

Translation and its processes

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In an interview given to *Espaço Aberto* on GloboNews, the Brazilian translator Paulo Henriques Britto affirms that “nothing will substitute the ‘human’ translator in the exercise of literary translation [...]” This statement leads us to the fact that translating is a process of textual elaboration that needs a subject in constant movement between the source text and the target text, as well as someone who is equipped with a wide range of cultural artifacts. In this sense, translating is not simply a machine-like elaboration, but, above all, a construct of human relations. When in the process, the translator finds himself surrounded by other worlds and cultures, often quite different from his own. Thus, issues such as the challenges, obstacles, limits and possibilities arising from translations are recurring themes that need to be negotiated during the process and subsequently shared. Considering that each text confronts its translator with choices and negotiations between the source text and the target text, it is vitally important for Translation Studies that there is more and more dissemination of the paths taken by these individuals who, more than translating a text from one language to another, re-create texts and open horizons to new authors, cultures, and experiences. For the present issue, we received contributions that explore the translation process, from theoretical and critical texts on methods and aspects of translation to analyses of translation issues that occur throughout the translation process of a given text.

The articles in this issue encompass a range of scholars, who are national and international references in the field of Translation Studies, such as: Franco Aixelá, Hurtado Albir, Rosemary Arrojo, Francis Aubert, Mona Baker, Susan Bassnett, Walter Benjamin, Antoine Berman, Paulo Henriques Britto, Tania Carvalhal, Haroldo de Campos, Jacques Derrida, André Lefevere, John Milton, Solange Mittmann, Gerson Neumann, Octavio Paz, Paul Ricouer, Friedrich Schleiermacher, Lawrence Venuti, and Adriana Zavaglia.

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The texts that open this issue are more theoretical and comprise, above all, the making of a possible translation tradition based on a chronology of these studies and the primordial texts that deal with the act of translating, and, in this sense, the arch is represented by two ends: at one end, there is Walter Benjamin and his seminal text on the translator's task, and, at the other, Jacques Derrida and his way of deconstructing the very bases from where his writings originate.

The article entitled "*The Translator's Task*, by Walter Benjamin and its relationship to the main theories of translation arising in the 20th century", by Enio Gontijo Lacerda, establishes a connection between the various theoretical currents that arose in modernity concerning the translation of literary works with the essay *The Translator's Task* as it considers that the act of writing can also be a translation act. The author indicates that Benjamin's hermetic and rhizomatic writing offers to his readers countless possibilities and incursions, which promote a diversity of interpretations, from the most conservative to the most radical.

Thaís Fernandes dos Santos, in her text "Jacques Derrida on translation", reflects on the contributions of Derrida's thoughts. His notions of relevance and fidelity in translation are brought to Santos's discussion, who used excerpts from the book of *Grammatology* and some essays, such as "What is a 'relevant' translation?", to instigate the proposed reflection.

Subsequently, there is a diversity of texts that discuss literary translations as well as translations of other textual genres, such as comic books, electronic games, and how the media performs a translation work when dealing with political issues.

In the article "The voices of free indirect speech in translation", the authors Cecília Fischer Dias and Karina de Castilhos Lucena analysed the novel *Disgrace*, by J. M. Coetzee and its translation into Brazilian Portuguese, *Desonra*, by José Rubens Siqueira, focusing on words and excerpts in languages other than the main one in the novel, in order to verify how the usage of explanations in free indirect speech leads to the suspension of the tension between the voice of the narrator and that of the character and, therefore, proving that the novel in the periphery would be a compromise between foreign plot, local characters, and local narrative voice.

Next, Cynthia Beatrice Costa, in "John Gledson's *Dom Casmurro*: translator's footnotes as travel writing, points to the possibility of drawing

parallels between translators and travelers”, by proposing an interrelationship between footnotes written by literary translators and travel writing. The text analyses 20 of the 64 footnotes signed by the English translator John Gledson in his translation of the novel *Dom Casmurro*, by the Brazilian author Joaquim Maria Machado de Assis. For Costa, literary translators can actively participate in establishing a contact between readers and another place/culture through their notes, thus integrating them into the travel-writing genre.

In the article “The translation to Portuguese of the literary sociolects in the Foundation Trilogy”, by Issac Asimov, the authors Nilfan Fernandes da Silva Júnior and Daniel Padilha Pacheco da Costa focused on some sociolinguistic varieties used in the translation of the trilogy, considered a classic work of futuristic science fiction: *Foundation*, *Foundation and Empire* and *Second Foundation*, by Isaac Asimov, done by Fábio Fernandes and Marcelo Barbão. According to Fernandes and Padilha, to create more realistic characters and civilizations, Asimov used different sociolinguistic varieties, according to the notion of literary sociolect. In this article, the authors analyzed the religious technolects used by priests and the rural dialect of the character Narovi.

In Possible paths in the translation process of the short story “He had dreamed of returning”, by Pauline Kaldas, Priscila Campolina de Sá Campello and Roberto Carlos Geraldo Junior aimed at presenting the paths taken by the translators during the translation process of the short story “He had dreamed of returning”, written by the Arab-American author Pauline Kaldas. It sought to point out how the cultural context is relevant to decision-making during the process, as well as how the choices are part of a creative exercise.

Juliana Cristina Salvadori and Daiane Alves Silva, in “Dystopia and/ in paratranslation: rewriting Margaret Atwood to Brazilian readers”, present the translations/rewriting of Margaret Atwood’s dystopias, published in Brazil by Rocco, from 2000 to 2019. They have analyzed the paratexts (cover, back cover, flap) to illuminate how these elements rewrite the author and her works to Brazilian readers, constructing a domestic canon of them. With the support of the AntConc software, they have observed in the paratexts that the writer and her works have initially been associated with the science fiction genre, and later to speculative fiction or dystopia.

Finally, among the articles related to literary translation, “*Ecolalia* by Luís Quintais: for a translation proposal as a search for oblivion”, by the Italian translator Gaia Bertoneri, analyses the work of the contemporary Portuguese poet Luís Quintais, from her experience of translating the poetic anthology *Ecolalia* from Portuguese into Italian. The selected poems focus on the role of memory in aphasic subjects. Bertoneri also aims to observe how forgetting is important to study the work of the Portuguese poet and how memory is effective in both the activity of professional translators and the translation proposal from Portuguese into Italian presented here.

In the last section of this issue, we find the text entitled “Comic translation: Translation and analyses of the Graphic Novel *Something is Killing the Children*, written by James Tynion IV and illustrated by Werther Dell’edera”, by Ícaro Silva Gonçalves and Aline Cantarotti, whose focus were the Comic Books, also known as comics or Graphic Novels. They have gained space and become popular in different social and cultural contexts, mainly due to marketing interests. Considering this statement, the article took into account the singularities of this medium, the genre and the cultural and graphic elements in order to specifically analyze the translation process of the Graphic Novel *Something is Killing the Children*.

As in the previous one, the text *Game translation and localization: the creative power of translators*, by Marileide Dias Esqueda and Gabriel Albuquerque Ferreira, also addresses a product that is part of an expanding multi-billion-dollar market. Based on the translation and localization of the game *Spelunky Classic HD* into the English-Brazilian Portuguese language pair, the authors describe and analyze important challenges that translators may encounter in localization of electronic games, which can contribute to the work of future translators.

In the last article of this issue, “Translation in critical contexts: a narrative approach”, Junia Claudia Santana de Mattos Zaidan, Ana Carolina Justiniano and Patrick Rezende brought up a discussion on how competing narratives dispute the public sphere by means of acts of translation, inscribing the conflict resulting both from intercultural gaps among participants, and from the political economy of ethical-racial, gender and sexual violence in capitalist societies. The authors analyze intra and interlingual translations carried out by volunteer collectives opposing Brazilian media mainstream outlets throughout the process of the 2016 *coup d’État* in Brazil.

Despite the heterogeneity of the texts gathered in this issue, we have observed a convergence between them as they consider the importance of translation as a human, all too human exercise, we would say, in which there is always the perspective of who translates added to the possibilities of choice/selection of the other transmuted in self. Therefore, we invite you to enjoy with us the power translation and its movements can offer to translators and their readers.