full again, and so on for all the centuries and centuries because this is how it has always been and will be, if God is willing and the angels say Amen.

And they say it, they will say it, they are saying it, they've said it.

"And without any memories

of other lost voices,
I cast the rose of the dream
on your distracted hands.”
(Mário Quintana)

Brazilian Fat Tuesday

by Caio Fernando Abreu

translated by Cristiano Mazzei

For Luiz Carlos Góes

SUDDENLY, he started dancing beautiful, moving toward me. Staring me in the eyes, almost smiling, a pulled wrinkle between his eyebrows, asking for confirmation. I nodded, almost smiling too, my mouth slimy with so much warm beer, vodka and coke, domestic whiskey, tastes I didn't recognize, passed from hand to hand inside plastic cups. He wore a red and white *sunga*, *Xangô*¹, I thought, *Iansã*², glitter on his face, *Oxalá*³, his arms raised, *Umbanda's Ogum*⁴ dancing beautiful. Movement from the hips down over the thighs to his feet, eyes down, then the motion went up again, traveling over the waist all the way to the shoulders. Then he would sway his head, staring at me, coming closer and closer. I was all sweaty. Everybody was drenched in sweat, but I didn't see anybody else but him. I'd already spotted him, but not there. It was a long time ago, I didn't even know where. I'd been to a lot of places. He had an air about him that suggested he had also been to many places. One of those places, who knows. Here, there. But we wouldn't remember before we spoke. But there were no words. There was movement, sweat, bodies, mine and his, coming closer and closer, wanting nothing more than to come closer and closer.



1. Xangô: Manly and bold, violent and a vigilante; he punishes thieves and wrongdoers, and those who lie. Colors: red and white.



2. Iansã: Goddess of the winds and tempests, this Feminine Orixá is a warrior, carries a sword. Extremely sexual, she falls in love often for many people, but rarely simultaneously, since she's usually faithful to her objects of passion. Her wrath is terrible; her regrets are full of drama. She's the *Orixá* of rapture, passion



3. Oxalá: this spirit symbolizes peace. He's the "father" of all nations in African religion. He's calm, peaceful. He's the creator, therefore, respected by all "Orixas" and nations.



4. Ogum: Masculine spirit. Warrior. More passion than reason. To his friends, everything, including forgiveness. To his enemies, the most relentless wrath, the most powerful destructive fury.



5. Iemanjá: the ultimate mother figure and the "national" Orixá of Brazil. On her feastday, on February 2, crowds gather on the ocean beaches of Brazil to offer her soap, perfume, jewelry, mirrors and fabric which, together with letters bearing requests to the goddess, are thrown out to sea.

He stood in front of me, we stared at each other. I was also dancing now, following his moves. Like this: hips, thighs, feet, eyes down, then up over the waist to the shoulders, then shaking our wet hairs, raising our heads, staring and smiling. His sweaty chest touched mine. We were both hairy. Our wet hairs interlaced. He stretched out his open hand, ran it over my face, said something. What, I asked. You're *gostoso*, he said. He didn't look like a faggot: he was just a body that happened to be a man's, enjoying another body, mine, which happened to be a man's too. I stretched out my open hand, ran it over his face, said something. What, he asked. You're *gostoso*, I said. I was just a body that happened to be a man's, enjoying the body of another, his, which happened to be a man's too.

I wanted that man's body dancing sweaty and beautiful in front of me. I want you, he said, I said I want you, too. But I want now, right now, he said, and I echoed, me too, I do too. He opened a broader smile showing his pale teeth, ran his hand over my belly. I ran mine over his. He pressed his body against mine, we squeezed each other. Our hard flesh was hairy on the surface, muscular underneath. *Aie-aie*, someone spoke in a high-pitched voice, and left. Around us, they stared. Half open, his mouth moved closer to mine. It looked like a ripe fig when you cut a cross on top with the tip of a knife on the rounder end and tear down the pulp slowly, showing the rosy flesh. Did you know, I said, that fig is not a fruit but a flower that opens inwardly. What, he shouted. The fig, I repeated. But it didn't matter. He put his hands inside his *sunga*, took out two pills wrapped in foil. He popped one in and handed me the other. No, I said, I want my sanity more than anything. But I was completely crazy. And how I wanted that warm pill that came from amidst his pubic hair. I stuck out my tongue, swallowed. They pushed us, I

tried to protect him with my body, but *aie-aie*, they repeated, pushing, look at those *loucas*, let's go, he said. Clapsed, we started moving through the ballroom toward the exit, the glitter on his face glowing amidst the shouting.

Faggots, we heard, taking the cold sea breeze on our faces. The music was just *tum-tum-tum*, feet and drums beating. I looked up and showed him, look over there, the Pleiades; the only one I knew how to recognize, just like a tennis racket. You're going to catch a cold, he said with his hand on my shoulder. I think that it was then that I realized we were not wearing masks. I remembered that I had read somewhere that pain is the only emotion that doesn't wear a mask. We felt no pain, but that thing we felt then, and I don't even know if it was joy, was not wearing a mask either. So, I carefully thought that it was forbidden or dangerous not to wear a mask. His hand pressed my shoulder. My hand held his waist tight. Sitting on the sand, he took from the magic *sunga* a piece of paper, a round mirror, and a Gillette razor. He cut four lines, snorted two, handed me the one-thousand bill rolled. I sniffed deeply, one in each nostril. He licked the mirror, I moistened my gums. Throw the mirror to *Iemanjá*⁵, he told me. The mirror sparkled, spinning in the air, and while I followed its flight I was afraid to look at him once again. Because if you blink, when you open your eyes again, the beautiful gets ugly. Or vice versa. Look at me, he asked. I did.

We glowed, both of us, looking at each other on the sand. I know you from somewhere, man, he said, but maybe it's something out of my head. It doesn't matter, I said. Don't speak, he spoke, then hugged me tight. Really close, I looked at his face, which wasn't that beautiful or ugly when looked at like that: pores and hairs, a real face looking at another face up close, which was mine. His tongue licked my neck, my tongue

went into his ear, then they both intermingled, wet. Just like two ripe figs pressed against each other, the red seeds cracking with the sound of teeth against teeth.

We took off each other's clothes, then rolled on the sand. I'm not going to ask your name, or your age, or telephone, or sun sign, or address, he said. His chest on my mouth, the hard head of my cock inside his hand. Whatever lie you tell, I'll believe it, I said, like an old Carnival *marcha* tune. We rolled to where the waves broke so that the water would wash away the sweat and sand from our bodies. Our bodies clutched against each other. We wanted to stay like this, clutched, because we completed each other that way, the body of one being the lost half of the other's body. So simple. We pushed away from each other a little, only to better see the beauty of our naked bodies of men, stretched out next to each other, illuminated by the fluorescence of the ocean waves. Plankton, he said, is an animal that glows when it makes love.

And we glowed.

But then they came, and they were many. Run, I shouted, stretching my arm. My hand grabbed the void. A kick in the ribs made me get up. He stayed on the sand. They were all around us. Looking down, I saw his eyes wide open and guiltless amidst the other faces. His wet mouth drowning in a dark mass. I wanted to take him by the hand, protect him with my body, but all of a sudden I was alone, running through the wet sand, everyone around, very near. Closing my eyes, like in a movie, I could see three images overlapping. First his sweaty body, dancing, coming toward me. Then the Pleiades, like a tennis racket, in the sky above. And finally the slow fall of a very ripe fig, until it smashes against the ground in a thousand bloody pieces.

CONCLUSION

Studying diversity not only challenges widespread views of who we are and what we do in social life; it also challenges the theories, models and methods by means of which we proceed in studying diversity. Diversity exposes the boundaries and limitations of our theoretical models, in the same way it exposes our social and political organizations.

Jan Blommaert.³³

Because this thesis focuses on diverse sexualities and its implications in translation, and exactly because paratexts play a crucial role in framing a written text before it is read, I have decided to include an analysis of my translated texts after them. As I demonstrated in chapter 1 with my investigation of the extra-textual embedding of Adolfo Caminha's *Bom-Crioulo*, paratexts can sometimes anticipate and create expectations in the reader which are not sometimes fulfilled, such as the book's strong promise of homoeroticism on the cover and the prefatory essays implying Caminha's "approving" views of homosexuality. Although I do not go into detail about the out-of-text apparatus of the other two Brazilian novels in chapter 2, *Stella Manhattan* and *Whatever Happened to Dulce Veiga?*, the translator of the latter, Adria Frizzi included an afterword and glossary of Afro-Brazilian religious terms at the end of the translated novel. Although it can only be speculated that readers will not likely peruse afterwords before they embark on the stories they refer to, and not dismissing the fact that they also play a significant role in framing narratives, the fact itself that they are placed at the end of novels suggests the intention of the translator and others involved in the project of trying to avoid the initial shaping of a literary work. Therefore, in order to discuss my foreignizing/estranging translation model, which is part of my main argument for dealing

³³ Blommaert, Jan, in the preface to the edition of Keith Harvey's *Intercultural Movements: American Gay in French Translation* (Manchester, UK, and Northampton, MA: St. Jerome, 2005).

with texts that address specific sexual identities, I include an analysis of my translated short stories “afterward,” beginning with an explanation about their selection.

The first two short stories I have selected to translate were written by Caio Fernando Abreu, the same author of *Onde andar  Dulce Veiga?* The reasons for my selection are manifold and meet my translation strategy outlined in the introduction of this thesis. First, since many of Abreu’s short stories have already been translated into English and included in gay anthologies--some of which feature in the Gay Sunshine Press’ *Now the Volcano* (1979), and *My Deep Dark Pain is Love* (1983), I have chosen two which I could not find English translations for. Then, I wanted to experiment with translating texts that dealt with homosexual issues written by a well-known Brazilian “gay” writer, although this is a label that Abreu chose to resist until his early death in 1996 at the age of 48. Secondly, on a personal level, I find his writing style extremely creative and inventive, full of intertextual references and campy innuendos, which are sometimes hard to follow, making his texts more enticing and interesting, and even more challenging from a translation perspective. Moreover, there is an erotic component in the two stories I chose to translate that bears consideration in making the sexual diversity more visible, a strategic decision in my translational process. All these elements, in addition to his writing style, serve my goal of translating these stories with a focus on producing an estranging effect, either through the selection of these particular stories, by bringing more of the lexical and syntactical features of the Portuguese into English.

As mentioned earlier, Abreu was one of the first Brazilian authors to make AIDS one of the central themes in his writing and to publicly announce he had the disease through a letter published in the *O Estado de S o Paulo* newspaper in 1994, after which

he became an instant celebrity. Highbrow literary critics and academic scholars looked down upon Abreu for many years for being “too pop,” or for addressing themes considered “heavy” and/or “non-literary,” including sex, drugs, homosexuality, madness, and violence. In an interview given to Marcelo Secron Bessa in 1995, Caio reflected on his career,

Acho que sou uma figura um pouco atípica na literatura brasileira. Na minha obra aparecem coisas que não são consideradas material digno, literário. Mas deve ser insuportável para a universidade brasileira, para a crítica brasileira assumir e lidar com um escritor que confessa, por exemplo, que o trabalho de Cazusa e da Rita Lee influenciou muito mais do que Graciliano Ramos. Isso deve ser insuportável. Você compreende? Isso não é literário. E eu gosto de incorporar o chulo, o não-literário.³⁴

I think I am a very atypical figure in Brazilian literature. In my work there are things not considered worthy literary material. But it must be unbearable for the Brazilian university, for Brazilian critics to have to accept and deal with a writer who confesses, for example, that the work of Cazusa and Rita Lee influenced him much more than Graciliano Ramos's. This must be unbearable, you see? This is not literary. And I like to incorporate the vulgar, the non-literary. (my translation).

Caio Fernando Loureiro de Abreu was born on September 12, 1948, in the state of Rio Grande do Sul. At a young age, he moved to the capital of the state, Porto Alegre, where he published his first short stories. He studied Letters at the Federal University of Rio Grande do Sul, and then Drama, but quit both courses in order to dedicate himself to journalism, writing for magazines like *Pop*, *Nova*, *Veja* and *Manchete*. He was editor of *Leia Livros*, and wrote articles for newspapers *Correio do Povo*, *Zero Hora*, *O Estado de São Paulo* and *Folha de São Paulo*. In 1968--during the military dictatorship--the DOPS (Political and Social Order Department) wanted to arrest him on allegations of subversion, and Caio found shelter at the ranch of his writer friend Hilda Hilst, in the outskirts of

³⁴ Bessa, Marcelo Secro, *Os perigosos: autobiografias & AIDS* (Rio de Janeiro: Aeroplano, 2002), 106.

Campinas, in the state of São Paulo. Considered one of the main short story writers in Brazil, the language and themes of his fiction did not fit normal standards. In 1973 he traveled to Europe, first to Spain, then to Stockholm, Amsterdam, London--where he wrote "Ovelhas Negras," [Black Sheep]--and Paris. He returned to Porto Alegre in late 1974, and did not seem to fit Brazil's military regime: his hair was dyed red; he wore large earrings in both ears and velvet boots covered in mirrors. In 1983, he moved to Rio de Janeiro, and in 1985 to São Paulo. He returned to France in 1994, invited by the *Maison des Ecrivains Etrangers et des Traducteurs de Saint-Nazaire* (Foreign Writers and Translators Home of Saint-Nazaire), where he wrote the novel *Bien Loin de Marienbad*. When he found out he had AIDS, in September 1994, Caio Fernando Abreu returned to Porto Alegre to live with his parents. He was admitted to *Hospital Menino Deus*, where he died on February 25, 1996.

As in *Whatever Happened to Dulce Veiga?*, "After August" deals with AIDS and the pressing need to question the meaning of life and the possibilities of love in the face of death. It was published in Brazil in an anthology of nineteen short stories called *amor com os olhos de adeus: antologia do conto gay brasileiro* [Love with Eyes of Good-Bye: An Anthology of Brazilian Gay Short Stories] in 1995, having as a common thread themes of passion and the need of human beings to bond and establish closer relationships. In "After August," Caio Fernando Abreu introduces us to two characters with AIDS, although the acronym is never mentioned--something the author constantly did in his writings, always hinting at the illness through its symptoms: night sweats, swellings of glands, spots on the skin, and losing weight.

Abreu is very creative in his writing and sometimes resort to neologisms to create alliterations. In “After August,” readers come across “*eu quero ver, rever, transver e milver*” (p. 124). The verb “*ver*” translates literary as “to see;” however I also wanted to reproduce this pun and rendered this sentence as “I want to view, review, transview and manyview” (p. 81), which carries over the play on sound and the neologisms. Another alliteration appears in, “*não havia lados, mas lagos, desconfiava vago...*”(p. 126), which I decided to expand and leave the original words in Portuguese, “there were no *lados*, sides, but *lagos*, lakes, he suspected *vago*, vaguely...”(p. 82), creating an interesting effect in English.

One of the gay camp styles I discuss in chapter 2, emphatics of camp, appears for example in the form of a subtle vocative that is rarely used heterosexual men, thus creating a play on femininity. So our male narrator says, “*Enfim, quem não soubesse, jamais diria, você não acha, meu bem?*,” rendered by me as, “After all, those who didn’t know could never tell, don’t you think, darling?” (p. 84). The expression “*meu bem*” in Portuguese is only used by heterosexual men when addressing their loved ones in a very loving way, or when mocking “faggots,” but rarely among male friends or other less known acquaintances. Yet, Brazilian gay readers instantly recognize the use of this vocative in the language of another homosexual man, thus creating a sense of identification, which is replicated in English with its rendition into “darling.” Another camp style in the story, also analyzed in chapter 2, is the use of foreign language switching. The narrator sometimes uses French, as in “*Um tanto magro, bien-sûre...*,” “A bit thin, *bien-sûre*,” and English as in “...*golpes de fé irracional em algum milagre de science-fiction*,” “irrational strokes of faith in some *science-fiction* miracle,” to add a

humorous touch of sophistication and irony in a story that is sometimes pessimistic and heavy, in which death is the only certain thing in the narrator's near future. For this particular trait, I use in my translation a different font (Tahoma) for the foreign words that appear in the text in order to draw attention to the fact that something is different about them.

"After August" has a very postmodern trait of inscribing dialogues with other texts. Their intertextualities function on multiple levels, from songs, singers, movie stars, and films to literature. For instance, there is reference to North American movie stars Tom Hanks and Anthony Perkins, Brazilian singers Ney Matogrosso--with a piece of one of his song inscribed in the text, which I included musical note symbols (86-87)--and Nara Leão, Portuguese poet Fernando Pessoa, among others. Some of these references are very campy, like singer Ney Matogrosso, a well known Brazilian artist who has always challenged heteronormative behavior by displaying his androgynous persona, with lots of make-up, provocative clothes, and high-pitched voice, when performing on stage with his band *Secos e Molhados* in the 1970s, and later on in his solo career. Another example of campy intertextuality is the references to international fashion models Twiggy and Veruska as strong gay icons. Because fashion models were foreign and readers would easily find references for them, I decided to include a footnote only for Ney Matogrosso--who is a specific Brazilian cultural campy reference--in an attempt to inform English readers of such intertextuality.

The other short story I have selected, "Terça-feira Gorda," "Brazilian Fat Tuesday," was published in Caio Fernando Abreu's best known and first commercially successful book, *Morangos Mofados* (1982) [Moldy Strawberries]. In a letter he wrote to

his mother on June 7, 1982, he mentions a positive review of the book that came out in *IstoÉ* magazine and that the book was selling well.³⁵ The book includes several short stories, which alternate among themes of estranging, loneliness, pain and being marginalized, and some critics call it a "non-linear novel." The writing style of "Brazilian Fat Tuesday" has a rhythm--it is full of commas; the direction and focus of the story changes all the time in the same sentence, and there is no indication of dialogues marks--which emulates the dance of the two main male characters who meet inside a ballroom on the last day of Carnival. My decision to add "Brazilian" to the title is very strategic. Although Fat Tuesday is also a part of the celebration of Mardi Gras--the day before Ash Wednesday--and it is celebrated in several cities of the United States, in Brazil Carnival carries many different connotations. Moreover, for queer subcultures, Brazilian Carnival is heavily charged with the promise of unattached sexual encounters. Announcing the end of the four-day celebration, it signifies that if you have not gotten "lucky" yet, now it is your last chance. Therefore, I wanted to mark the context of the story from the outset.

"Brazilian Fat Tuesday" also includes more explicit erotic passages, in addition to addressing issues of gay bashing and prejudice. Different from "After August," "Brazilian Fat Tuesday" has less campy references and there is an increased sense of masculinity in the main's characters encounter and physical descriptions. Moreover, Caio Fernando also explores in the story various aspects of spirituality, including Afro-Brazilian cults (*Umbanda* and *Candomblé*) and astrology, which culminate in the final scene of the gay bashing, bringing together the spiritual and the physical. The *Orixás* play a key role in providing us with imagery regarding the physical and psychological descriptions of the characters, but also provide an intertextuality very specific of the homosexual subculture.

³⁵ Abreu, Caio Fernando, *Caio 3D: O essencial da década de 1980* (Rio de Janeiro: Agir, 2005), 220.

As it is widely known in Brazil, *Umbanda* and *Candomblé* are very tolerant toward homosexuality, and gay men and women who feel rejected by more conventional “white” religions feel welcome in the Afro-Brazilian worship, especially because it does not include the concept of sin. In this particular case, I experiment with an intersemiotic interference, offering pictures and descriptions of the deities to provide readers with more information about such intertextualities. The *New York Times* recently published an article about annotated versions of classical novels, including Jane Austen’s *The Annotated Pride and Prejudice* (2007), edited by David M. Shapard. In the report, the critic argues that these types of editions “enrich one’s reading. They can illuminate and sometimes enlighten....help explain character and motivation.”³⁶ Such resource seems to be a successful way to transfer the information load of foreign texts and cultures, but unfortunately it is not very explored in translated literature. Some of the reasons might be that the cost of the editions increases considerably, and that readers are said to reject such versions. Translators resort to various tools to facilitate the transposition of the source text’s rich information load. In the case of writings whose contents include diverse sexual representations and all its intricate intertextualities, annotated versions and paratexts seem like an interesting and fruitful solution. There has been a lot of development in translation strategies for audiovisual materials, both technologically and theoretically, pointing to the need to explore polysemiotic models of approaching such texts (Delabatista 1990, Gambier 2003). Perhaps it is time to also explore more intersemiotic devices when dealing with written texts whose distance from the target culture does not only lie on the language and culture, but also on sexual difference. In a recent seminar on audiovisual

³⁶ *The New York Times*, “You’ve Read the Novels (Now Read the Footnotes),” Weekend Arts sec. March 16, 2007: B29, B34.

translation models at the Translation Research Summer School in London in the summer of 2007, Luis Pérez González commented on the translation and subtitling of a Russian horror movie that was a blockbuster in Europe and the United States called *Night Watch*. The innovative subtitles of the movie played a significant role in conveying meaning in the translation. For instance, in one particular scene where a child in a swimming pool gets a nose bleed, the subtitles become red and dissolve on the screen as if the words were in the water. These types of intersemiotic devices are very useful in inscribing and conveying meaning in different ways, but are rarely explored in written texts.

As indicated in the introduction of this thesis, my selection, reading and translation of these Brazilian gay short stories has been focused on a foreignizing/estranging approach, in the sense of offering to the target culture texts that have been written in a foreign language about a foreign culture, which address diverse foreign sexualities that are outside heteronormative mainstream. In many instances I have left Portuguese words in the texts to signal their foreignness and specific use in homosexual male subculture. For instance in “Brazilian Fat Tuesday,” I have imported the Portuguese word *gostoso* (p. 93), whose literal meaning--“good enough to eat,” “tasty;” very common word used in the gay men subculture to refer to a “hot” man--English readers may find hard to grasp. Nevertheless, the context in which it appears suggests some close associations with its original signification. For instance, after showing it to an English reader, he told me, “I don’t know exactly what it means, but I get the feeling that it implies this guy is calling the other one ‘hot’.” Moreover, I have sometimes kept the syntactical structures of the Portuguese language to create an estranging effect. In “After August,” readers come across the sentence “never-again love was the pain that hurt the

most..." (p. 80), which is the literal rendition of the Portuguese original, "*nunca-mais o amor era o que mais doía...*" The adverb "*nunca-mais*," which already has its form changed by Abreu with the addition of the dash--perhaps to intensify the significance of "nunca," "never,"--, was placed at the beginning of the sentence, and despite its form there is no way it could be taken for an adjective in Portuguese, especially because of the masculine definite article "o", "the" placed before "*amor*." In the target text, "never-again" placed before the noun "love" suggests that it could also be an adjective--since it is common in English to have compound adjectives separated by dashes-- creating a strange effect and opening up the possibility of other meanings.

Nevertheless, I have also negotiated this estranging effect by searching for equivalent structures and syntax in the English language for the sake of clarity, or coming up with creative solutions for puns, and in this task I received quite a lot of assistance from colleagues who are native speakers of English. For instance, in "After August," Abreu plays with a common Brazilian idiomatic expression "*estar numa saia justa*"--literally "to be in a tight skirt"--when the main character is being carried by his two friends into the hospital in the beginning of the story. An equivalent idiom in English could be "to be in a tight spot/corner," which I included in the translation (p. 80). However, the author continues the play on words by inserting a rather campy construction, "*couro cru, sem fenda em nesga*," "rawhide, no slit on the strip," a pun making direct reference to the word "*saia*," "skirt," and enhancing the "tightness/discomfort" of the sad scene. Yet he adds a campy humor to offset the seriousness of the situation. Since I was not able to keep "skirt" in the equivalent expression "tight corner," I focused the play on

the word “tight,” and added, “like trying to move in a snug-fitting leather skirt with no slit,” keeping the campy reference.

Overall, I believe I have achieved my initial goal. The resulting translations are somewhat “resistant” in the sense that they do not conform to English rules and norms all the time, but they are also readable most of the time. I think I have been able to produce a text in English that is not “domesticated,” and which at the same time does not make me an invisible translator.

In the introduction of this thesis I argue that Translation Studies and Queer Theory are fields whose insights can and should inform one another. One of the focuses of queer scholarship has been the investigation of how language works in articulating identities and representing sexualities. Likewise, even when we look at translation from a broad cultural perspective, looking at other ways in which cultures get translated--e.g. through the use of signs other than oral or written communication-- language still occupies a focal position. As other areas of human study and behavior, language plays a crucial role in shaping sexuality and in mediating its various expressions. Researchers in queer studies and other disciplines have been exploring the connections between language and sexuality, inquiring about the role played by language in producing and organizing sex as a meaningful domain of human experience. Sexual identity has come to signify people’s sense of self and affects every aspect of their life. Questions like, “how does the language of homosexuals differ from that of heterosexuals?” have been the focus of many queer scholars for many years, with essays like “Gayspeak” (1981) by Joseph J. Hayes, and “Can There be a Gay Discourse without a Gay Language?” (1999) by William L. Leap. Such studies provide crucial information and insights for translation studies scholars or

translators interested in working with texts or oral language that have as their main theme sexual discourses that do not fit heteronormative frameworks. In addition, queer theorists also analyze texts to expose underlying meanings and to challenge oppressive notions of “straight” ideology. Likewise, translation studies investigate and attempt to expose implicit narratives within texts in order to contest hidden frameworks. Therefore, it only seems logical that the knowledge derived from both fields should inform one another.

This thesis hopes to add insights to problems of specific representation of distinct sexualities, i.e. Brazilian gay male subculture, in translation and hopes that other areas can benefit from its insights. The fact itself that male homosexual language specificities, such as gay camp, function as a bond among gay men and provide a sense of community, and that their representation is crucial in processes of identification and dissidentification for gay-identified individuals, seem like a powerful reason to explore their implications in translation.

The relationship of language and sexuality is one of many dimensions, enabling researchers to approach it from a variety of angles and pose a number of different kinds of questions. Yet, although such issues are of importance in translation studies and queer theory, they are still very much couched in basic Western assumptions, so new developments point to the need of also looking at what goes on in other parts of the world regarding the representation of different sexual identities. Deborah Cameron and Don Kulick reminds us in *The Language and Sexuality Reader*,

It needs to be borne in mind that while sex itself is universal--it exists in all cultures and at all times--our ways of understanding and organizing it are not universal, they are variable across cultures and through history. The concepts of homosexuality are cultural constructs that arise in particular times, places, and circumstances. (2006: 3)

In the collaboration that I envision between translation and queer studies, and since sexual identity adds another dimension to cultural specificity, one further area of research might include how to factor our Western notions of male homosexuality and representation in translation when analyzing non-Western characterizations of same-sex desire, with questions such as “Can we apply the same categories of gay camp to the *hijra* in India or the *yan daudu* of Nigeria?” Another area of that seems productive is the exploration of the role of translation in processes of identity formation for queer subjects, inquiring as to how sexual minority cultures are able to access foreign texts that can help them identify or dissidentify with the foreign, especially when such sexualities are very marginalized in their local cultures. Although I have touched on the issue briefly earlier, an additional field of investigation might include the increased use of audiovisual models of translation as tools to help carry over the heavy information load and intertextualities embedded in texts that address diverse sexual identities.

When sexualities are so diverse in the source language, their transposition into another language and culture raises a lot of problems. In Brazil, for instance, concepts like “*travesti*,” which generally consists of men who present themselves as “feminine” in appearance, dress and manner--many of whom are prostitutes--and who are attracted to heterosexual men, have a specificity that is difficult to be carried over in translation. A less attentive translator would probably translate the term into cross-dresser, transgender, drag queen, or transvestite, all of which are different constructs. Even very experienced translators such as Gregory Rabassa can sometimes have a different reading of terms that are very specific of gay male subculture. When discussing the dangers in the discrepancies between the Portuguese language spoken in Portugal and its variation in

Brazil in his book *If This Be Treason*, and providing the example of the word “*bicha*,” Rabassa says, “In Lisbon, it means line, a queue, in Brazil a drag queen.” (2005: 145). This shows his limited knowledge of the homosexual subculture, since the word “*bicha*,” as explained in chapter 2, translates into English as “faggot” and is heavily charged with derogatory meaning if used by heterosexuals to refer to gay men, while the term has a positive, humorous and community-belonging effect if used by speakers of this particular group. “*Bicha*,” “*travesti*,” and other gay male terms symbolize distinct sexual identities in different cultures and play a crucial role in a particular group’s sense of community. Thus, I argue that a foreignizing/estranging translation, either through the import of the Portuguese word itself, expansions, footnotes, or another intersemiotic device would be a better approach.

As the epigraph of this chapter suggests, the study of diversity in language can contribute to the negotiation of sociocultural and political differences. Translation studies provides in-depth views of how such differences are represented across cultures and languages, and together with queer discourses, it can contribute to better representation of different sexualities, to a better “reading between the bodies,” and as Caio Fernando Abreu himself makes explicit in “After August,” to the importance of hearing the other: “The Other again. The voice of the Other, the breathing of the Other, the *saudade* of the Other...”(85).

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