UNIVERSIDADE DO ESTADO DO RIO DE JANEIRO
CENTRO DE EDUCAÇÃO E HUMANIDADES
INSTITUTO DE LETRAS

Rodrigo Carvalho Alva

Zora Neale Hurston & *Their Eyes Were Watching God*: The Construction of an African-American Female Identity and the Translation Turn in Brazilian Portuguese

Rio de Janeiro
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Dissertação apresentada como requisito Parcial para obtenção do título de Mestre ao Programa de Pós-Graduação em Letras, da Universida do Estado do Rio de Janeiro. Área de concentração: Literaturas de Língua Inglesa.

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CATALOGAÇÃO NA FONTE
UERJ/REDE SIRIUS/CEHB

H966 Alva, Rodrigo Carvalho.
Zora Neale Hurston & Their eyes were watching God: the construction of an African-American female identity and the translation turn in Brazilian Portuguese / Rodrigo Carvalho Alva . – 2007.
128 f. : il.

Orientador : Maria Aparecida Ferreira de Andrade Salgueiro.
Dissertação (mestrado) – Universidade do Estado do Rio de Janeiro, Instituto de Letras.

1.Hurston, Zora Neale – Crítica e interpretação. 2. Literatura norte-americana – Escritoras negras – Teses. 3. Tradução e interpretação - Teses. I. Salgueiro, Maria Aparecida Ferreira de Andrade. II. Universidade do Estado do Rio de Janeiro. Instituto de Letras. III. Título.

CDU 820(73)-95

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Aprovado em 28/03/2007

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Rio de Janeiro
2007

To mom and dad, for believing it was possible.

To my aunt and my uncle, for the necessary support and academic stimulus.

To my wife, for always being present by my side in each and every moment.

ACKNOWLEDGEMENTS

I must express my gratitude to the following:

- CAPES, for the scholarship; and UERJ, for welcoming my research;
- Professor Maria Aparecida Andrade Salgueiro, my adviser, for her acceptance, interest, availability, willingness, and also for serving as inspiration, guidance, and example;
- Professor Peônia Viana Guedes, for her incessant kindness, which opened the doors for me and put me on the right track;
- Professors such as Leila Harris, Guillermo Giucci, and Fernanda Medeiros whose classes were a positive contribution to this work and to my personal enrichment;
- Professor Alvaro Marins and Eliane Vasconcellos Leitão, for always asking when I would start the Masters course;
- My aunt and uncle, Mario Sa e Magda Fernandes, for the emotional support and the shelter during a period of intellectual formation;
- Elaine and Paula, my mom and sister, for following the journey from a distance;
- My dad, Roberto, my role model, for being my inspiration to be a better man each and every day;
- My friends Fernando Rio, Herlon Pinheiro e Rita Jobim, Eduardo Arashiro e Adriana Sudré, for the true interest and suport;
- My partners in crime, Gabriela Fróes, Maira Lacerda, Heloísa Nascimento, Marcella Sousa, Marina Espírito Santo, Sílvia Pantoja, and Renata Thiago, for sharing with me the positive and negative moments of the adventure;
- Bruno Ferrari, for the greatness and humbleness of those who really have something to teach;
- Those who in spite of the distance, never gave up the rooting – Mônica Fernandes e Roberto Escoto, Maria Cristina e Antônio Robaina, Talita e Leônidas;

- Last, but most important of all, my wife, Tatiana, my better half, for her comprehension, support, complicity, and love, and also for teaching me so much about myself and about what I can become.

So as a prelude whites must be made to realize that they are only human, not superior. Same with Blacks. They must be made to realize that they are also human, not inferior.

Stephen Bantu Biko
Boston Globe, 25 October 1977

RESUMO

A presente dissertação possui dois objetivos principais. O primeiro, presente na parte I, é analisar a construção identitária feminina da personagem principal da obra *Their Eyes Were Watching God*, de Zora Neale Hurston. Sendo assim, a primeira parte desta dissertação é composta de quatro capítulos, sendo que ao longo dos três primeiros, antes da discussão propriamente dita, o trabalho busca aproximar o leitor da discussão. Para isso, os três capítulos iniciais têm o intuito de deixar o leitor familiarizado primeiro com a autora, depois com suas obras e, por último, com o momento histórico vivido pelos Estados Unidos no período do movimento cultural afro-americano conhecido como Harlem Renaissance. O segundo objetivo deste trabalho é analisar a tradução da obra, *Seus Olhos Viam Deus*, para o português e, se possível, fazer sugestões para as encruzilhadas e obstáculos tradutórios que porventura tenham sido enfrentados pelo tradutor. Esta dissertação visa com isso apresentar soluções que possam ser utilizadas em futuras traduções de obras de escritoras afro-americanas para o português do Brasil. Portanto, para isso, a segunda e a terceira parte deste trabalho, compostas de mais três capítulos, trazem uma revisão sobre as teorias tradutórias recentes e, em perspectiva inovadora, destacam pontos a serem abordados na discussão.

Palavras-chave: Identidade; Literatura afro-americana; Zora Neale Hurston; Tradução.

ABSTRACT

The present dissertation has two main goals. The first, in part I, is to analyze the construction of the female identity of the main character of the novel *Their Eyes Were Watching God*, by Zora Neale Hurston. Therefore, four chapters compose the first part of this work. In the first three, before the discussion, the text tries to bring the readers closer to the discussion still to come. In order to do this, these initial chapters aim to make the reader more familiar with the author, then with her work, and, last but not least, with the historical moment in the United States during the period of the African-American cultural movement known as the Harlem Renaissance. The second goal is to analyze the translation of the novel, *Seus Olhos Viam Deus*, to Portuguese and, if possible, to make suggestions for the translation crossroads and obstacles that the translator might have faced. By doing this, this dissertation aims to present solutions that may be used in future translations to Brazilian Portuguese of works by African-American writers. Therefore, the parts II and III of this work, which are composed by three more chapters, bring a literary review about recent translation theories and, through an innovative perspective, detach a few points which are going to be subsequently discussed.

Key words: Identity; African-American literature; Zora Neale Hurston; Translation studies.

SINOPSE

Apresentação da autora Zora Neale Hurston, sua obra, o Harlem Renaissance e a construção da identidade feminina em sua obra *Their Eyes Were Watching God*; além da discussão das novas teorias de tradução (Translation Turn) usando como base a tradução do romance, *Seus Olhos Viam Deus*.

SYNOPSIS

Introduction of Zora Neale Hurston, her work, the Harlem Renaissance and the construction of the female identity in her novel *Their Eyes Were Watching God*; besides the discussion of new translation theories (Translation Turn), using as element for discussion the translation of the novel, *Seus Olhos Viam Deus*.

CONTENTS

First Words

Since I finished the undergraduate course in Translation, I had always planned to go back to the university for a Masters course. This possibly happened because during the period I spent in college I fell in love with a literary and cultural African-American movement called Harlem Renaissance, and thought I could study it in larger depth.

From the first contact I knew it was love at first sight. Every aspect seemed to be calling my attention — oppression, prejudice, language, music, etc. Even though I am not a African descendant, I have always took a special interest in the African-American and African-Brazilian culture. Thus, when I first heard about Harlem Renaissance, jazz, Langston Hughes, Zora Neale Hurston, Duke Ellington, among others, I knew that I wanted to dive into the subject.

When I finished my undergraduate course I started working as a freelance translator, and at the time I had decided not to try to take the Masters examination. Even

though, I continued carrying on a personal research about the African-American movement mentioned, Harlem Renaissance, and some authors such as Langston Hughes, Zora Neale Hurston, Countee Cullen, Jean Toomer, and Claude McKay. The consequence of this research was the development of a bilingual Web page (http://www.harlemrenaissance.hpg.com.br). At this site the user would find an essay about the history of the movement together with a few biographies and lists of works of some of the African-American authors, painters, and musicians of the period.

After a few years working as a freelancer, and a little research about a fertile period of the African-American culture, I finally decided to take my chances and try to join a Masters course. It was then that I found out about the post-graduate program at UERJ. When I went to the university to get information about the program, I met Professor Peônia Viana Guedes, who was extremely receptive and patiently answered all my questions. She was also kind enough to invite me to attend a couple classes in the following semester, as a listener-student, to get acquainted with the program. She suggested the class she was teaching and another one ministered by Professor Maria Aparecida Andrade Salgueiro — who later became my advisor and academic mentor.

During the near four months I spent as a listener, I gradually became more and more familiar to the line of research of the department and believed that I could develop a research that would be delightful to me and that could also be a contribution to the line of research of the post-graduate program.

So, right before a very strict selective process in which I later on succeeded, together with eight other promising researchers, I decided to build my project around Zora Neale Hurston — the author that had most deeply touched me with her life and legacy. The original project had also Alice Walker and *The Color Purple*. However, the

profession and the will of developing a research that could become a humble contribution to the African-American Studies, and also to the recent study field of Translation Studies and Interculturality, particularly in Brazil, awakened in my advisor and I the idea of a different project. When we found out about the translation of *Their Eyes Were Watching* God, by Zora Neale Hurston to Brazilian Portuguese, we decided to analyze the African-American author and the construction of the feminine identity of the main character of one of her most significant novels and how this was represented in the translation of the work — adopting as a line of analysis the new Translation Theories and Cultural Studies.

Therefore, this text evolved to a three part dissertation. In the first, divided in four chapters, we will talk about the author, Zora Neale Hurston, her work, Harlem Renaissance and the historical moment in which the movement took place, and we will analyze the construction of the identity of the main character, Janie, in *Their Eyes Were Watching God*.

In the second part of the dissertation, composed by only one chapter, we will discuss translation theory in order to explain and build a source from which we will analyze the translation of the novel to Brazilian Portuguese. In this chapter our intention is to approach what is being studied nowadays concerning translation and have a short bibliographical review.

The third part of this dissertation has two more chapters in which we will establish the criteria that will be used to discuss and analyze the translation, the choices made by the translator and the difficulties the professional might have faced during the translation process.

Thus, this dissertation has two main aims. The first is to be a humble contribution to the African-American studies and a diffusion of the life and work of one of the most incredible African-American authors of all time — a type of homage for someone who woke up inside me the will to dive deep in the studies of an ethnic group for which she is an inspiration. The second is to compile in a dissertation the fresh thoughts in Translation Studies that have been discussed recently by the scholars of prestigious research centers. This way we hope to establish a discussion involving the interconnection of the themes and, therefore, to hopefully set a trail to future translations of extremely rich African-American works that could enrich the dialogue between African-Americans and African-Brazilians through Literature.

PART I

ZORA NEALE HURSTON & AFRICAN-AMERICAN LITERATURE

Chapter 1

Zora Neale Hurston's Life

"Mama exhorted her children at every opportunity to 'jump at the Sun'. We might not land on the Sun, but at least we would get off the ground."[*]

Zora Neale Hurston

The opening chapter of this dissertation will deal with Zora Neale Hurston's life and relevance, showing how this African-American writer became one of the great names of the feminine literature of the 20th century. The intention here is to tell her story and present her accomplishments, in order to give a closer look at the person who became a powerful source for other African-American writers who drank from her fountain.

[*] HURSTON, Z. N., *About.com*. Available at: <http://afroamhistory.about.com/od/zoranealehurston1/a/quotes_hurstonz.htm?terms=morning+coffee>. Access: Jan. 18th, 2007.

Hurston was born in the small town of Notasulga, Alabama, probably in January of 1891 — “probably” because the dates of her birth vary depending on the document verified. She was the fifth of eight children. John, her father, was a sharecropper, a carpenter, and a Baptist preacher; and her mother, Lucy Ann Potts, was a school teacher. Her parents met and got married in Alabama, and later moved to Eatonville, Florida.

When Hurston was still a baby, her family moved to Eatonville, Florida — a town that had a historical significance. Eatonville was the first incorporated Black municipality in the United States. Right after the end of the Civil War and the end of slavery, the African-Americans from the South were looking for opportunities and prosperity. Thus, Joseph Clarke, an African-American businessman, bought part of the land from Maitland’s mayor, Josiah C. Eaton, and started selling small properties to African-American families. Later on, Eatonville was founded. Many books affirm that Hurston was born in Eatonville, which is extremely comprehensible due to the author’s representativeness and the town’s historical meaning. Her father, a three-term mayor was a very active leader and helped to codify the laws of this all-African-American community.

Hurston lost her mother in 1904, and her life suffered a drastic turn. In the same year, her father removed her from school so that she could take care of her brothers. Then, she was passed around from relative to relative; her unaffectionate father and his second wife rejected her; and she ended up fending for herself. When she was about fourteen years old Hurston left Eatonville to work as a maid for whites. As she refused to act humble or to accept sexual advances from male employers, she consequently never had a job at a place very long. Hired as a wardrobe girl with a Gilbert and Sullivan repertory company, she traveled around the South for around eighteen months, always reading and hoping to finish her education.

As a recurrent but not common attitude at the time, the necessary push in the direction of the intellectual formation of this African-American author was done by a white family who, differently from the hegemonic power, could see that great opportunities could transform a potential in a reality – despite the color of a person’s skin. The woman for whom Hurston worked bought her first book and enrolled her in high school at Morgan College, in Baltimore, where she studied while working as a

live-in maid. Hurston concluded her studies in the middle of 1918. Morgan Academy remained a private institution until the state of Maryland purchased the school due to a study that showed that the state needed to provide more opportunities to its African-American citizens. It was then that the school became the Morgan State University.

During a brief period her life changed again. Hurston studied for a while at Hungerfort School. There she learned the basic principles of self-confidence under the tutelage of Booker T. Washington, who was a very positive influence in her formation. He was an African-American leader who wanted life improvement for the African-American population, but opposed direct fights against oppression. That would later become, in part, a type of position adopted by Hurston — for which she was very criticized by the African-American movement of her time. Hurston believe that her work, more than her statements or the flags she could have raised, was the strongest attitude she could have towards the recognition of the true value of the African-American people to American society. She considered her writings were the most concrete contribution she could make to their cause.

After moving to Washington, in the fall of 1918, Hurston enrolled at Howard Prep School and after that started attending Howard University until 1919. She took university courses intermittently until 1924, and paid for her expenses by working as a barbershop manicurist and as a maid for prominent African-Americans. At Howard she met and studied under poet Georgia Douglas Johnson and the young philosophy professor Alain Locke.

Alain Locke played an influential role in identifying, nurturing, and publishing the works of young black artists during the New Negro Movement — an African-American cultural movement that emerged towards the end of the World War I, and that later originated the Harlem Renaissance. His philosophy served as a strong motivating force in keeping the energy and passion of the Movement at the forefront. According to him, “the Old Negro had long become more of a myth than a man” (LOCKE: 1925). He was optimist that blacks were shedding the “formula” of conformity and were finally feeling free to be themselves in society. Locke believed that “the life of the Negro community is bound to enter a new dynamic phase, the buoyancy from within compensating for whatever pressure there may be” from the exterior (LOCKE: 1925). With the shift in black population northward in the Great Migration — a movement of

African-Americans from the rural southern states, between 1914 and 1950, mostly into the large industrial cities —, he felt that racial identities in the US should no longer be determined by the Southern stereotypes.

Other groups besides the African-Americans experienced prejudice and injustice at the hands of the society at the time. One interesting point is that Locke also observed that blacks themselves still had to work on the race issue, having unnecessarily excused themselves for the ways whites had treated them. Although Locke felt that the dialogue between the races would not eliminate all problems, he did see this as a step pointing towards the right direction. He wrote: “The fiction is that the life of the races is separate and increasingly so. The fact is that they have touched too closely at the unfavorable and too lightly at the favorable levels” (LOCKE: 1925).

The ultimate experiment in Locke’s eyes was the attempt to build “Americanism” on “race values” — that is, to superimpose the American dream and classical “American” ideals on top of black society as it existed in the Harlem Renaissance. African-Americans should guard in order not to become too isolated, and at the same time maintain their cultural heritage. Locke believed that democracy was obstructed and stagnated to the extent that its channels were closed, which indicated that he valued the diversity that made both the African-American population and the United States what they were. He felt people should realize that self-pride must not be based on the denigration of others, and that this is true of all races.

It was also during the period Hurston spent in Howard that she met Herbert Sheen, who, on 19 May 1927, became her first husband. Sheen later told Hurston’s biographer, Hemenway, that the marriage was doomed “to an early, amicable divorce” (ABBOTT: 2004), because Hurston’s career was her first priority. In a letter to Sheen, in 1953, Hurston recalls the idealistic dreams they shared in their youth, regretting nothing because she lived her life to the fullest.

During this university period she published her first stories. The beginning of the 1920’s – with the university publications and the writing contests in newspapers and magazines – dated the start of her career as a writer. Hurston’s first short story, “John Redding Goes to Sea” (1921), was written in the specific tradition that colors her work and was published in *Stylus*, the official magazine of the literary club at Howard University. The story brought young Hurston to the attention of Charles S. Johnson, a

sociologist, and by January 1925 Hurston was in New York City. She did not know anyone, did not have any money, but was surely full of hope in becoming successful.

She moved to New York at the peak of the Harlem Renaissance – the African-American artistic and literary movement which will be discussed in more detail later. She could not have arrived in New York at a more opportune time. The black literary and cultural movement of the 1920s, was already under way. Names like Countee Cullen, and Du Bois were already living in New York. The city was flooded by African-American writers from many different places — Claude McKay from Jamaica, Eric Walrond from Barbados, Langston Hughes from Kansas, Wallace Thurman from Salt Lake City, Rudolph Fisher from Rhode Island, Jean Toomer and Sterling Brown from Washington, D.C. At the time, Charles Johnson was founding *Opportunity: A Journal of Negro Life*, and he was interested in material that exemplified the "New Negro" philosophy — an expression coined by Alain Locke which was supposed to name this new African-American representation. Hurston's works celebrated blackness, and she became an enthusiastic contributor to the New Negro Renaissance literary movement previously mentioned.

One of Hurston's short stories, "Spunk", was first published by the journal *Opportunity*, in June 1925, and then in Locke's landmark publication *The New Negro*, also in 1925. Afterwards, at an awards dinner sponsored by *Opportunity*, Hurston's works won second prizes. However an important highlight of this event was that Hurston was introduced to novelist Fannie Hurst, who gave Hurston a job, and to Annie Nathan Meyer, who was responsible for her receiving a scholarship to Barnard College. Between 1925 and 1933 Hurston saw several of her works published. She had made a propitious beginning, but many frustrating years passed before she published a full-length work.

Hurston, then, attended Barnard College and studied under Franz Boas, who was then teaching at Columbia. Boas was impressed by a term paper Hurston had written, and decided he wanted to help her to be an anthropologist. Under his tutelage, Hurston learned the value of the material she had already incorporated into her fiction. She learned to view the good old lies and racy, sidesplitting anecdotes that were being passed around among black folk every day in her native Eatonville as invaluable folklore, creative material that continued the African oral tradition. So, encouraged by

Boas and a fellowship of $1,400 from the Carter G. Woodson Foundation, she decided to collect some of this African-American lore, to record songs, customs, tales, superstitions, lies, jokes, dances, and games, and she traveled to the South and the Caribbean in order to document the black culture. This experience caused a great impact in Hurston's work; we can clearly notice that in her ability in capturing the dialect and the life rhythm of the characters that she pictures in her works. About *Mules and Men*, Hurston's novel published in 1935, Boas wrote in the foreword of the book:

> To the student of cultural history the material is valuable not only by giving the Negro's reaction to every day events, to his emotional life, his humor and passions, but it throws into relief also the peculiar amalgamation of African and European tradition which is so important for understanding historically the character of American Negro life, with its strong African background in the West Indies, the importance of which diminishes with increasing distance from the south. (BOAS: 1935)

Unfortunately, Hurston's attempt was not successful. Her "Barnard accent" scared away the source she was looking for in her journey. She used to say that when asked, with that educated accent, if they knew any folktales or folk-songs, people who obviously had whole treasuries of material seeping through their pores would look at her, shake their heads, and say "No, they had never heard of anything like that around here. Maybe it was over in the next county. Why didn't I try over there?" (KEILLOR: 2006) Therefore, she was not able to collect enough material as she hoped.

It is important to step back and stress this close contact between Hurston and Boas, one of the most important names when we discuss Anthropology. Boas is the early 20th century scholar most responsible for discrediting the scientific theories of racial superiority which were dominant at the time. He elaborated the cultural relativism as an alternative theoretical framework and, because of it, he became an enormous influence on the development of American anthropology.

> Ethnological phenomena are the result of the physical and psychical character of men, and of its development under the influence of the surroundings...'Surroundings' are the physical conditions of the country, and the sociological phenomena, i.e., the relation of man to man. Furthermore, the study of the present surroundings is insufficient: the history of the people, the influence of the regions through which it has passed on its migrations, and the people with whom it came into contact, must be considered. (BOAS: 2005)

Boas also reexamined the premises of physical anthropology and was an early critic of race rather than environment as an explanation for difference in the natural and social sciences. Boas most influential book was perhaps *The Mind of Primitive Man* (1911), in which he demonstrated that there could not exist a pure or superior race.

Although Hurston was what we call “one of Boas’s pupils”, her commitment to the anthropology preached by her tutor was “ambivalent”. On the one hand, she accepted the critical distancing that had to be embraced by the fieldworker archetype — which required onsite research, detached objectivity, and gathering empirical evidence. In her autobiography entitled *Mules and Men*, she stated that her prior experiences within African-American rural culture fit her too closely. We can say that this familiarity inhibited her ability to collect folkloric data unclouded by subjective interference. The “Boasian anthropology” enabled her to make use of what she called the “spy-glass of Anthropology” to “stand off and look at my garments” (WALKER: 1979, p.82).

On the other hand, Hurston was an artist who used her personal experiences in order to produce her works. The Southern black rural folk life was the most influential part of her creativity, the grist for her writer’s mill, and the raw material of her imagination. In both roles, as a fieldworker and as a creative writer, Hurston wanted to cherish the African-American folklore when she progressed in what contemporary anthropologist Lee D. Baker defines as her “vindicationist concern for debunking stereotypes while promoting African-American culture by using the Boasian idea of culture” (BAKER: 1998, p.162). Hurston was dealing with objective anthropology and at the same time she was exercising her subjective creativity, so this caused an internal rift, which made it difficult for her to reconcile her dual identity as the academic folklorist and the creative artist. Consequently, the inductive reasoning of Boasian anthropology became worn out by the deductive assertions and the subjective partiality that Hurston needed to inspire an emotional content in her art. It is fair to say that the ambiguities and tensions between the “detached researcher” and the “impassioned artist” were never completely resolved.

After graduating from Barnard, Hurston returned to Eatonville for a second attempt to collect folklore as material for her career. The end of the 1920’s marked the rebirth of her literary work and, consequently, she gained financial sponsorship from a

patron – Charlotte Mason, the "Godmother". The patrons were important figures in this artistic environment; they functioned as a type of fuel which made possible the growth and development of many intellectuals and artists of the Harlem Renaissance. The association between Mason and Hurston lasted from 1927 to 1932, but over time the relationship between them deteriorated. The author used to say that the Mason's demands gave not too much freedom for her work. The result was their separation, after which Hurston continued working with literature, but started to promote shows and plays. She also exercised her anthropologist function when she collected African-American folk songs and tried to preserve these real examples of African-American music.

> Although an opportunist and something of a chameleon, she remained psychologically anchored in her rural, peasant past. She was easy in her skin, whether she was attending a Harlem rent party, an Urban League benefit, sitting devotedly at the feet of "Godmother", or studying voodoo practices in Louisiana. (LEWIS: 1994, p.142)

In the beginning of 1932, Hurston was working with the Creative Literature Department of Rollins College at Winter Park, Florida, in an effort to produce a concert program of African-American art. The program was successful, but at the time she began experiencing an increase of her personal problems. Hurston got continuously sick and had a very painful stomach ailment that bothered her for the rest of her life. At the time she even wrote to Charlotte Mason to inform her she did not have simple hygiene items such as toothpaste, soap, even stockings, and also to say that she really needed a pair of shoes. As we can see, not much had changed since Hurston's arrival in New York seven years earlier.

The 1930's and the beginning of the 1940's marked the peak of Hurston's literary career. It was during this period that she completed graduate work at Columbia, published books, and was awarded a Guggenheim Fellowship. She published her first novel, *Jonah's Gourd Vine*, in 1934. Then, a couple years later Hurston published a book of collected tales named *Mules and Men*, in which she made use of the folklore material she collected previously. After that, from 1937 to 1939, three of her books were published: two novels, *Their Eyes Were Watching God* and *Moses, Man of the Mountain*; and another book of folk customs, *Tell my Horse*. *Dust Track on a Road*, her

powerful autobiography, came out in 1942. Hurston had one more novel published, in 1948, entitled *Seraph on the Suwanee*.

Although her work received acclaim from the white literati of New York, she often felt under attack from many African-Americans from the Black Arts Movement. Hurston suffered these attacks because she wanted to show through her accomplishments her fight against prejudice, but she was not engaged in political movements. This attitude may remind us that of Booker T. Washington.

Born a slave, Booker T. Washington moved with his mother to West Virginia after emancipation. He began working at really early age, and later received his education at Hampton Normal and Agricultural Institute working as a janitor. Washington graduated there in 1875, and returned to the institute as a teacher in 1879. He was chosen as the first principal at the Tuskegee Normal and Industrial Institute, in 1881, when the institute was founded as a teacher-training school for blacks. Years later it became Tuskegee University. Through his work and love for education, by the 1890s Washington had become the most prominent African-American leader in the United States. He believed, and made it clear, that the African-American people would only acquire equality in the US if they improved their economic situation through education, and not by demanding equal rights. Although many blacks and most whites supported Washington's views, his "Atlanta Compromise", in *The Atlanta Exposition Address*, was sharply criticized by other black leaders — including W.E.B. Du Bois, who would become Washington's great intellectual opponent.

Booker T. Washington was a Negro spokesman who supported by Northern and Southern white leaders. In 1895, precisely on September 18th, he spoke before an almost white audience in Atlanta — at the Cotton States and International Exposition. His speech was the most important and influential of modern speeches concerning the American Negro in United States history. At the time, it was established a plan for the mass of African-American citizens who had been struggling through thirty years since the emancipation.

His final paragraph of the "Atlanta Compromise" speech, pronounced before a predominantly white audience in 1895, stated:

> In conclusion, may I repeat that nothing in thirty years has given us more hope and encouragement, and drawn us so near to you of the white race, as this opportunity offered by the Exposition; and here bending, as it were,

> over the altar that represents the results of the struggles of your race and mine, both starting practically empty-handed three decades ago, I pledge that in your effort to work out the great and intricate problem which God has laid at the doors of the South, you shall have at all times the patient, sympathetic help of my race; only let this he constantly in mind, that, while from representations in these buildings of the product of field, of forest, of mine, of factory, letters, and art, much good will come, yet far above and beyond material benefits will be that higher good, that, let us pray God, will come, in a blotting out of sectional differences and racial animosities and suspicions, in a determination to administer absolute justice, in a willing obedience among all classes to the mandates of law. This, coupled with our material prosperity, will bring into our beloved South a new heaven and a new earth. (WASHINGTON: 1995, p.109)

Washington also published the autobiographical *Up From Slavery* (1901), *Tuskegee and Its People* (1905), *The Life of Frederick Douglass* (1907), *The Story of the Negro* (1909), and *My Larger Education* (1911).

Thus, after being attacked by the white literati, by the mid-1940s Hurston's writing career was faltering. At one point she was arrested and charged with molesting a ten-year-old boy. Though Hurston was able to prove that she had been out of the country at the time of the alleged crime, and the charges were subsequently dropped, the story was leaked to the press and sensational, humiliating news headlines followed. Hurston was devastated and the scars to her image remained permanent. She was sinking into a depression as she witnessed publishers rejecting one after another of her submitted works.

In March of 1950, she was found working as a maid in Rivo Alto, Florida. Hurston claimed to be resting her mind and collecting material for a piece she intended to write about domestics. However, it is probable that she was working because she needed the money. After leaving this job, she made one last attempt to revive her writing career, but failed. After many unsuccessful career changes (including newspaper journalist, librarian, and substitute teacher), Hurston became a penniless recluse.

> By the 1940s Hurston's style was considered passé in the current literary scene, and she was no longer able to support herself as a writer. Largely forgotten, she returned to the South, and during the 1950s, took a series of menial jobs while trying fruitlessly to find a publisher. (ROBINSON: 1999, p.982)

After suffering a stroke, on October 1959, Hurston was admitted to the Saint Lucie County Welfare Home. She died at this place of hypertensive heart disease on 28

January 1960, and was buried in an unmarked grave in the Garden of the Heavenly Rest, a segregated cemetery at Fort Pierce. She died a poor woman, and to pay for her funeral, a collection had to be taken up. Yet, Zora Neale Hurston had lived a rich life. While working on her autobiography, *Dust Tracks on the Road*, she once wrote:

> While I am still below the allotted span of time, and notwithstanding, I feel that I have lived. I have had the joy and pain of strong friendships. I have served and been served. I have made enemies of which I am not ashamed. I have been faithless, and then I have been faithful and steadfast until the blood ran down into my shoes. I have loved unselfishly with all the ardor of a strong heart, and I have hated with all the power of my soul. What waits for me in the future? I do not know. I can't even imagine, and I am glad for that. But already, I have touched the four corners of the horizon, for from hard searching it seems to me that tears and laughter, love and hate make up the sum of life. (HURSTON: 2007)

Hurston's works had been long out of print, and the literary scene was being dominated by male figures such as Richard Wright, Ralph Ellison, and James Baldwin — what made the interest in her words diminish long before her death. However, for the sake of the history of African-American literature, a few readers were beginning to discover Hurston, and in the 1970s this interest bloomed into a group of Hurston's followers. The recognition came in 1977, by Hemenway's *Zora Neale Hurston: A Literary Biography*. He acknowledge the white man's reconstruction of the intellectual process in a black woman's mind, offered favorable assessment of her literary career, and tried to explain Hurston's enigmatic personality. Hemenway saluted her work as a celebration of the African-American culture, and said that the only reason she did not achieve recognition was due to the unfair treatment the United States provided for African-American artists.

By the 1970's, more than ten years after Hurston's death, Alice Walker, a contemporary African-American writer went through a journey to find out what had happened to the anthropologist and novelist. Walker found in Hurston a model of artist who preserved cultural memory, whose travels and studies of her past led her to tell stories that involved the uneducated southern women facing oppression and prejudice, and eventually becoming aware of their place in the world.

Thus, Walker set to find where Hurston had been buried. She gathered what information she could about Hurston's youth and final years in Florida posing as a niece of the writer. For Alice Walker, this journey was an act of filial compassion towards the

writer she, herself, considers her literary foremother. Later, she made an important contribution to biographical work on Hurston by recounting the stories of some that knew her in Florida. Walker also ignited the academic and publishers' interest in Hurston when she provided a bibliography of Zora's most important works, those in and out of print. It is possible to say that, perhaps, the spiritual work that her 1975 article, "In Search of Zora Neale Hurston", published in *Ms. magazine* (WALKER: 1975, p.74-90), represents — the personal and political attitude of claiming her as a foremother — is even more important than Walker's recovery of Hurston biography or bibliography. In 1973, as a tribute to the inspiring life and works of the author placed a monument on her unmarked grave that says: "ZORA NEALE HURSTON / 'A GENIUS OF THE SOUTH' / 1901 - 1960 / NOVELIST, FOLKLORIST / ANTHROPOLOGIST" (POTTER: 2006).

The rediscovery of Hurston's work is certainly one of the most dramatic moments in the African-American literature, and it has coincided with the popularity and critical acclaim of authors such as Toni Morrison and Walker herself, whose works are centered in an African-American experience which includes, but does not necessarily focus on, racial struggle. An article about the author, "In Search of Zora Neale Hurston", by Alice Walker, was published in *Ms Magazine*, in 1975, which is seen as reviving interest in her work.

As an attempt to correct a type of literary amnesia, Walker tried to put Zora back at the place she deserved to be, in a throne as the queen of the Harlem Renaissance. In 1979, in an essay Walker wrote entitled "Zora Neale Hurston: A Cautionary Tale and a Partisan View", she also stated:

> We are a people. A people do not throw their geniuses away. And if they are thrown away, it is our duty as artists and as witnesses for the future to collect them again for the sake of our children and, if necessary, bone by bone. (WALKER: 1979, p.82)

Chapter 2

The Works of Zora Neale Hurston

and Their Relevance for the African-Americans

"Anyway, the force from somewhere in Space which commands you to write in the first place, gives you no choice. You take up the pen when you are told, and write what is commanded. There is no agony like bearing an untold story inside you."[*]

Zora Neale Hurston

After writing about her life and presence in the first chapter, the second will aim to present to the readers the works of Zora and to give them an idea of who she were

[*] HURSTON, Z. N. Available at: <http://www-hsc.usc.edu/~gallaher/hurston/hurston.html>. Access: Jan. 15th 2007.

through what she wrote. The focus of this chapter relies on the works written by the author, to write about some of them in order to present the readers of this dissertation with a sample of her works.

Hurston was a diverse writer; she published poems, plays, short stories, and novels. Her first short story was “John Redding Goes to Sea” (1921), and it was written according to a very “picaresque” tradition. This work was very important in the process of her becoming a notorious writer. As mentioned in the previous chapter, this first short story called the attention of a few people and some years later the young Hurston would arrive to New York.

Another one of her famous short stories is entitled “Spunk”, and it published in *Opportunity* in 1925. The story is about Spunk Banks, someone who manipulates and intimidates people. The place where the story is told is very much like Eatonville — which already indicated that Hurston used to place some autobiographical elements in her works. This short story already showed the author’s growth in the way she tells the readers about the characters. The dialogues reflecting the black rural dialect of Florida indicated an increase in narrative strength. The representation of her dialogues will be a very particular element of Hurston’s work.

In 1930, Hurston, together with Langston Hughes — both at the time were members of the Harlem Renaissance, wrote the play *Mule Bone*. The play was only enacted in New York, in 1991, due to a dispute between the two authors, which ended their friendship and prevented the play for being performed for so many years. In a letter to Mason, her patron at the time, Zora wrote about Langston Hughes: “Langston is weak. Weak as water.” (RAMPERSAD: 1986, p.188) The dispute between the two ended up dividing much of Harlem in two warring camps, which led to disagreements between Hughes and Locke and Mason, the “Godmother” — who later abandoned him.

Henry L. Gates, when speaking of Hurston and Hughes, says that they were a more natural combination for a collaboration among the writers of the Harlem Renaissance that a person can scarcely imagine, specially in the theatre (MANUEL, 2001). No one knows for sure what caused the quarrel between the two writers, but some believe that what happened was the following :

> What went wrong? No one knows for sure, despite the fascinating and painstaking efforts of both writers' authoritative biographers, Arnold

> Rampersad (Hughes) and Robert E. Hemenway (Hurston), to piece the events together. Everyone agrees, as Henry Louis Gates Jr. has written, that the fight was "an extremely ugly affair" that at the very least involved a battle over authorial credit and the neurotic machinations of a wealthy white patron. Hurston's present-day publisher, Harper Perennial, has just brought out a first edition of the uncompleted text of "Mule Bone" in which all the relevant biographical accounts and documentary evidence have been assembled, and the volume leaves no doubt that whatever the provocation, the Hughes-Hurston conflict was the stuff of high drama. (RICH: 1991)

Lost for nearly 60 years, the play, a three-act folk comedy set in a small Florida community, captures the humor, intelligence, and immense pride of black townships in the Deep South at the turn of this century. The Lincoln Center Theater production featured incidental music by blues great Taj Mahal. Based on Hurston's short story “The Bone of Contention”, the play was written, but never performed because of disagreements between Hughes and Hurston. For this production, many Hughes’ poems were set to music by Taj Mahal — a singer and musician, among other things, who dedicated himself to preserve American roots music. The story is set in Eatonville and it has Jim and Dave as the main characters. They are part of a two-men team of song and dance until Daisy comes between them. Jealousy overcomes both of them and Jim hits Dave with a mule bone — that’s the spark for chaos to emerge. Meanwhile, the town divides itself in two segments, the Methodists (those who want to forgive Jim); and the Baptists (those who want to banish him).

However, Zora still had not published a novel. So, in 1934, *Jonah’s Gourd Vine* was written in only three to four months, and it became the first of her novels to be published. The author used the Biblical passage of Jonas 4:6-10 to establish the title of the book. Hurston imagined the life and position of the main character as a gourd vine, at the same time she saw his weaknesses as the worm that would destroy the vine. The book itself was really a reflection of her parents’ life, although the story was not about them. Hurston explores John Pearson’s life, an uneducated black farm laborer who sets out to make a better life for himself. Pearson’s God-given talents, or his “gourd vine” are his physical appearance and his way with words. Although Lucy, his suffering wife, is capable of seeing his talents and flaws, she is not able to save Pearson from himself — his talents end up causing his downfall. Eatonville appears here one more time — Pearson, is portrayed as a minister in Hurston’s home town. The publication of this novel brought up a truly unique mode of writing — Hurston’s beautifully musical-

poetic stile, the representation of the rural life of the South, the folk costumes, and the insertion of the southern vernacular.

Hurston's next novel was called *Mules and Men*, and it was published in 1935. In the 1930's, Hurston returned to her "native village" of Eatonville, Florida, to record the oral stories, sermons, and songs, dating back to the time of slavery, which she remembered hearing as a child. Through this journey, she found herself and her history along these highly metaphorical folk-tales.

Mules and Men is divided into two parts. The first section takes place in Florida and the second, in New Orleans. The author presents 70 tales by the time the first section of the book ends. The second half concerns her visit to New Orleans to collect information about hoodoo. When publishing this collection, the author was able to reveal and preserve a beautiful and important part of the African-American culture. If read as folklore, the book offers an incredible insight into a people and a way of life. The novel was considered by many the first collection of African-American folklore compiled by an African American. The author wrote in a letter to her mentor, Franz Boas, that she was worried because the book appeared to be too unscientific and that she did that because she wanted to call the attention of the average reader. Boas explains in his foreword to the novel available as an electronic text at University of Virginia American Studies' site:

> To the student of cultural history the material is valuable not only by giving the Negro's reaction to every day events, to his emotional life, his humor and passions, but it throws into relief also the peculiar amalgamation of African and European tradition which is so important for understanding historically the character of American Negro life, with its strong African background in the West Indies, the importance of which diminishes with increasing distance from the south. (BOAS: 1935)

In his Foreword, Franz Boas reassures points out the unique contribution made by Zora. He continues to say that the narrator of the novel has the charm of a loveable personality and of a revealing style. Barbara Johnson, intending to demonstrate the depth of Hurston's work, states that this novel "is a book with multiple frames" (JOHNSON: 1985, p.66).

In 1937, Hurston published *Their Eyes Were Watching God* — the novel that will be the main focus of this dissertation. The book is about the funding of Eatonville, an all-black community in Florida, around the beginning of the 20th century. As it

happens in *Jonah's Gourd Vine*, here the characters speak in dialects. It shows one of the first portrayal of an African-American heroine in the North-American literature. *Their Eyes Were Watching God* has been called a classic of black literature and one of the best novels of the period. It is a tribute to self-assertion and black womanhood, the story of a young black woman in search of self and genuine happiness, of people rather than things, the story of a woman with her eyes on the horizon.

> Since its rediscovery, *Their Eyes* has become one of the most frequently assigned novels on college campuses and one of the best-known works of Africa-American Literature. Moreover, Hurston's other books have been reprinted; scholar Robert Hemenway has written her biography; and Walker and other contemporary black women novelists freely acknowledge her influence in their work. (ROBINSON: 1999, p.982)

Janie Crawford has just returned to town after many adventures, which she counts to her best friend, Phoeby. Janie goes back in time, beginning with her childhood when she is being raised by her grandmother, then comes puberty, her grandma becomes alarmed at Janie's sexual precociousness, and quickly marries her off to Logan Killicks — an older man who was a small landholder. Logan forces Janie to work in the fields, which makes her feel like a mule. When she meets a passing handsome man, Joe Starks, she is attracted by his talk of creating an all-black town and the chance to escape her field-cropper existence. Starks promises her that she will sit on the porch of her own home and live a prosperous life. Janie leaves Killicks, marries Starks, and moves to Eatonville with him. Janie lives this new life for 20 years, until Starks becomes threatened by her beauty and popularity in the town. She finally fights back, but Starks at the time was already dying from kidney disease. She, as the mayor's widow, lives apart from the community until she meets a wandering field worker. She falls in love with Tea Cake and follows him to the Muck, the area around the Everglades, where she joyfully works in the fields alongside him and learns how to tell her own tales. Their happy life ends when a hurricane uproots their existence. As they escape the flood, Tea Cake is bitten by a rabid dog and becomes ill. In a mad rage, he attacks her who shoots him dead in self defense. The story ends when Janie returns to Eatonville and retakes her life in the community.

Moses: Man of the Mountain was printed in 1939, and the story is an ambitious mixture of religion, folklore, fiction, and comedy; it is Hurston's attempt at re-writing

(or re-righting) the Bible from an African-American perspective. She retells the story of the Exodus, which is the triumphant tale of Moses and the Israelites's escape from Egyptian slavery. The story is a type of retelling of the legend of Moses. Moses appears wherever Africans have been oppressed or enslaved, and he is a powerful and mystical man. The author made an analogy between biblical history and the African-American history. A very important theme touched in this book is emancipation. As also happened in *Jonah's Gourd Vine* — when the author humanized her father —, in this book Hurston humanizes Moses. She emphasizes his human qualities — such as impulsive temper, boastful righteousness, shrewd political consciousness, and exasperation in relation to the ingratitude of the people he had saved. Hemenway, who wrote her biography, believes that this book is one of the two masterpieces that Hurston wrote in the late thirties.

In *Dust Tracks on a Road,* published in 1942, Zora writes about the memoir of her life from childhood to her fifties. This is Zora Neale Hurston's autobiography. The focal point of her book is Joe Clarke's Eatonville general store with its storefront talkers. The book begins with the author entering adulthood. She reminisces about her childhood in Eatonville. The book encompasses her loves, her religion, and her friendships. It is possible to say that the major preoccupation of the book is the documentation of Eatonville's way of life. She sums up her experiences writing movingly about her early childhood in Eatonville, a home that is the center of the world, and of a loving mother who urges her to "jump at de sun". Nevertheless, she expresses her desire to explore the outside world and feels that she had to see what the world had to offer her.

In fact, Hurston begins the autobiography with a lie, claiming that she was born in the all-black town of Eatonville, rather than in the Deep South of Alabama. It is possible that this and other "lies" in the memoir — such as the exact date of her birth, mentioned in the first chapter — only have deepen the mystery that surrounds the author.

> Nevertheless, Hurston remains one of the more mysterious figures in that literature. In her autobiography, *Dust Tracks on a Road* (1942), she addressed the matter of her birth itself with characteristic aplomb: "This is hearsay. Maybe some of the details of my birth as told me might be a little inaccurate but it is pretty well established that I really did get born". (GATES JR.; MCKAY: 1997, p.996-997)

Hurston's last novel, published in 1948 is a melodramatic treatment of a rural Florida family at the beginning of the century. She tries to break the rule that says that Negroes do not write about white people. Hurston writes *Seraph on the Suwanee* and chooses to picture white Florida characters instead of her usual cast of African-Americans. She decided to do this because her publisher had already rejected two manuscripts that featured African-American characters — so the author turned to white ones. In this book, she attempts to portray a true picture of the South; to show the similarities between black and white cultures. By doing this, she faced charges for abandoning her race. When the book was published, Hurston was falsely accused of molesting a ten-year-old boy. The scandal contributes to her abandonment of writing and her rapid descent into obscurity.

Seraph on the Suwanee is a compelling story about two people, at once, deeply in love and deeply at odds. Arvay Henson, the heroine, is convinced she will never find true love and happiness, and defends herself from unwanted suitors by throwing hysterical fits and professing religious fervor. Arvay is not at all similar to the African-American heroine, Janie Crawford, in *Their Eyes Were Watching God*. However, Arvay meets her match in handsome Jim Meserve, a bright, enterprising young man who knows that she is the woman for him, and refuses to allow her to convince him otherwise. With the same passion and understanding that have made *Their Eyes Were Watching God* a classic, the author explores the development of a marriage filled with love but very little communication, and the desires of a young woman in search of herself and her place in the world.

Anthropologists of the academia in different opportunities have not considered Hurston's work as fiction. This way it was not adequate to be included in reading lists of anthropological texts. However, the feminist critics noticed that several literary works, fictional or non-fictional, written by women — such as Zora Neale Hurston, Ella Deloria, Elsie Parsons, among others — who had theoretical anthropological experience testimonies were repeatedly left aside. Differently from what happened to male anthropologists who started experimenting with ethnography and literary form and style. These men were many times greeted for their work. Meanwhile, several critics noticed that this absence of academic interest in Hurston's work was actually a type of

sexism. From then on, Hurston's writings were recognized, discussed, and cherished as African-American literary work and also as feminist literature.

This, therefore, is an opportunity for introducing the Gender Studies. One may define Gender Studies as the particularities related to the social and cultural development and construction of masculinities and femininities. It is important to stress that it does not deal with biological differences, but rather cultural differences. This area of study came up as a result of a merge of issues of different areas — such as Sociology, Psychoanalysis, and Feminism. These different areas came to the conclusion that gender was a practice, sometimes referred to as a performance.

After that time, which was around the 1950s, there have been many more studies about gender in different academic areas. We may present as examples drama, film theory, and literary theory just to name a few. Of course, the different areas touch different aspects when it comes to how and why they study gender — some areas view gender as a practice, while other see gender as a representation to be examined.

Sherry Simon, a well-known Canadian scholar who addresses the issues of gender and cultural identity, discusses this feminine cultural identity and even shows us the evolutionary process that took place over the last few decades:

> But this cultural identity has itself gone through a number of avatars over the last decades. And it is important to emphasize this evolutionary process. Within Anglo-American feminist thought, the concept of difference has experienced several theoretical moments. By now, most analysts agree on a three-stage evolution: (1) an essentialist phase which claimed the existence of an intrinsically valid "women's reality," to be opposed to the abuses of patriarchy; (2) a constructionist model which posited that difference is created through historical positioning within language and culture: women's reality is understood as socially produced; and (3) a third position, growing out of the second, which understands difference to be produced dialogically in relation to what it excludes. Based on a Derridean understanding of "*difference*" as a continual process of differentiation, and on the Foucauldian understanding of knowledge as a performative category, this perspective looks at women's difference as one among a wide range of other cultural pressures, like race, class or the nation. (SIMON: 1996, p.141)

Besides Zora, who was herself an anthropologist and an author, there are other examples of women who brought together Literature and Anthropology. Perhaps one of the most important names of the combined fields is Alice Walker — of whom we already discussed in the first chapter. The importance of this author for the African-

American women — not to mention again in the rediscovery of Zora's works, can be read in texts such as *The Color Purple* an *In Search of Our Mothers' Gardens*.

Therefore, the objective of these two first chapters is to introduce the author of the novel that will be further discussed in this dissertation. So, after briefly emphasizing some of the works by Zora Neale Hurston, together with the biography presented in the previous chapter, I believe it is possible for us to have an idea of who was this African-American author, who — through her life and work — helped to set the path for other African-American women writers such as Alice Walker and Toni Morrison.

Chapter 3

The United States and the Literature of the Harlem Renaissance

"Those that don't got it, can't show it. Those that got it, can't hide it."[*]

Zora Neale Hurston

First, I would like to present the historical moment the United States were facing during the emergence of Zora Neale Hurston for a clearer comprehension of the African-American condition at the time. In order to do this, it is also

[*] HURSTON, Z. N. *About.com*. Available at: <http://womenshistory.about.com/od/quotes/a/zn_hurston.htm>. Acess: Jan. 15th 2007.

essential to talk about the Harlem Renaissance — an extremely important African-American literary and intellectual movement, formed by a generation of African-American writers (including Zora) who were born around the turn of the century, that changed the perspective of the Negro Art.

Hurston started writing around this period called Harlem Renaissance – an African-American art movement. The Harlem Renaissance took place in the “roaring twenties”, period of great prosperity for the United States that ended with the Stock Market Crash. During this time, many factors contributed to the success and the destruction of this “honey-moon” era. This ascension and fall happened due to a series of reasons, specially financial. After the World War I, the United States started restricting the entrance of immigrants in the country. This isolation occurred because, due to the war, many countries owed them money. So they started acting as the rest of the world did not exist.

This autosufficiency paid off. As a result, the mass production made the United States the richest society the world had ever seen. The automobile industry was the greatest industry of the time, and Henry Ford later became an icon. The electrical industry also had a “boom” – refrigerators, vacuum cleaners, stoves, and radios were now buying their space inside many homes. The United States established a new way of life in which they sold goods that gave people an easier and enjoyable life.

This industry growth generated for many North-Americans the possibility of enriching. The generous circulation of money, the good wages, and the money in excess that could be invested for profits made this one of the most prominent moments of the United States’ history.

In the government, Calvin Coolidge was the president, from 1923 to 1929. He was a republican who took care of the interests of the businessmen. Not only him, but also the Congress of the United States, following the philosophy of the time, helped the investor by reducing the taxes on high income. This way, the great investors would have more money do invest in the country. Thus, to become part of this progress, the

African-Americans from the South started migrating to the big towns on the North of the country, in search of work and better life conditions.

In culture, in the early 1920's, Jazz was the music of the time, together with Charleston dancing, and they were part of the Harlem Renaissance. Jazz was developed during this movement, and its foundation was built with the help of the African-American musical tradition. Although early Jazz was only played in small marching bands or by solo pianists, in the beginning of the twentieth century the music style emerged and made New Orleans its home town. At the time, Louis Armstrong was already the most influential musician in the city.

Another music style developed by African-Americans was the *Blues* — characterized as a type of music that focused in the hardships of love and life. Traditionally, this style of music is performed a singer on a harmonica or a guitar. It was very common for singers at the time to work with jazz bands or pianist. This partnership later on led to the rhythm and blues — formerly known as "boogie-woogie music".

Originally, both music rhythms, Jazz and Blues, were performed only in the Southern states in the United States. However, the musicality flooded and it began spreading to the Northern states. Besides Louis Armstrong, Jelly Roll Morton and Duke Ellington, among others, were some of the talented band leaders and musicians who made these African-American originated rhythms become known throughout the United States, and later in the world.

African-American men were not the only ones ascending through music, the African-American women had also their share in the ascension of this music styles. Many gifted singers — such as Billie Holiday, Josephine Baker, and Bessie Smith — fought for their place in the musical field and struggled to overcome the obstacles that men had already established for them. Although the movement of the Harlem Renaissance ended in the 1930s, during the Great Depression, the two African-American rhythms known as Jazz and Blues remained in the musical scene and today are a part of the music history.

As it happened in music, the movies industry was also developing. During that period, people witnessed the end of the silent movies, the creation of large motion picture studios, the releases that showed a dream world, and the invention of "stars".

The cultural scenario testified an incredible evolution, as it happened to many segments of the United States at the time. It is possible to say that the Harlem Renaissance was a movement that just caught the country by surprise. As it has been said, the migration of African-Americans from the South to the North occasionally brought them a New York neighborhood — the Harlem.

So, there it was, the Harlem Renaissance. United States, New York, Harlem… In the middle of the Jazz Age blossomed an African-American movement filled with talented artists, a lot of energy, and racial pride. At that period, the movement was still known as the New Negro Movement, mentioned in the first chapter, and it was the awakening of the African-American conscience through literature, painting, and music. Humor, perseverance, pride, courage, sarcasm, musicality, and many critics were some of the spices present in the literary creation of the period. The Harlem Renaissance brought out powerful musical talent Singers and musicians played an important role in this cultural inspiration, as well as writers, shopkeepers, painters, etc.

The movement took place in a short period of time – between the end of the First World War and the Great Depression. This was, in part, a contribution from the black urban migration – doctors, singers, painters, and writers – and the rise of radical African-American intellectuals like Alain Locke, Marcus Garvey, and W.E.B. Du Bois.

> In 1925 Alain Locke filled an issue of *Survey Graphic* magazine with black literature, folklore, and art, declaring a "New Negro" renaissance to be guided by "forces and motives of [cultural] self determination". The renaissance was led by writers such as Jean Toomer, Langston Hughes, Countee Cullen, Claude McKay, Nella Larsen, and Zora Neale Hurston, and Harlem became its symbol. (MENDELSON: 1999, p.924)

Everything happened when a series of literary discussions were held in Greenwich Village and Harlem. After that, this African-American literary movement became known as the "New Negro Movement", and later as the Harlem Renaissance. It was not only a literary movement or a social revolt against racism. The participants wanted to exalt and redefine the African-American culture. They were encouraged to celebrate their heritage and become a "new negro". All this happened in period in which the African-American population in Harlem was of around 150 thousand people, and constituted largest in the United States. It is, then, possible to understand the importance and the power of such concentrated environment.

It is relevant to say that the Harlem Renaissance was, in part, an inspiration from the Negritude Movement. The movement was taken to the United States by African-American intellectuals who — sponsored or not — traveled to Europe, particularly Paris, and learned from poets like Léopold Sédar Seghor, Léon Gontran Damas and Aimé Césaire the importance of a reaction against colonization and oppression, recognition of a pride feeling in being African descendants, among other points.

> The concept of Negritude represents a fundamental development in notions of African diasporic identity and culture in this century. The African and Antillean controversies around the term's reception and its rigidification into a politicized, ideological category initiated one of the fundamental debates in postwar global black thought, while Senghor's elaboration of the term itself constituted a radical reversal of dominant racialist discourse in the West. Finally, Cesaire's historicizing phenomenological use of the term remains largely unexplored, implying for the black subject a developmental model of enlightenment that sustains and advances the transformational project of black liberation, pointing beyond the circularity of identity politics toward the elusive instantiation of a fully realized utopian freedom. (NESBITT: 2006)

In fact, Damas was a very important figure in establishing a bridge between the two continents that helped construct a new black historical conscience in his time.

> Besides, Damas was responsible for the publication of a French colonies anthology which was fundamental to the dissemination of the most important ideas of the Negritude… In short, Damas was, in fact, the most responsible for the relationship that later on became established with Harlem Renaissance movement[*] (SALGUEIRO: 2005, p.85-86).

Some intellectuals argued that only through education the African-American population could exceed itself and be ready and conscious to claim their rights before the hegemonic power. These ideas were already spoken by W.E.B. Du Bois almost a quarter century earlier. Du Bois was probably the most powerful and important spokesman for the African-American population, and made it clear his point in *The Souls of Black Folk*:

> And finally, beyond all this, it must develop men. Above our modern socialism, and out of the worship of the mass, must persist and evolve that higher individualism which the centers of culture protect; there must come a loftier respect for the sovereign human soul that seeks to know itself and the

[*] The version of the quotation was done by this author.

> world about it; that seeks a freedom for expansion and self-development; that will love and hate and labor in its own way, untrammeled alike by old and new (DU BOIS: 1994, p.66).

Here he states the importance of growing individually through education in order to constitute a stronger and enlightened community. Only the superior value of the liberal arts education could help to form true and conscious leaders.

This possibility of ascent also generated some critics that claimed that this education could cause an uniformization and merge of cultures that could lead to an identity lost. Hazel Carby alerts that when she talks about a book by Ruth Benedict:

> In 1935, Ruth Benedict published *Patterns of Culture*, in which she asserted that black Americans were an example of what happens "when entire peoples in a couple of generations shake off their traditional culture and put on the customs of the alien group. The culture of the American Negro in northern cities," she continued, "has come to approximate in detail that of the whites in the same cities" (CARBY: 1999, p.82).

By the middle of the 1920s the movement was already solidified; not only the Urban League and NAACP (National Association for the Advancement of Colored People) were giving their support, but also white benefactors, businesses, and foundations. And the white literary establishment soon became fascinated with the writers of the Harlem Renaissance and began publishing them in larger numbers. But for the writers themselves, acceptance by the white world was less important, as Langston Hughes put it, than the "expression of our individual dark-skinned selves". Many things were happening at the same time – in music, writing, and Broadway –, and a part of the mainstream was developing a new respect for African-American art and culture. Witnessing this favorable background, writers wrote even more about the African-American experience, painters painted, photographers took pictures, musicians played, etc.

Harlem newspapers and journals were publishing works of new and established African-American writers and were also sponsoring literary contests to encourage creative productions. This works would address issues of race, class, religion, and gender, and were presented as autobiographies, poetry, short stories, novels, and folklore. And one of the results of this was the legitimization of the African-American writing and dialects. They now were as legitimate as the Standard English. The outcome

of this legitimization ended up in the Ebonics discussion that took place a some years ago and became a major issue for the linguists in the United States today. The Ebonics, i. e. the African-American dialect, is already being used in some schools nowadays as a foreign language – a merge of Stand English and Creole.

Although it was a time of prosperity, not everything was perfect. The Government, trying to establish a control of the development of the country adopted measures in order to reduce crime, corruption, and solve social problems — all results of an indiscriminate growth. For example, one of these measures was the institution of the alcohol prohibition. However, by doing that, they gave power to gangsters, like Al Capone, who gained their force from controlling what was prohibited.

Despite all growth experienced, the poverty was still an issue. Many workers from industrial centers worked long hours for low wages, and in the South and West many farmers were going through a difficult period due to several issues, such as: some of the farms were rented, the production was not bought by Europe anymore, and there was a lower need for food inside the country because of the immigrant restriction. By 1924, around 600 thousand farmers were bankrupted.

The result was that too few North-Americans were earning enough money to keep buying the goods they were producing. So, with the slowing down of the profits, many shareholders in panic tried to sell their stocks, and this caused the fall of their prizes – resulting in the Stock Market Crash.

On October 24, 1929, later to be known as Black Thursday, the stock market began its downhill drop. After the first hour, the prices had gone down at an amazing speed. Some people thought that after that day, the prices would rise again just as it had done before. But it did not. Prices kept dropping, and on Black Tuesday, more than 16 million shares were sold, but by the end of the day, most stocks ended below their previous value, and some stocks became totally worthless. By November 13, the prices had hit rock bottom. America had celebrated for eight years, but now, everything was wasted in just a few weeks, by the Stock Market. It was a sad ending to this glorious decade! As it happened in many segments, this also marked the ending of the Harlem Renaissance period.

There are a few opinions about what caused the end of the Harlem Renaissance. At interview with some university professors, the website *Online NewsHour* asked the

following question: “Why did the Harlem Renaissance end?” Some prefered to see this as a cycle, such as Professor Richard Powell, from Duke University:

> What I prefer to think about (in terms of closure for the Harlem Renaissance period and sensibility) is that, by the late 1930s, the earlier artistic emphasis on “the New Negro” — someone who is urbane, inherently artistic, sometime primitive, or who is an consummate entertainer — had been supplanted by someone who, while possibly encompassing one or more of the above types, was, first and foremost, a socio-political entity. This shift in themes and subject matter was not abrupt but, rather, gradual, manifesting itself in works of art that increasingly downplayed a one-dimensional “New Negro” type and, instead, accentuated the African American “masses”, the Negro “worker”, and a dispossessed, potentially explosive “folk.” (POWELL: *Online NewsHour*, 1998)

Others, like Professor Jeffrey Stewart, professor of History and Art History at George Mason University, like to think that the movement just reached its natural end, and that its grandness was redeemed by the Black Arts Movement that came up in the 1960s.

> In short, the Harlem Renaissance reached a natural end, but was able to feed into and stimulate further developments in the 1930s. Some argue that the Harlem Renaissance emphasis on cultural distinctiveness returned with a vengeance in the 1960s Black Arts Movement of the 1960s, when a new generation of writers, artists, and dramatists emerged in the North to express a Black consciousness in the arts and to rediscover the work of Harlem Renaissance artists all over again. (STEWART: *Online NewsHour*, 1998)

And there are those who believe that besides the economical and social situation at the time, the movement was brought to an end by the same people who helped establish it To these people the disagreements and different points of view led to a disunion that was fatal to any intention of continuity of a solid and united African-American movement.

> But the demise of the Renaissance was not simply the result of a depressed economy and dispersal of its key players. The New Negro movement was also torn apart by internal contradictions (Nigerati versus Talented Tenth, politics versus art, race-building versus literature) and its external dependence on Harlemania and Negrotarians for support. As had the Greenwich Village rebels a generation ago, the New Negroes mistook art for power. Years earlier Alain Locke and W. E. B. Du Bois had each proclaimed the birth of the Harlem Renaissance; years later, they delivered its obituary. (WATSON: 1995, p.159)

To conclude, it is important to comment the differentiation Stuart Hall states for the concept of identity — which will be discussed more deeply in the next chapter. Hall differs and classifies identity in two ways. In the first, identity may be defined in relation to a "shared culture" – i.e., it reflects the historical experiences and the cultural images that present us stable references between political and historical changes. In the second, the author declares that identity, although deep-rooted in a cultural experience, may also have as a basis the individuality of each person – that means, everyone is different and unique in a certain manner (HALL: 1990, p.222-237). When analyzing this concept of identity, I believe that Hurston's history and legacy has much to do with her personal experience, the opportunities she had, and the moment of effervescence through which the world, the United States, and, specially, Harlem, were witnessing.

It is interesting to think about this as a "two-way street". Even though the historical moment in a certain way shaped her, Hurston was also responsible for the valorization of the African-American culture. Through her works, we are able to follow and comprehend the struggle in trying to build a strong female African-American identity. A struggle that is, at the same time, autobiographical, fictional, and historical.

Chapter 4

Zora and the African-American Female Identity in *Their Eyes Were Watching God*

"Love is lak de sea.
It's uh movin' thing, but still
and all, it takes its shape from
de shore it meets, and it's
different with every shore."[*]

Zora Neale Hurston

In this chapter of the dissertation the objective is to discuss some elements which characterize feminine identity features and to demonstrate how they are presented in the novel *Their Eyes Were Watching God*, by Zora Neale Hurston. When pointing out the theoretical sources behind the argumentation I wish to make, I will also present the readers with passages from the novel mentioned as an illustration of what I am trying to convey. The purpose of the discussion of this chapter is also to show the formation of a

[*] HURSTON, Z. N. *Their Eyes Were Watching God*. New York: HarperPerennial, 1990, p.182.

female identity in the African-American work mentioned above, exalting, whenever possible, the genius and importance of Zora in the development of the works of many other African-American writers. In other words, the power of the identity established by her in this, and many others of her works, reflects itself in the acknowledgement of her importance by names such as Alice Walker and Toni Morrison.

Before getting into the discussion, it is important to start this chapter briefly presenting "Post-colonialism", in order to prepare critical lens through which this literary analysis will be developed. Post-colonialism, basically, observes and analyses the results of the colonization in different cultures and societies. In the beginning, after the Second World War, the term had a stronger chronological meaning and defined a period after the independence of the colonies. Nowadays, post-colonial has a more wide significance, and it is used to deal with political, linguistic, and cultural experiences of different communities which used to be European colonies. To summarize in a few lines an explanation of what is postcolonial studies, to give a sense of what it does and why, and to present its theoretical and methodological concepts, I would like to quote the words of Anthony D. King:

> What might be called the modern history of postcolonial (literary) criticism, informed by poststructuralism, began seriously in the early 1980s. Its early exponents (Homi Bhabha, Edward Said, Gayatri Spivak) focused on a critique of literary and historical writing and… were located in the humanities of the western academy. The critique was directed especially at Eurocentricism and the cultural racism of the West. Subsequently, the objects of the deconstructive postcolonial critique expanded to include film, video, television, photography, all examples of cultural praxis that are mobile, portable, and circulating in the West. Yet given that such literature, photography, or museum displays have existed for decades, why did this postcolonial critique only get established in the 1980s?... The answer is apparently simple. Postcolonial criticism in the West had to wait until a sufficient number of postcolonial intellectuals, an audience for them, was established in the Western academy. (LAZARUS: 2004, p.6)

Although his last sentence might be in some way questionable, this quote functions as a tapestry on the stage floor in which this analysis will take place.

In order to begin this discussion, I will establish as the basis for the construction of my argument the words by Stuart Hall, in *Cultural Identity and Diaspora* (1990), about the concept of identity. Hall differentiates and classifies identity in two ways. In the first, he says that identity may be defined in relation to a "shared culture" — i.e., it

reflects the historical experiences and the cultural images shared, which present to us stable "directions" between political and historical changes. In the second, the author states that identity, although deep-rooted in a cultural experience, it may also have as a basis the individuality of each one — i.e., we are all different and unique in some way (HALL: 1990, p.222-237).

The distinction made by Hall is very much useful in the discussion of post-colonial literature. This happened because the identities of the post-colonial subjects do not belong only to a single historical identity, but they also renew themselves as long as they interact or they are influenced by other cultures. Hall calls this "diasporization".

The concept of identity which I intend to establish for this African-America feminine discourse I have picked as the source of my discussion will embody the common slavery background, the oppression sustained by the dominant class and black men, and the realities experienced by African-American women in the United States. Such concept will be of great help in order for me to relate reality and fiction and discuss the construction of an identity.

Barbara Smith, a renowned critic, deals with the problem of layers of oppression suffered by African-American women, and she states that the lack of importance given to the subject may be the biggest obstacle for the construction of an identity. Smith says: "Black women's existence, experience, and culture and the brutally complex systems of oppression which shape these are in the 'real world' of white and/or male consciousness beneath consideration, invisible, unknown" (SMITH: 2000, p.132). This "real world" taught Janie, the main character of *Their Eyes Were Watching God*, when she was six years old, a lesson about differences:

> "Ah was wid dem White chillun so much till Ah didn't know Ah wuzn't White till Ah was round six years old. Wouldn't have found it out then, but a man come lon takin' pictures and without askin' anybody, Shelby, dat was the oldest boy, he told him to take us."…
> "So when we looked at de picture and everybody got pointed out there wasn't nobody left except a real dark little girl with long hair standing by Eleanor. Dat's where Ah wuz s'posed to be, but Ah couldn't recognize dat dark chile as me. So Ah ast, 'where is me? Ah don't see me.'
> "Everybody laughed"... 'Dat's you, Alphabet, don't you know yo' ownself?'…
> "'Aw, aw! Ah'm colored!
> "Den they all laughed real hard. But before Ah seen de picture Ah thought Ah wuz just like de rest. (HURSTON: 1990, p.8-9)

So, we are able to imagine that experiences like Janie's, summed up throughout her life, are mainly responsible for the identity formation of those who experience them. This formation will, therefore, occur not only because African-American women suffer similar oppression experiences — both from the white dominant class and by African-American men —, but also according to the way they will react to these experiences.

The problem of the feminine representation touched by Barbara Smith is also mentioned by bell hooks, who insists in making clear the inexistence of the so called "common oppression" in relation to women:

> Needless to say, it was primarily bourgeois white women, both liberal and radical in perspective, who professed belief in the notion of common oppression. The idea of "common oppression" was a false and corrupt platform disguising and mystifying the true nature of women's varied and complex social reality. Women are divided by sexist attitudes, racism, class privilege, and a host of other prejudices. Sustained woman-bounding can occur only when these divisions are confronted and the necessary steps are taken to eliminate them. Divisions will not be eliminated by wishful thinking or romantic reverie about common oppression, despite the value of highlighting experiences all women shares. (hooks: 1997, p.396)

In the novel discussed by this dissertation, we can see clearly how this oppressing situation created by the dominating white patriarchal society over the African-American population is also reflected inside the own African-American community. The African-American male characters receive a particular kind of treatment when they deal with the white hegemonic oppressor, so when they interact with the female characters of their daily routine, they tend to repeat, or mimic, the same patterns of oppression they received. This may be seen in the words of Logan Killicks, Janie's first husband, who married her very young with her grandmother's consent. Logan and Janie lived alone and in a very remote area, and he usually treated her as a maid. His word serve as an example to illustrate the oppressed becoming the oppressor, and by doing this, creating another layer in this hierarchical situation:

> Logan dropped his shovel and made two or three clumsy steps toward de house, then stopped abruptly.
> "Don't you change too many words with me dis mawnin', Janie, do Ah'll take and change ends wid yuh! Heah, Ah just as good as take you out dewhite folks' kitchen and set you down on yo' royal diasticutis and you take and low-rate me! Ah'll take holt uh dat ax and come in dere and kill yuh! You better dry up in dere! Ah'm too honest and hard-workin' for anybody in yo' family, dat's de reason you don't want me!" The last

> sentence was half a sob and half a cry. “Ah guess some low-lifed nigger is grinnin’ in yo’ face and lyin’ tuh yuh. God damn yo’ hide!” (HURSTON: 1990, p.30)

Another element of great importance in the formation of an identity is the possibility, or not, of being heard. In the text “*Can the Subaltern Speak?*”, Gayatri Spivak states that due to the colonial and patriarchal power, it becomes extremely difficult for the subaltern to speak. It is worth mentioning that the term “subaltern” was used first by Ranajit Guha. He defined the term in opposition to the “*élite* group”, creating this way a dichotomy that has been avoided by many critics and theorists. In the novel discussed, the character Janie finds herself under layers of oppression. As if it was not enough to deal with the oppression from a white patriarchal society, the African-American men also had play the part of a different oppressor. Spivak also says that although some colonized men from the “elite” may find a way to demonstrate resistance, the women rarely contest verbally their position of oppressed subject. (SPIVAK: 1997, p.24-28). Maria Aparecida Andrade Salgueiro also talks about the importance of the acquisition of voice by these oppressed women:

> Writing in a perspective of “woman” and “black”, the African-American writers examine the individuality and the personal relations as a form of comprehension of complex social issues. When analyzing data such as racism and sexism, institutionalized not only in society but also in the family and the intimate relations, the mentioned authors focused in dilemmas which touch everyone, regardless of ethnicity or sex. However, through pain and anger, they valorized, above all, the difference, many times expressed in optimism, in which it appears as an element of construction and growth. (SALGUEIRO: 2004, p.15)

The resignation of the colonized towards its oppressive situation may also be observed in Janie’s attitude after hearing the harsh words uttered by Logan, which were mentioned previously:

> Janie turned from the door without answering, and stood still in the middle of the floor without knowing it. She turned wrongside out just standing there and feeling. When the throbbing calmed a little she gave Logan’s speech a

> hard thought and placed it beside other things she had seen and heard. (HURSTON: 1990, p.31)

Continuing Spivak's thought, it is possible to see that it is very hard for the subaltern to speak, for the possibility for him or her to do so relies only if the subaltern in placed in an idealized environment. It is important to highlight that, even if the subaltern speaks, this does not mean that he or she will be heard. The impossibility of the verbal expression, or the existing indifference when this happens, becomes much stronger if we adopt as the oppressed subject the African-American woman — who besides being oppressed by her color, is also discriminated by the fact that she is a woman.

Janie's Grandma tried to explain through some passages of the novel how the engine of the world worked. She, as an experienced African-American woman, used to oppression, prejudice, and discrimination, tried to point out the dangers Janie would probably face through life, and wanted something different for her. She wished to spare Janie from the same end Janie's mother, who run off after not being able to deal with all these negative elements. In the passage below, Grandma is trying to explain to Janie a little bit more about the world the African-Americans had to face:

> "Honey, de white man is de ruler of everything as fur as Ah been able tuh find out. Maybe it's some place way off in the ocean where de black man is in power, but we don't know nothin' but what we see. So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is the mule uh de world so fur as Ah can see. Ah been prayin' fuh it tuh be different wid you. Lawd, Lawd, Lawd!" (HURSTON: 1990, p.14)

This type of oppression, experienced not only inside a white patriarchal society, but also inside her own house, makes her the target for her husband, father, brother, or any other man of her own ethnicity. These men, who should comprehend the exclusion and the oppression and be much more understanding towards their women, transfer to them part of the oppression they themselves suffered through mimicry, performing in their private domains the role of the oppressors, and exercising the same type of oppression over their women. In the novel by Zora, the following excerpt shows Joe Starks, Janie's second husband, engaged in a conversation with her. In these lines we

are able to see portrayed the oppression discussed in the last paragraphs and, also, the oppressed voice that, when comes out, is not necessarily heard:

> "Somebody got to think for women and chillun and chickens and cows. I god, they sho don't think none theirselves."
> "Ah knows uh few things, and womenfolks thinks sometimes too!"
> "Aw naw they don't. They just think they's thinkin'. When Ah see one thing Ah understands ten. You see ten things and don't understand one."
> Times and scenes like that put Janie to thinking about the inside state of her marriage. Time came when she fought back with her tongue as best she could, but it didn't do her any good. It just made Joe do more. He wanted her submission and he'd keep on fighting until he felt he had it. (HURSTON: 1990, p.67)

The way of adopting the colonizer's speech and the hybrid power in the formation of the colonized's identity is also discussed by Homi K. Bhabha in "*Of Mimicry and Men: The Ambivalence of Colonial Discourse*" (BHABHA: 1994, p.85-92). Bhabha explores the way the colonized's and colonizer's identity are in constant influx — or hybridization. Specifically, he discusses the exchange of language and the ways in which colonized subjects mimic colonial discourse. Contrary to many critics' beliefs, Bhabha argues that appropriation of the colonizers' language is not a means of resistance, but an unavoidable result of the colonial impact. However, when the colonized use the colonizer's language, their identities are split — or ambivalent. This article is a fine introduction to hybridity and colonialism's impact on native languages and identities.

This exchange between European and African-American culture is also present in Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness*. Gilroy, a scholar of Cultural Studies and African diasporic culture uses "The Black Atlantic" as a symbol for the exchange between these two disparate, although malleable, cultures. The sixth chapter of this book discusses the movement of black people from their native countries to the west — both in Europe and America — and how these people, often treated as commodities, tried hard and fought to establish a unique racial and cultural identity, counter to the one the colonizers were imposing. He also explores the ways in which Europeans were affected by the cultural exchange with black cultures, and visa-versa.

One of the basic forms of resistance known by those who study Post-colonialism is silence. Although the silence is known for being used as a form of resistance, the African-American woman only has the opportunity to deconstruct the “subjugated knowledge” and broad her horizons when she “speaks”. When she does so, she leaves aside such oppression. If we take into consideration that “language is a place of struggle in the post-colonial discourse, for the process of colonization starts primarily through language” (GUEDES: 2002, p.75), it is also possible that this may be a way to the de-colonization of a colonized subject. From the moment the subject acquires conscience and “voice” — whatever might that be — the next step will be the questioning and the unacceptance of the oppression imposed by the colonizer.

It is necessary to bear in mind, also, that by being less represented in literature than men, women suffer from the stereotypes. These not only limit the growth possibilities of a female character, but also picture them only in a situation of opposition and in relation to the interests of the male characters. In one of her texts, Josephine Donovan touches the issue of the women not being only objects or background for the male characters (DONOVAN: 1997, p.212). What we see, then, is that sometimes the oppressions go unnoticed through our eyes because we are used to the stereotypes presented. However, we must observe this much carefully in order not to perpetuate these stereotypes inadvertently. Literature has an extremely important role in this uncharacterization — for the better or the worse, in fighting the perpetuation of these oppressions. Therefore, I would like to point out once more the words by Josephine Donovan, when she says: “Literature on its most profound level is a form of learning. We learn, we grow from knowledge of life, of psychology, of human behavior and relationships that we discover in worthwhile works of art” (DONOVAN: 1997, p.215).

Literature itself has a very important role in the exposition and discussion of experiences and problems faced by African-American women, and it is important for us to emphasize this. We should, then, accept the hypothesis that the experiences of African-American women in works about African-American women written by African-America women authors have the purpose of elevating this type of literature to a degree beyond the confinement imposed by the literary structures of the hegemonic power (SMITH: 2000, p.137).

For this reason, authors like Zora Neale Hurston, when publishing works which expose the situations to which African-American women are subjugated and how they end up developing their own identity, they show everyone else that these issues should be known and discussed by the society. And in order for this to happen it is necessary for these issues to be observed through the eyes of the oppressed, and not only an opinion based in theories developed by white men or women who are willing to touch the matter. The testimony of those who experience themselves the oppression is important not only because to point out the true problems faced by the oppressed, but also as an inspiration so that other voices come out and do not let themselves to be silenced in behalf of the perpetuation of the oppression.

In the novel analyzed, I would like to point out an excerpt that exemplifies the type of inspiration I mean. At the end of the book, after Janie has finished telling her friend her journey, Phoeby gives a hint that she has learned something from Janie's experience, and that she will make some changes in her own life because she feels that it is also her right to look for happiness and to value herself ever more. The passage below is from Phoeby:

> "Lawd!" Pheoby breathed out heavily, "Ah done growed ten feet higher from jus' listenin' tuh you, Janie. Ah ain't satisfied wid mahself no mo". Ah means tuh make Sam take me fishin' wid him after this. Nobody better not criticize yuh in mah hearin'." (HURSTON: 1990, p.182-183)

Carole Boyce Davies, a critic and Professor of African Studies and Comparative Literary Studies, states that "we need to foreground the need to hear women's voices as well as making women's voices heard and therefore activate a conceptual challenge to selective hearing or mis-hearing" (DAVIES: 1995, p.3). It is possible to hear in this statement the necessity of change in this matter, so that women would step forward towards their voice. The pattern of speech imposed on African-American women described by Davies below is something that must be contested and excluded from society. The acquisition of voice, allied to other conquests, can make this pattern to loose its strength:

> Thus, when a black woman gets up in a crowd to speak, (or presents herself publicly), she has to battle all the cultural and historichal meanings about her even to begin to speak and then the content of her speaking is already

> framed as non-speech or not important. The enforced dominant options have been:
> 1. be silent
> 2. speak only privately
> 3. speak only to your own community
> 4. speak out critically in the public arena and face the abusive consequences.
> (DAVIES: 1995, p.5)

The acquisition of identity is also observed through discourse. We know that language is a great source of power in any interaction. Therefore, we are able to understand discourse as a tool with which the colonizer controls the colonized. Soon, the perpetuation of oppression and control goes through the maintenance of the imposed discourse. As long as the colonized does not question this discourse — and he or she will not be able to do this without a different perception of the society he or she lives in — and does not try to understand the control mechanism exercised by it, everything will remain as it is.

However, when women's voices begin to be heard and wake up this African descendant population to the quality, beauty, and richness of their values and culture, this may be the necessary push so that many individuals start acting instead of complying with the any form of existing oppression. When they wake up, these individuals may understand how the tool of oppressive speech is used and, only then, they will not be affected by it anymore. Parallel to this understanding, it will possibly occur the comprehension of the importance of language — therefore, when this happens, the necessity "to speak" will take place.

Another important point of discussion when talking about identity formation is the political understanding. In works such as *Their Eyes Were Watching God*, to represent a reality which could reflect autobiographical reports, or even the experiences of the readers, may work as a reflection for an ethnic identification. The experiences of one person may even serve as an example to another, although each one's identity is only developed through the person's own experiences, as we have discussed previously. In the novel, Janie talks about this when she finishes narrating the story of her life to her friend Phoeby:

> It's a known fact, Pheoby, you got tuh *go* there tuh *know* there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things

> everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves. (HURSTON: 1990, p.183)

Such identification may instigate in the reader the conscience that politics may be a daily exercise, and that it may be demonstrated in small gestures. According to Trinh T. Minh-ha, a very prolific writer, poet, critic, filmmaker, among other activities, our very little actions are already part of a political attitude:

> So every single tiny action we carry out reflects and affects our politics. (...) Everything, down to the smallest and most banal detail of our lives, can be politicised: the way, for example, we perceive ourselves, the way we define our activities, the way we write, do research, bend down in the field picking tomatoes, interact with others, tell stories, fight with our mothers, and go on transmitting their truths. (MINH-HA: 1996, p.13)

Many important aspects compose the constructions of the African-American female identity, and some of them were discussed in this chapter in a deeper or shallower manner. However, in order for us to hear the voices of a growing number of African-American women, we need to focus on the development of understanding and self-valorization by these women.

First of all, they need to see themselves as women and African descendants; only after this simple, although huge, step is that they will be capable of reacting — through resistance, discourse, romances, etc. Therefore, the growing production of material that confirm their realities, aspirations, experiences, qualities, stories, and even their defects is necessary in order for this recognition occurs. And literature, as well as other arts in general, has an important role in the propagation of all of this. The more the African-American women write novels, films, plays, short stories — or any other work which reflects and elevates the African-American women — the more they will be represented in society. This way, through the appreciation of the individual, we will be able to witness the progress towards a stronger identity construction.

Although it is important for African-American women to be conscious of the oppression discussed in this chapter, I wish to enhance that they cannot and should not remain restricted to a stereotyped oppression of the rural South. The same may happen at very different locations, therefore, would like to reproduce an excerpt by Hazel Carby

— a Professor of African-American and American Studies at Yale University — which talks about exactly this necessity of widening the scope of this discussion:

> Afro-American cultural and literary history should not create and glorify a limited vision, a vision which in its romantic evocation of the rural and the folk avoids some of the most crucial and urgent issues of cultural struggle — a struggle that Larsen, Petry, West, Brooks, and Morrison recognized would have to be faced in the cities, the home of the black working class. (CARBY: 1998, p.175)

To conclude, it would be interesting to emphasize the importance of authors such as Zora Neale Hurston, and works such as *Their Eyes Were Watching God*, that more than a half a century ago was already dealing with struggle externalization, strategies of resistance, and personal growth having African-American women as its source of inspiration. As well as the representation of the opposition to patriarchal values, and how all this contributed to the construction of their identity. In the novel that is being discussed by this dissertation, we are able to follow the story of Janie's character, which in an active way experienced her experiences intensely and was able to use them in the formation of her African-American identity.

The importance of Zora Neale Hurston's achievements as a writer and as a person, her courage, and brilliancy is clearly observed in the following passage by Henry Louis Gates, Jr. — a literary critic, educator, writer, and, among other things, one of the most important African-American scholars:

> Hurston also succeeds in shaping a language where so many of her predecessors failed, and in creating a point of view directed at her black readers rather than to an imagined white readership. Almost never do we feel Hurston's hand on our shoulder as we read the texts. Given the historical prominence that propaganda has, necessarily, been accorded in the black formal arts, this is no mean achievement. Hurston was the first novelist to demonstrate the potential of the African-American vernacular to serve as a complex language of narration, but she was also the first novelist to depict a black woman's successful quest to find a voice and to overcome male impression. (GATES JR.: 2000, p.132)

PART II

TRANSLATION & INTERCULTURALITY

Chapter 5

New Trends in Translation Studies: Translation and Interculturality

"When we interpret a dream, we are always full in meaning. What is in question is the subjectivity of the subject, in his or her dreams, desires, relationship with the environment, the others, or life itself. Our purpose here is to reintroduce the register of meaning, register that needs to reintegrate to its own level."[1][2]

Jacques Lacan

The Chapter 5 of this dissertation focuses on translation theory and the new trends in Translation Studies. The purpose of doing this is to present an overview of these new trends in order to establish the basis for the discussions that will take place in the following chapters. Besides, we also aim to contribute with an organized review of extremely contemporary ideas which have been influencing the very new trends of Translation Studies lately.

[1] LACAN, J. *O seminário: livro 1: os escritos técnicos de Freud*. Rio de Janeiro, Jorge Zahar Editor, 1996.
[2] This quotation was translated to English by the author of the present dissertation.

First, it is necessary to state the proper principle of translation — what is conventionally called translation theory. This theory, based on a solid foundation on understanding of how languages work, is able to recognize that different languages encode different forms of meaning. However, it may guide translators to discover appropriate ways to preserve meaning while using the most appropriate forms of each language. Traditional translation theory includes different subjects, such as: principles for translating figurative language; dealing with lexical mismatches; rhetorical questions; inclusion of cohesion markers; and other very important topics considered fundamental in order to obtain a good translation.

It is possible to affirm that, basically, there are two different theories of translation that compete against one another. In the first, the main purpose is to reflect, if possible, the exact meaning and power of each word and phrase in the original. In the second, the purpose is to create a result that does not look like a translation, but rather has different clothing that causes the same effect as it does in its original model.

In a general way, some trends say that the good and faithful translator is the one who maintains him or herself neutral, as if it were possible, and does not interfere in the message that is being transmitted and in the intention of the original work. This behavior characterizes the so called literal translations, which can transform the translation process into a very submissive perpetuation of an old system. This neutrality between translator and text indicates a universalistic conception of language. It is interesting to think that the attempt to legitimate and analyze the consequences of the translator's inevitable intervention has characterized Translation Studies, since the translator's neutrality is also an almost impossible goal in traditional thinking regarding translation.

Another way to look at the translation process is to consider meaning instead of words. Scholars who defend this point of view enhance the importance of preserving the original meaning together with the necessary adaptation of the formal structure. In other words, the ideal translation occurs "when the author is kept in sight... however, his or

her words are not strictly followed in terms of meaning, which [...] can not be altered" (MILTON: 1993, p.27).[3]

Anyway, the professional of translation over the years became someone indispensable to the field of language studies, someone necessary to the globalized world. The translator not only helps to project and structure a literature that only recently acquired its space at the literary scene — such as the African-American literature for example —, but he or she also helps to divulge in a foreign language authors that are still not very much recognized in their native language, which is what happens to the African-Brazilian authors. What happened was that together with the consolidation of the interconnection of global information, the importance and significance of the translation became grew enormously. This way, the translator became responsible for the cultural transference through interdisciplinary and intercultural studies, which demands of the translator the ability to negotiate among different theoretical and critical approaches in order to grasp the specificities and meanings of different cultures.

One of the greatest theorists who criticized the dichotomy fidelity/liberty as a paradigm in Translation Studies was Lawrence Venuti — well renowned North-American translator and theoretician. In his book *The translator's invisibility – a history of translation* — in which the author traces the history of translation from the seventeenth century to present day —, he gathered his ideas, concepts, and criticism presented by him throughout years of essays and conferences about the subject. In this book, Venuti shows how fluency prevailed over other translation techniques and strategies to mould the canon of foreign literatures in English. The author also investigates the cultural consequences of the domestic values that were simultaneously inscribed and masked in foreign texts during the discussed period. In short, his purpose is to examine alternative theories of translation that try to communicate linguistic and cultural differences and not withhold them. The information and discussions present in this book are a rich source for those who want to study the translation practice as a locus of difference.

Venuti's theory has in its structure several authors and concepts suggested by them — such as the idea of domestication and foreignization. He explains that the

[3] This quotation was translated into English by the author of the present dissertation.

domesticating method is “an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home”. It is closely related to fluent translation, which is written in current, widely used and Standard English. It is immediately recognizable and intelligible, “familiarized” and domesticated. In short, standard target language rather than a variation is used. (VENUTI: 1995, p.20)

On the other hand, foreignizing translation practices entail the choice of a foreign text and the creation of translation discourses. It is possible for a foreignizing translator to employ “a discursive strategy that deviates from the prevailing hierarchy of dominant discourses (e.g. dense archaism), but also by choosing to translate a text that challenges the contemporary canon of foreign literature in the target language” (VENUTI: 1995, p.148, 310). The author auto-declares himself as an example of foreignizing translator.

As a result of this discussion, the translation field experiences a complicated relationship between the translation elements, which could have been considered purified by some researchers. Jürgen Habermas, German philosopher and sociologist, once discussed that communicative understanding resides in harmony; but actually, this communicative harmony is overshadowed by all kinds of powers in order to be possible to oppress and commit inequity to the communicative process.

Different ideas, concepts, definitions, and discussions about the translation theory and practice were developed during the last decades. For example, in *Translation: Applications and Research*, Richard W. Brislin — a psychologist who coordinates research and educational programs at the Institute of Culture and Communication, East-West Center in Honolulu and serves on the graduate faculty of the University of Hawaii — defines translation as:

> The general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf. (BRISLIN: 1976, p.1)

Nowadays, translation can be classified as an interpersonal communication in which the translator communicates with the writer — both representing the power each lives in. The two powers are not equivalent — one is central and dominant; and the other is marginal and manipulated. Therefore, there are researchers who sustain that the

Translation Studies should be viewed as a social or historical subject, in which different sort of powers and discourses — such as culture, social system, ideology, ethics, and religion — may influence the subjectivity of the translator.

One may summarize the new translation theories in two aspects. In one, translators have an active role. In the other, the focus changes from the meaning itself to the area which produces meaning. Thus, translation becomes a cultural product, cultural mediator, and a bridge that merges and indicates the separation between two cultures. Translation occurs between two languages and also between two cultures.

It is possible to state that translation is a form of cross-cultural communication. Its complexity lies in the multitude of and the delicate relationship among its relevant factors. One may say that translation is never innocent. Translation always takes place in a specific context; in almost all cases, there is a history from which a text emerges and into which it is transposed. It is important to establish the necessary emphasis in the situation that that is absorbed by the culture. Gentzler, a Professor of Translation Studies at the University of Massachusetts, says the following about translation:

> Subjects of a given culture communicate in translated messages primarily determined by local culture constraints. Inescapable infidelity is presumed as a condition of the process; translators do not work in ideal and abstract situations or desire to be innocent, but have vested literary and cultural interests of their own, and *want* their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform with existing cultural constraints. (GENTZLER: 1993, p.134)

Therefore, this conception might bring up a descriptive, target-oriented, functional and systemic type of translation. In addition, an interest in the norms and constraints that rule the production and reception of translation may occur. Thus, according to André Lefevere and Susan Bassnett, two of the leading scholars in the field of Translation Studies in the recent years, the study of translation practices has moved on from a formalist approach and turned instead to the larger issue of context, history, and convention. Translation cannot be defined a priori, once and for all. What translation means needs to be established in a certain context. The contextualization of translation first brings culture, and then politics and power into the picture.

The power issue inside translation is very well represented in a text by Professor Aurora Neiva, in which she discusses color and ethnic identity in Brazilian translations

of the African-American novel *Native Son*, by Richard Wright. For her, language, culture, and ideology have their space in a translated text, which is a privileged space for the interaction of these three factors. In the specific case of the novel, power is present in the way the author tries to represent African-American characters. And to translate that to Portuguese was not a very easy task for three different translators — Monteiro Lobato, Jusmar Gomes e Aurora Neiva — in three different moments. As Neiva explains in the text, the contrast made by the author of the original between black and white was a real challenge for those who attempted to represent this contrast in a totally different context. The peculiarities of the target language, together with the different sort words and connotations showed how something that was apparently very simple and specific may not remain as such when different cultural realities collide at a translation (NEIVA: 1997, p.531-538).

The concept of power associated to translation is a very recent subject. When introducing power into this translation discussion, it is interesting to reproduce, in order to illustrate and inform, the first words of the introduction written for *Translation and Power*, in which the two editors Gentzler and Maria Tymoczko — an editor and Professor of English at University of Massachusetts — declared:

> A focused examination of questions pertaining to power and translation can be dated from 1990, when Susan Bassnett and André Lefevere wrote in the introduction to *Translation, History and Culture* that although empirical historical research can document changes in modes of translation, to *explain* such changes a Translation Studies scholar must go into "the vagaries and vicissitudes of the exercise of power in a society, and what the exercise of power means in terms of production of culture, of which the production of translations is a part" (1990a:5). Although this call from Bassnett and Lefevere initiated more searching examinations, the interest in power and translation has deep roots, roots that reach back more than a quarter of a century, both to historical events in the second half of the twentieth century and to their reflection in the emerging discipline of Translation Studies. (GENTZLER & TYMOCZKO: 2002, p.xi)

Translation theories have concentrated on the source language without much consideration of the translator, the executer. The problems of these theories which focuses on the source text is seen in the endless debates happening in the translation field during the last decades — such as the definition, relevance, and applicability concerning the issue of literal against free translation in China, or the discussion about equivalence that takes place in the West. One may say that the ignorance of the

translator as a subjective, creative and visible individual in a particular historical context is one of the main causes for these never-ending debates.

One of the greatest concerns in traditional theories has always been to establish a methodology that is universally applicable to translation. However, when this happens, the translator's creativity and judgment is ignored. What is possible to conclude from this is that there is a lack of philosophical recognition of the position and the function of the translator in intracultural and intercultural translation. This might indicate that the translation theories suffer from a lack of exploration of the ontological issues.

An attempt to correct this gap in the Translation Studies was the "Cultural Turn". Since the 1970s and 1980s, a group of literary translators, like Holems, Lefevere, Bassnett, and Venuti, has questioned the linguistic approach and sustained that Translation Studies should develop as an independent academic discipline. Due to this line of thought, other Postmodern theories — including deconstructionism, feminism and postcolonialism — grew at high speed in the field of Translation Studies. The cultural turn in the West after the 1970s brought about new dimensions and approaches. The target-oriented approach that resulted from this change enhanced the importance of the cultural identities and roles of translators in the process of translation. Because of this, their subjectivities and cultural and aesthetic tendencies have become more and more necessary and important in the projects carried on by translation researchers.

In "On Language as Such", Walter Benjamin points out an important shift in translation theory. According to him, the change occurred from a fidelity to the original to a transcoding model, where "everything is translatable and in a perpetual state of in-translation". (APTER: 2006, p.7)

> Translation attains its full meaning in the realization that every evolved language (with the exception of the word of God) can be considered a translation of all the others. By the fact that, as mentioned earlier, languages relate to one another as do media of varying densities, the translatability of languages into one another is established. Translation is removal from one language into another thought a continuum of transformations. Translation passes through continua of transformation, not abstract areas of identity and similarity. (BENJAMIN: 1996, p.69-70)

Benjamin was a German Marxist Literary critic, essayist, translator, and philosopher who argued in one of his essays, "The Task of the Translator", that any literary translation — by definition — communicates misreadings, and that a translation

always fights with the original text because the original cannot be understood fully in a language other than that in which it was written. (BENJAMIN: 1969, p.69-82)

Nowadays, the debates on translation tend to pay more attention to the relationship between what is termed translation and what is termed original. Obviously, these debates are also linked to issues of authority and power. One chain of thought traditionally sees the translation as a betrayal or an inferior copy of an original work, which is "superior". Another chain of thought, on the other hand, is worried about the translation. Moreover, there is also those who follow Walter Benjamin and celebrate the translation as the survival of the source text. It is perfectly reasonable to take this view as entirely credible if we think of the terms in which most readers approach a translated text. When we read a translated text from a foreign author and we do not have access to his or her language, the translation we read becomes our original text.

The Mexican writer and diplomat Octavio Paz believes that translation is the principal means people have to understand the world they live. According to him, this world is presented to them as a great pile of texts that continually grows:

> Each [text] slightly different from the one that came before it: translations of translations of translations. Each text is unique, yet, at the same time it is the translation of another text. No text can be completely original because language itself, in its very essence, is already a translation — first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase. (PAZ: 1992, p.154)

The change in the importance from the original to the translation can also be seen in terms of the translator's visibility. As was mentioned before, Lawrence Venuti calls for a translator-centered translation, insisting that the translator should inscribe him/herself visibly into the text (VENUTI: 1995). On the other hand, the Canadian feminist Barbara Godard supports that a feminist translator should show signs of her strategies and manipulation of the text. André Lefevere, already cited in this chapter, affirms that translations should be considered rewritings in order to elevate the status of the translator and to depart from the restrictions of the term "translation". (LEFEVERE: 1992)

A post-colonial approach which is also very productive for the Translation Studies is the one proposed by writers such as Homi Bhabha, a well-known Indian post-

colonial theorist, and several Canadian women translators — the politics of "in-betweenness".

> We should remember that it is the "inner" — the cutting edge of translation and renegotiation, the *in-between* space — that carries the burden of the meaning of culture. It makes it possible to begin envisaging national anti-nationalist histories of the "people". And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves. (BHABHA: 1994, p.38-39)

Over the years, people discovered that translation is much more than a simple transfer between two different languages. In fact, the translation process involves many different factors behind or beyond words — such as literary, historical, cultural and ideological. Nowadays the translation practice is understood as more a cultural rather than a linguistic transfer, and the act of translation is no longer a transcoding from one context into another, but an act of communication. The translator today may be considered not only bilingual, but also bicultural. In a certain way the Translation Studies are more concerned with the purpose of the target text and not with the indications and recommendations of the source text. The Translation Studies today are engaged in the repercussions of the translated version, and how it can be presented and call the attention.

For example, Susan Bassnett and Harish Trivedi, Professor of English at the University of Delhi, in their introduction of *Post-colonial Translation* argue that the translation process is not something that just occurs without any influence of other elements.

> Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of the ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but it is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems. (BASSNETT & TRIVEDI: 1999, p.2)

Thus, when the "cultural turn" became a part of the Translation Studies, scholars began to pay more attention to the external subjectivity of the translator. This person

called “Translator”, not only influences translation by his or her point of view, choice, thinking, and ideology, but is also part and contributes to the development of a national culture. Sherry Simon even states that “as a consequence [of the plurality of codes and languages], the place of the translator is no longer an exclusive site. It overlaps with that of the writer and, in fact, of the contemporary Western citizen”. (SIMON: 1999, p.59)

Sherry Simon also affirms that:

> Language, in particular, has lost its ability to ground us in a shared universe of references. In recognizing that “everyone is potentially, to a greater or lesser extent, a nonnative speaker” (Kramtsch 1997: 368) language professionals have started to sound like Joyce, Beckett and Nabokov, Rushdie, Derek Walcott or Jacques Derrida in claiming that we are never “at home” in any language. It has become a commonplace of critical discourse to speak of the hybrid aesthetics of contemporary post-colonial writing, its creolization and multiplicity. Texts, like cultures, like national territories, are more and more the sites of competing languages, diverse idioms, conflicting codes. This “Otherness within” works to reconfigure a practice of translation define in the West since the Renaissance as a transfer between linguistically unified texts. Increasingly, translation and writing become part of a single process of creation, as cultural interactions, border situations, move closer and closer to the centre of our cultures. Writing across languages, writing through translation, becomes a particularly strong form of expression at a time when national cultures have themselves become diverse, inhabited by plurality. (SIMON: 1999, p.72)

As a result from this change, the target-oriented approach foregrounds the “cultural identities” and roles of translators in its development. Therefore, many scholars in the field of Translation Studies decided to adopt the cultural turn and start focusing more on the external politics involved in any cultural event of the translated literature. Such awareness has become widely accepted, especially in the last decades when Translation Studies evolved greatly. If the Translation Studies keep gathering new observations of other social and cultural sciences, the field will gradually turn into an independent discipline.

One is even able to affirm that the Translation Studies also nourish the discussion about the relationship between the translation and the target culture, and

especially the impact of translation on a target culture. Finally, it is possible to state that the “cultural turn” in Translation Studies regards the translation process as an activity powerfully affected by its socio-political context and the demand of the culture into which the text is being translated.

It is fundamental to highlight at the closing of this chapter, the central influence that gender has had in the change of approaches, from the “unrealizable ideals of universal humanism” to the “partial perspectives… constantly evolving cultural positions” (SIMON: 1996, p.166). What once was an issue that confined women to specific and very restricted writing roles, was also responsible for the social relations that turn translation into a necessary activity. As Sherry Simon states:

> Foregrounding the role of gender in translation points to the ways in which channels of communication are opened and maintained by the interests of evolving communities; and how the work of translation at once elicits and confuses the link between self and community, recognition and estrangement. (SIMON: 1996, p.167)

To conclude, it is important to highlight, once more, the importance of the cultural studies for the field of Translation Studies. And also the new disagreements that new perspectives bring to the scene, which leads to an uncertainty that is inherent to the scientific progress. The Translation Studies surely still has long ways to go, and the intention of this chapter is not to try to establish a single concept, but to enhance that these variety of ideas and discussions is what keeps the translation theory a renewed subject.

In order to illustrate this, a passage written by Sherry Simon, in her book *Gender in Translation*, was chosen to conclude the chapter:

> Cultural studies brings to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple “post” realities of today: poststructuralism, postcolonialism and postmodernism. To present these influences very schematically, it could be said that the first emphasizes the power of language to construct rather than simply reflect reality; the second highlights the power relations which inform contemporary cultural exchanges; and the third emphasizes that, in a universe where total novelty is a rare phenomenon, a great deal of cultural activity involves the recycling of already existing material. All three of these perspectives give heightened prominence to translation as an activity of cultural creation and exchange. All three “post” terms have shifted and

> refocused the boundaries of difference in language. They emphasize the multiplicity of languages circulating in the world today, the competition between local and global forms of expression, the reactualizations of cultural forms. Most crucially, they have irrevocably put to rest the myth of pure difference, showing that the passage from one location to another always involves displacements and changes in the relationship between both terms. (SIMON: 1996, p.136)

PART III

SYNTHESIS: ZORA IN ENGLISH & IN BRAZILIAN PORTUGUESE — SOME KEY ASPECTS TO BE ANALYZED

Chapter 6

Criteria for analysis: a tentative idea

"A thing is mighty big when
time and distance cannot
shrink it."[*]

Zora Neale Hurston

In Chapter 6, the intention is to concentrate on a few specific points that will be discussed and analyzed according to the current concept of translation as a cultural transfer, as presented in the previous chapter. These specific points will be composed by crucial moments of a text in which the interdisciplinary and intercultural studies are called upon in order to solve what may be seen as obstacles for a positive or negative result in translation process from *Their Eyes Were Watching God* to *Seus Olhos Viam Deus*.

The first, and perhaps the most important point for the discussions held in this dissertation about the novel, is the dialogue representation. How can a non-standard English dialogue cause so much trouble for a translator? And most important, how will this translator reproduce such dialogue in Brazilian Portuguese?

[*] HURSTON, Z. *Tell My Horse*. J.P. Lippincott, 1938. Available at: <http://www.poemhunter.com/quotations/time/page-40/>. Access: Jan. 10th 2007.

The author of the original, Zora Neale Hurston, had as one of her peculiar characteristics the habit of writing the dialogues of her works as a representation of the African-American oral tradition. In other words, the dialogues in the novel analyzed in this dissertation were a graphic representation of what the characters were saying. For example, in the first dialogue of the novel we read, “What dat ole forty year ole ‘oman doin’ wid her hair swingin’ down her back lak some young gal?”; instead of, “What is that old forty year old woman doing with her hair swinging down her back like some young girl?”

What may be seen as an apparently simplistic characterization actually holds extremely dense issues, such as power, culture and ethnic group. What is known as “Black English”, or sometimes called Ebonics, is a form of oral discourse used by African-Americans and has its roots in the slavery past and the oppression suffered from their ancestors. The dialect became a way to characterize an ethnic group, both by the white oppressor and the African-American community. For the first, it was a way of imposing the dominant power, since the dialect would not follow the Standard English, which apparently would make it less “important”. For the second, it was a mean of reinforcing one more ethnic characteristic in order to valorize its culture and at the same time subvert the white dominant power.

So, the first criterion is bi-culturality. How well does the translator have to know the source and the target language and culture in order to be able to translate a text? Can a translator perform a good translation without spending some amount of time inserted in both societies?

This criterion is still going to be discussed for a long time. But one aspect is certain, despite living or not in both cultures, the translator needs to have a great intimacy not only with the two languages, but specially with the two cultures he or she is working. Each and every choice the translator makes is internally connected with the specific interpretation and reading he or she had of a situation in the source language and all the elements that influence and affect an event. In order to portray this in the target language not only in a way faithful to the original but also comprehensible and meaningful to the target language, the translator must follow all the knowledge he or she has so he or she is able to transpose successfully one experience from the source language and culture to its “equivalent” in the target language and culture.

Specifically in the case of the novel analyzed by this dissertation, it is fundamental for the comprehension of the density of the novel — which deals with female oppression, development of identity, and many other issues that the African-Americans had to face at that period, and in a way still do today — that the translator is someone familiarized with specificities that surround the African-American struggle as an ethnic group. When talking about *Their Eyes Were Watching God* and its translation to Brazilian Portuguese, it is mandatory that the translator is someone that is familiar with the situation of the African-Americans in the first half of the 20th century in the United States; with the cultural, social, and economic problems that this cast of the North-American society had to deal on a daily basis.

On the other hand, it is also fundamental for the translator to be acquainted with the African-Brazilians and their situation, so it is possible for him to make and develop the possible associations between the two cultures, the source and the target one. The similarities and differences must be well known by the professional in order for the experience to be successfully transmitted. And one should not only consider the more visible issues — such as prejudice, social opportunity, etc. —, but also the more discreet ones — as, for example, a characterized dialect of an ethnic group. Therefore, the intention behind this words is to state the necessity of a knowledge and an experience in both, the source and the target language and culture in order for the translation to be a mirror of the original for a different cultural reality.

One point that will be discussed is how well this transposition of orality that is so representative of an ethnic population in English was characterized in Brazilian Portuguese. But first, we should emphasize at this moment that the oral language spoken by African-Brazilians vary from region to region, and state to state. Thus, the idea is to understand what elements and concepts were tackled in order to decide the way to reproduce the original dialogues; the choices the translator made and what he considered important so that the orality in the translated language could also represent a segment equivalent to the original text.

The second point that will appear in the discussion about the original and the translated novel is how translating a work from its original language might change its meaning. This sets to earth the myth of “the translation neutrality”. At first, this may be a consequence of some cultural difference. Nevertheless, what may also happen is that

the target language does not have in the translated word, expression, concept or idea, the same connotation it does in the original. In this case, the translator has, once more, a fundamental role and a very important decision to make — to translate the fragment applying to it some explanation, contextualization, or even a footnote to situate the reader in the target language; or to adapt the problem part with a fragment which causes a similar reaction to the target reader, as the original caused to the reader of the original language.

Still related to the previous point there is the issue of the role of translators as linguistic and cultural mediators. Although the status of the professional of translation may not be one of great notability among most people, the demands required from this professional and the responsibility that is laid in his or her hands is magnificent. The translator is responsible for the transmission, through words, of one cultural reality into another, despite all the discrepancies, taboos, differences, obstacles, prejudices, linguistic challenges, and etc.

In addition, the implicit ideological and political attitudes underpinning the choice of translation can be considered one of the points present in the discussion. These attitudes may be related to the translator's beliefs and ideology or to set of social rules by which the target language society lives.

So, as the second criterion for our translation analysis we will be discussing what Lawrence Venuti called "fluency" of the text and how it can affect translation. Venuti (1992) talks about how this search for fluency may trigger the removal of the voice of the other. In other words, how this pursue of a target language representation may sometimes erase the particularities that characterize the original text. Although fluency is a goal that translators should search for in order to make the work easier to read, it also may cause the exclusion of those elements that constitute a foreign text. Was the translator of the novel able to balance "fluency" and "transparency"?

Spivak, a renown postcolonial theorist already mentioned in this dissertation states that "the task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the agency of the translator and the demands of her imagined or actual audience at bay" (SPIVAK: 1993, p.181). The author puts emphasis in the fact that the job of the translator is to accept the difference between the original and its shadow, and also to stay ambivalent. It is possible to affirm that

translation might be open the play of signification, as long as we consider translation and deconstruction as synonyms. One may also state that translation is not just a transposition from a original language to a target language, but rather a communicative shift between two states, which may be the two mentioned languages.

It is fundamental to state that a translated text is not the original text. For this reason, it should not be considered a reflex of the original. But one should also have in mind that the translated text is the only contact that the reader of the target language text will have with the original version. For that matter, it is also important that the translator does not create a whole new text without the elements that made the original text what it became.

The third criterion chosen for the analysis of the works discussed in the next chapter is the matter of “domestication” *versus* “foreignization”. What was the strategy that lay behind the translator’s choices during the obstacles he faced during the process of translation? Did he try to bring the original text closer to the target language reader, or did he try to take this reader to the original text? It is possible to see his tendency analyzing specific situations in which he had to decide how to translate a word, term, expression, or general idea. In general, he could opt to maintain a literal translation, or even the untranslated piece, and make use of a descriptive explanation on the text, or as a footnote; or he could choose to translate the piece for another more representative of the target language and its culture that would cause the translation reader a similar experience the original piece cause its readers.

It is also interesting to think about how omissions, introductions, and informal footnotes may affect the comprehension in the target language. Are these elements tools that help the translation reader to get closer to the original experience? Or are they a palliative that the translator found as a solution for an obstacle he or she faced during the translation process? It is not possible to deny that the use of these artifices is a well-established practice when we speak of translations. There are translators who prefer to insert a brief explanation in the sentence or paragraph instead of using footnotes; and there are those who prefer the footnotes in order to be more close to the original text. In one way or another, what this shows is the active participation of the translator in the process of bringing the reader of the target language closer to the experience the original readers went through.

The fourth and last criterion that is going to be analyzed in Chapter 7 is gender. The question to be asked is “In order to translate a post-colonial novel written by an African-American female author which talks about, among other issues, the construction of the feminine identity of the main character, must the translator be a woman?”

In the case of the present dissertation, the translation analyzed, *Seus olhos viam Deus*, was written by a man, so it is important to find out if the choices he made and the reading he had of the novel reflect closely the true feelings and aspirations that involve the main character and the original work.

The Professor, author, and editor Sherry Simon is one of the scholars who see women translators as literary activists who challenge the traditional translation studies and sustain that this field has the opportunity of expanding positively if it opens up to Cultural Studies, therefore developing new ways of transmitting new findings. Her book, *Gender in Translation*, is believed to be a great source for the comprehension of the feminist issues involved in translation theory and practice.

> Despite its historical status as a weak and degraded version of authorship, translation has at times emerged as a strong form of expression for women — allowing them to enter the world of letters, to promote political causes and to engage in stimulating writing relationships. (SIMON: 1996, p.39)

Concluding, we may summarize the main criteria for analysis we have chosen to be developed in our tentative idea in chapter 7:

• Bi-culturality — the transposition of orality; the fall of the myth of the translator’s neutrality;

• Venuti’s “fluency”;

• “Domestication” versus “foreignization”;

• Gender.

Chapter 7

Their Eyes Were Watching God & *Seus Olhos Viam Deus*

"It's no use of talking
unless people understand
what you say."[*]

Zora Neale Hurston

Chapter 7 is where we will tackle the four criteria we presented in the last chapter and see how they apply to the translation of *Their Eyes Were Watching God*, published in Brazilian Portuguese in 2004 with the title *Seus Olhos Viam Deus*. To remember the criteria, we have listed them below:

• Bi-culturality — the transposition of orality; the fall of the myth of the translator's neutrality;

• Venuti's "fluency";

• "Domestication" versus "foreignization";

• Gender.

[*] HURSTON, Z. *Moses the Man of the Mountain*. J.P. Lippincott, 1939. Available at: <http://www.poemhunter.com/quotations/famous.asp?people=Zora%20Neale%20Hurston&p=13 >. Access: Jan. 28th 2007.

We chose four passages to illustrate the **first criterion**, bi-culturality. In the first one, right in the beginning of the novel, Pheoby approaches Janie moments after she is seen back in town. The dialogue is almost transcribed orally, according to the African-American way of speaking that characterizes ethnicity. In Brazilian Portuguese we do not have a specific dialect that would characterize the African-Brazilians way of speaking, since this accent varies according to different states and regions. The option of the translator was to tackle this issue socially, characterizing an oral transcription that would show lack of proper education, a reality of those who are not favored neither socially nor economically. So, the reality that both transcriptions show is similar, although their causes differ. Both oral transcriptions picture an environment less privileged socially, in which people tend to use a pattern of discourse that is different from the norm. Let's see how this is pictured:

> "Hello, Janie, how you comin'?"
>
> "Aw, pretty good, Ah'm tryin' to soak some uh de tiredness and de dirt out amah feet." She laughed a little.
>
> "Ah see you is. Gal, you sho looks *good*. You looks like youse yo' own daughter. " They both laughed. "Even wid dem overahalls on, you shows yo' womanhood."
>
> "G'wan! G'wan! You must think An brought yuh somethin'. When Ah ain't brought home a thing but mahself."
>
> "Dat's a gracious plenty. Yo' friends wouldn't want nothin' better." (HURSTON: 1990, p.4)

> — Olá, Janie, como vai?
>
> — Ah, muito bem, tô aqui tentando espremer um pouco do cansaço e sujeira dos pés. — Deu uma risadinha.

> — Ah, to vendo que ta. Menina, tu tá *bem* memo. Parece até a sua filha. — Riram as duas. — Memo com esse macacão aí tu mostra que é mulher.
>
> — Ora vamo, ora vamo! Tu deve tá aí pensando que eu trouxe uma coisinha pra tu. E eu que num trouxe nada nem pra mim mema.
>
> — Já tá muito bom assim. Os amigos num precisa de coisa melhor. (HURSTON: 2004, p.20-21)

The second fragment that we chose to apply this first criterion was the following:

> "Here, Pheoby, take yo' ole plate. Ah ain't got a bit of use for a empty dish. Dat grub sho come in handy."
>
> Pheoby laughed at her friend's rough joke. "Youse just as crazy as you ever was."
>
> "Hand me dat wash-rag on dat chair by you, honey. Lemme scrub mah feet." (HURSTON: 1990, p.5)

> — Aqui Pheoby, toma teu prato velho. Eu num preciso nem um pouco de um prato vazio. Essa gororoba até que caiu bem.
>
> Pheoby riu da brincadeira rude da amiga.
>
> — Tu continua a mesma maluca de sempre.

— Me passe aí esse mulambo na cadeira junto de você, querida. Quero esfregar os pé. (HURSTON: 2004, p.21)

In this second passage we see the degree of intimacy that permits Janie to make such a rude joke referring to Pheoby's food. As it happens in the first example, here the translator does not repeat the same pattern of mistakes made by the character when she is talking. Although the translated passage transmits the message from the original, inclusively with the use of a Brazilian regionalism such as "gororoba", we feel that both, the first and the second passages, should have not only a parallelism between the "mistakes" but also a more strong characterization of orality.

The third fragment we chose to enhance the discussion about our first criterion shows Tea Cake asking Janie for a type of pudding. In the original there is a footnote to explain what kind of pudding that is. At this moment, the third man in Janie's life is being introduced and the sexual tension appears through the whole chapter 10. Here the translator reproduces the footnote not only because it appears in the original, but also to help the target readers to comprehend what the food was and get a sense of the ambiguity of the conversation. The translator, here in this passage, had to know the source and target cultures in order to understand that the note was necessary; otherwise, if that type of pudding had a known name in Brazilian Portuguese that note might not be necessary. Also, the translator chose to adapt the amount Tea Cake asked for. Since in the United States the weight unity used is 'pound' and in Brazil is 'kilo', the translator not to be so literal, decided to adapt the weight to kilos and round off the amount so the text would flow better and make more sense. This interference is an example that the professional of translation is not only someone who converts a text from one language to another, his participation during the process and the decision he or she makes is fundamental for the fluidity and comprehension of the text in the target language.

"Evenin', Mis' Starks. Could yuh lemme have uh pound uh knuckle puddin'* tillSaturday? Ah'm shot uh pay yuh then."

"You needs ten pounds, Mr. Tea Cake. Ah'll let yuh have all Ah got and you needn't bother 'bout payin' it back."

> * A beating with the fist.
>
> (HURSTON: 1990, p.94)

> — ‘Noite Dona Starks. Pode me dá meio quilo de pudim de junta de dedo* até sábado? Eu te pago nesse dia.
>
> —Tu precisa é de uns cinco quilo, Seu Tea Cake. Eu te dou todo o que eu tenho, e num precisa se preocupar com pagamento.
>
> * Socos.
>
> (HURSTON: 2004, p.115)

The fourth and last passage we would like to present aims at showing the adaptation and choice of words and expressions made by the translator. He was very active in his intention to transport the density of a discourse from one culture to another, without missing the poetic aura that encircles the final part of the text.

> “Ah know all dem sitters-and-talkers gointuh worry they guts into fiddle strings till dey find out whut we been talkin’ ‘bout. Dat’s all right, Pheoby, tell ‘em. Dey gointuh make ‘miration ‘cause mah love didn’t work lak they love, if dey ever had any. Then you must tell ‘em dat love ain’t somethin’ lak uh grindstone dat’s de same thing everywhere and do de same thing tuh everything it touch. Love is lak de sea. It’s uh movin’ thing, but still and all, it takes its shape from de shore it meets, and it’s different with every shore.” (HURSTON: 1990, p.182)

> — Eu sei que as comadre vai quebrar a cabeça pra descobrir o que a gente andou falando. Tudo bem, Pheoby, conta pra elas. Elas vai ficar admirada porque meu amor num foi que nem elas gosta, se algum dia elas teve um. Depois tu deve de dizer a elas que amor num é que nem pedra de amolar, que é a mesma coisa em toda parte, e faz a mesma coisa com tudo que toca. O amor é que nem o oceano. É uma coisa que se move, mas memo assim toma a forma da praia que encontra, e é diferente em toda praia. (HURSTON: 2004, p.208)

In our opinion, orality is well characterized by the translator, however, we believe that it had to be more stressed. In the original the dialogues are almost an oral transcription, which does not happen in the translation. What we have to ask ourselves is if the translator made this decision based on the lack of options because of the ethnic characterization that was not in the language itself but in the social layer, or if he decided not to overdo and flood the dialogues with a transcription that would be tiring to read.

To talk about the **second criterion**, "Venuti's 'fluency'", the first passage we chose to mention was:

> "What she doin coming back here in dem overalls? can't she find no dress to put on? — Where's dat blue satin dress she left here in? — Where all dat money her husband took and died and left her? — What dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal? — Where she left dat young lad of a boy she went off here wid? — Thought she was going to marry? — Where he left *her*? What

> he done wid all her money? — Betcha he off wid some gal so young she ain't even got no hairs — why she don't stay in her class? —" (HURSTON: 1990, p.2)
>
> — Quê que ela quer voltando pra cá com aquele macacão? Será que num tem nem um vestido pra vestir?... Cadê o tal vestido de cetim azul com que ela saiu daqui?... Cadê aquele dinheiro todo que o marido pegou e morreu e deixou pr ela? Quê que aquela mulher velha de quarenta anos quer, com os cabelos balançando nas costa que nem uma menina?... Onde deixou o rapazinho que saiu daqui com ela?... Achava que ia casar, era? Onde ele deixou *ela*? Que foi que ele fez com todo o dinheiro ela?... Aposto que passou sebo nas canela com uma menina tão novinha que num tem nem pêlo... por que que ela não fica com os dela? (HURSTON: 2004, p.18)

In this first passage, the women who were in front of Pheoby's house see Janie coming back home after some time and are ready to speculate about what had happened between her and the "boy" with whom she left. The tone is very critical, envious, and cruel. The sequence of questions that have as their only purpose to hurt and mock sounded a lot like a machine-gun. The ostensible reception is reflected in the translation, the fragmentation of the passage helps us to see Janie at that moment as a moving target for all those mean questions. The translator was able to build a paragraph full of questions, and that carried the expression "sebo nas canela" as a simple slang that helped fluency in the only statement of the paragraph.

The second passage chosen to analyze the second criterion was:

> “You mean, you mad ‘cause she didn’t stop and tell us all her business. Anyhow, what you ever know her to do so bad as y’all make out? The worst thing Ah ever knowed her to do was taking a few years offa her age and dat ain’t never harmed nobody. Y’all makes me tired. De way you talkin’ you’d think de folks in dis town didn’t do nothin’ in de bed ‘cept praise de Lawd. You have to ‘scuse me, ‘cause Ah’m bound to do take her some supper.” (HURSTON: 1990, p.3)

> — Quer dizer que ocês tá tudo danada porque ela num parou pra falar da vida dela pra gente. Mesmo assim, que foi que ela fez de tão ruim que nem ocês diz? A pior coisa que eu sei que ela fez foi descontar uns aninho da idade, e isso nunca fez mal pra ninguém. Cês me deixa enjoada. Do jeito que ocês fala, a gente até pensa que o pessoal dessa cidade num faz nada na cama a não ser rezar pro Senhor. Cês vão me desculpar, porque eu tenho de levar qualquer coisa pra ela comer. (HURSTON: 2004, p.19-20)

The original passage, again, is very fragmented, with separate ideas and implicit sayings. Pheoby is indignant with the other women’s behavior towards Janie coming back. The passage of the translation shows exactly that, elements and expressions such as “ocês”, “danada”, and “descontar uns aninho” made Pheoby’s words very personal and direct, transmitting the message conveyed in the original. A very simple message of reproval of such negative behavior based on prejudiced judgements.

The third fragment sorted out to illustrate the second criterion is the following:

> “Naw, Ah thank yuh. Nothin’ could ketch me dese few steps Ah’m goin’. Anyhow mah husband tell me say no first class booger would have me. If she got anything to tell yuh, you’ll hear it.” (HURSTON: 1990, p.5)

> — Não, muito ‘brigada. Nada vai me pegar nos pouco passo que eu vou andar. Inda mais que meu marido disse que nenhum bicho-papão que se respeite vai me querer. Se ela quer dizer qualquer coisa procês, cês vai ficar sabendo. (HURSTON: 2004, p.20)

Here we see Pheoby being sarcastic and neglecting the company of one of the ladies to go to Janie’s place. We are also able to see her using a denigrating aspect to justify her safe lone walk up to Janie’s house. This submissive behavior was so encrusted in their minds that it could be used as an excuse and end up by benefiting her in that specific situation. In this fragment, what called our attention the most was the choice made by the translator to use “bicho-papão” instead of another word or expression, such as “fantasma” for example. “Bicho-papão”, an expression used mainly when an adult talks to a young child about a very horrible figure that will take the child away, fits perfectly the sarcastic connotation that the expression, and specially her excuse, bring to the line; the idea of a woman not being capable of taking care of herself because of her fragility or her dumbness.

The fourth and last fragment we will highlight to exemplify the fluidity of the text, certainly obtained by the translator is picked out from the last paragraph of the novel:

> The day of the gun, and the bloody body, and the courthouse came and commenced to sing a sobbing sigh out of

every corner in the room; out of each and every chair and thing. Commenced to sing, commenced to sob and sigh, singing and sobbing. Then Tea Cake came prancing around her where she was and the song of the sigh flew out of the window and lit in the top of the pine trees. Tea Cake, with the sun for a shawl. Of course he wasn't dead. He could never be dead until she herself had finished feeling and thinking. The kiss of his memory made pictures of love and light against the wall. Here was peace. She pulled in her horizon like a great fish-net. Pulled it from around the waist of the world and draped it over her shoulder. So much of life in its meshes! She called in her soul to come and see. (HURSTON: 1990, p.183-184)

O dia da arma, o corpo ensangüentado e o tribunal retornaram e puseram-se a cantar um soluçado suspiro de cada canto do quarto; de cada uma e de todas as cadeiras e coisas. Começou a cantar, começou a soluçar e suspirar, cantando e soluçando. Então Tea Cake apareceu saltando em torno dela, e a música do suspiro voou pela janela e iluminou o topo dos pinheiros. Tea Cake, com o sol como xale. Claro que não estava morto. Nunca podia estar morto, enquanto ela mesma não acabasse de sentir e pensar. O beijo da lembrança dele formava imagens de amor e luz contra a parede. Ali estava a paz. Ela recolheu seu horizonte como uma grande rede de pesca.

> Recolheu-a da cintura do mundo e passou-a pelos ombros.
>
> Tanta vida naquelas malhas! Chamou sua alma para vir ver.
>
> (HURSTON: 2004, p.209-210)

This last paragraph is very poetic, visual, and has a very dense analogy. The comparison between what Janie had learned to be a fish-net was well represented in the translation, which had a simple, though effective, choice of words. We believe that it is possible to say that the fluency was achieved during the translation process, and in part this probably happened because of the choices of words and expressions made by the translator. The beauty and greatness of the text lies in a combination of simple but dense words.

The **third criterion** we chose to analyze passages of the translation of the novel was "domestication" versus "foreignization"; i. e., does the translator try to take the readers to a foreign reality or does he bring that reality and adapt it to our context?

In order to try to understand his technique, we sorted out four passages. In the first:

> The men noticed her firm buttocks like she had grape fruits in her hip pockets; the great rope of black hair swinging to her waist and unraveling in the wind like a plume; then her pugnacious breasts trying to bore holes in her shirt.
>
> (HURSTON: 1990, p.2)

> Os homens observavam as nádegas, firmes como se ela tivesse romãs nos bolsos de trás; a grande corda de cabelos negros balançando até a cintura e desdobrando-se ao vento como uma pluma; depois os seios pugnazes, que tentavam furar a blusa. (HURSTON: 2004, p.18)

Here we see an interesting choice in the translation, a choice that indicates "domestication". In the original the fruit to which Janie's buttocks is compared is the "grape fruit", or "toranja" in Brazilian Portuguese. However, this fruit is not very known or popular in our country, so the translator thought of a different one that would maintain the same idea of roundness and firmness, not to forget the element of size. In this case, I believe choosing the fruit "romã" (pomegranate) not only did all this but also gave an extra element — color. The rind of this fruit resembles a color that is used to characterize an expression that is usually associated to gorgeous African-Brazilian women — "morena jambo" (dark skinned woman whose skin color resembles the color of the fruit from the jambo tree). Not to mention that romã is also associated to abundance, prosperity, and fertility. To choose a different fruit that would adapt to what was being said and at the same time carry all these elements was a strategy that certainly indicates that the translator was worried in bringing the text closer to the reader's reality.

The second fragment to be analyzed with the third criterion is the following:

> "Lawd," Pearl agreed, "Ah done scorched-up dat lil meat and bread too long to talk about. Ah kin stay 'way from home long as Ah please. Mah husband ain't fussy."
>
> "Oh, er, Pheoby, if youse ready to go, Ah could walk over dere wid you," Mrs. Sumpkins volunteered. It's a sort of duskin' down dark. De booger man might ketch yuh."
>
> (HURSTON: 1990, p.4)

> — Senhor — concordou Pearl. — Eu sapequei demais o bocadim de carne e pão pra poder falar. Fico fora de casa até quando quero. Meu marido num é cheio de coisa.

> — Ah, bom, Pheoby, se tu já tá pronta pra sair, eu podia dar um pulinho lá com tu — ofereceu-se a Sra. Sumpkins. — Ta escurecendo. O bicho-papão pode te pegar. (HURSTON: 2004, p.20)

Here, as mentioned before, the translator uses the expression "bicho-papão", which for Brazilian Portuguese readers is associated to children's scary stories. The connotation that surrounds the expression "bicho-papão" fits exactly the idea transmitted in the original. Domestication is also applied here by the translator. He wanted the readers of the target language not only to understand the passage, which would had happened if he had used "fantasma" instead, but also to feel the touch of sarcastic humor in the line; a kind of provocation motivated by Pheoby's willingness to see if Janie needed anything. Mrs. Sumpkins's lines show what was evident at that moment; with the exception of Pheoby, all the other women were ready to give Janie a hard time after she came back. And Pheoby's initiative is about to be rewarded when later on she listens to Janie's stories and her development as a woman and a human being and feels that she herself is growing just from listening to those stories.

The third passage chosen is quoted right below:

> "Naw, Ah ain't no young gal no mo' but den Ah ain't no old woman neither. Ah reckon Ah looks mah age too. But Ah'm uh woman every inch of me, and Ah know it. Dat's uh whole lot more'n *you* kin say. You big-bellies round here and put out a lot of brag, but 'tain't nothin' to it but yo' big voice. Humph! Talkin' 'bout *me* lookin' old! When you pull down yo' britches, you look lak de change uh life."
>
> "Great God from Zion!" Sam Watson gasped. "Y'all really playin' de dozens tuhnight." (HURSTON: 1990, p.75)

> — É. Eu num sou mais ninhuma menina nova, mas também num sô ninhuma velha, não. Acho que pareço ter a minha idade. Mas cada pedacinho de mim é uma mulher, e eu sei disso. É muito mais do que *tu* pode dizer de tu. Tu empurra essa pança por aí com muita pose, mas só tem gogó. Hum! Falar que *eu* to velha. Quando tu baixa as calça, é que nem se mudasse de vida.
>
> — Grande Deus de Sion! — arquejou Sam Watson. — Ocês tudo ta soltando os cachorro hoje de noite. (HURSTON: 2004, p.94)

In this passage, what we would like to point out is the adaptation of an expression. In English “playing the dozens” is usually used as a reference to a game in which people exchange obscene insults about each others’ family members. It is clear that the practice is not common in Brazilian culture, so what the translator did was to find a suitable expression that would send the message. Although “soltar os cachorros” does not have the same meaning of “playing the dozens”, any Brazilian Portuguese reader of the translation is able to understand what Sam did mean. One may argue that the choice was not so strong as the expression of the original, but even though the same person must agree that the message was delivered and, once more, the translator showed his preoccupation in adapting the text to the target culture.

The fourth and last passage chosen to illustrate the third criterion is the following:

> “Now ain’t you somethin’! Mr. er—er—You never did tell me whut yo’ name wuz.”

> “Ah sho didn’t. Wuzn’t expectin’ fuh it to be needed. De name mah mama gimme is Vergible Woods. Dey calls me Tea Cake for short.”
>
> “Tea Cake! So you sweet as all dat?” She Laughed and he gave her a little cut-eye look to get her meaning. (HURSTON: 1990, p.93)

> — Mas o sinhô num é mesmo uma coisa! Seu... é... é... O sinhô num me disse o seu nome.
>
> — Num disse mesmo. Num pensava que precisava. O nome que minha mãe me deu foi Vergible Woods. Mas todo mundo me chama de Tea Cake.
>
> — Tea Cake! Bolinho de chá. Então tu é tão doce assim? (HURSTON: 2004, p.114)

In this passage Janie asks Tea Cake’s name and he tells her his name and how people call him. He tells her his nickname, “Tea Cake”, which is something not common in our culture. In Brazilian Portuguese, this “real name” does not have a strong significance, so it would create a weak relation between the nickname and Janie’s next question. Thus, the translator decided to maintain the name in English and add the meaning of the expression in Brazilian Portuguese, so the reader of the target language could understand Janie’s question and sense the interest she started to develop in him. Once more, the translator is worried with his audience and how they would better internalize this experience.

The first example that we will use to exemplify the discussion of our **fourth criterion**, gender, is on the first page of the novel.

> Now, women forget all those things they don't want to remember, and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly. (HURSTON: 1990, p.1)

> Mas as mulheres esquecem tudo o que não querem lembrar e lembram tudo que não querem esquecer. O sonho é a verdade. Portanto elas agem e fazem tudo de acordo com isso. (HURSTON: 2004, p.17)

The question we have to ask ourselves is the following: Are men capable of the sensibility and capacity to see so well the internally contradictory feminine soul? The construction the translator created was very much faithful to the one used by the author. And because of this I believe the result was successful. Particularly, I believe that it is not the experience of being a woman that capacitates someone to write as a woman. Mainly because we also have women who cannot reproduce a feminine issue even though they are in the same position as those who are oppressed. Because of this, what I believe to be necessary is the complicity of soul. If a man or a woman holds inside him/her the opposite sex's soul they might sometimes be able to understand and reverberate the issues and inquietudes of the opposite sex. In the case of this first example and the next three I believe the translator was able to grasp the sensation of the original and transpose that through his text to the translated version, presenting the target language readers with a very similar experience that those who read the original had.

The second example we would like to highlight when discussing this criterion is the following:

> "I go amighty! A woman stay round uh store till she get old as Methusalem and still can't cut a little thing like a plug of

tobacco! Don’t stand dere rollin’ yo’ pop eyes at me wid yo’ rump hangi’ nearly to yo’ knees!”…

“Stop mixin’ up mah doings wid mah looks, Jody. When you git through tellin’ me how tuh cut uh plug uh tobacco, then you kin tell me whether mah behind is on straight or not.”…

“Whut’s de matter wid you, nohow? You ain’t no young girl to be getting’ all insulted ’bout yo’ looks. You ain’t no youg courtin’ gal. You’se uh ole woman, nearly forty.”…

“Naw, Ah ain’t no young gal no mo’ but den Ah ain’t no old woman neither. Ah reckon Ah looks mah age too. But Ah’m uh woman every inch of me, and Ah know it. Dat’s uh whole lot more’n *you* kin say. You big-bellies round here and put out a lot of brag, but ’tain’t nothin’ to it but yo’ big voice. Humph! Talkin’ ’bout *me* lookin’ old! When you pull down yo’ britches, you look lak de change uh life.” (HURSTON: 1990, p.74-75)

— Meu Deus do céu Todo-poderoso! Uma mulher vive numa loja até ficar velha que nem Matusalém, e mesmo assim num sabe cortar um naquim de fumo de rolo! Tu num fica aí revirando esses olho pra mim, com esse balaio quase caindo nos joelho....

> — Tu pára de misturar o que faço com o que eu pareço, Jody. Depois que tu me ensinar coma é que a gente corta um naco de fumo, tu pode me dizer se eu to com o balaio direito ou não...
>
> — Que foi que deu em tu agora? Tu num é ninhuma menina pra ficar toda ofendida com tua aparência. Num é ninhuma menina namoradeira. Tu é uma velha, de quase quarenta ano...
>
> — É. Eu num sou mais ninhuma menina nova, mas também num sô ninhuma velha, não. Acho que pareço ter a minha idade. Ma cada pedacinho de mim é uma mulher, e eu sei disso. É muito mais do que *tu* pode dizer de tu. Tu empurra essa pança por aí com muita pose, mas só tem gogó. Hum! Falar que *eu* to velha. Quando tu baixa as calça, é que nem se mudasse de vida. (HURSTON: 2004, p.93-94)

At this moment, Janie's process of construction of identity is already showing positive results. She feels she has to stand up for herself and answers back to a provocative and denigration comment made by her husband inside the store. The answer is so unexpected that Joe Starks, her husband, seems not to know what to say and ends up trying to reinforce an oppressive discourse. For his astonishment, her comments not only contradict what he had said but also denigrate his polished image before the community. In the end of this dialogue, after losing all his arguments, Joe hits Janie physically with all his might.

The character's development and the strengthening of her feminine identity are pictured by the translator, who chose an approach more faithful to the original text for this passage; an approach in which the only worry was related to the orality and fluidity

of the dialogue. The situation and its unfolding are very much comprehensible both in the source and in the target culture, so the best strategy here was not to interfere with the text.

In the third example, Tea Cake is teaching Janie how to play checkers, something that Joe had never done because he used to say that she was not smart enough to play such an intelligent game. Once more, we see a similar type of gender oppression in a different aspect of life — in this case a board game. Although she had internalized Joe's discourse, because she was developing as a woman, she decided to try to learn the game. And at that moment there was no better stimulus than that handsome stranger who entered the store when there was nobody else in town. Again, Janie was discovering a little bit more about herself; another piece of the puzzle, of her image as a whole woman, had been found and put in its place.

> "Yuh can't beat uh woman. Dey jes won't stand fuh it. But Ah'll come teach yuh agin. You gointuh be uh good player too, after while."
>
> You reckon so? Jody useter tell me Ah never would learn. It wuz too heavy fuh mah brains."
>
> "Folks is playin' it wid sense and folks is playin' it without. But you got good meat on yo' head. You'll learn."... (HURSTON: 1990, p.92)

> — Ninguém vence uma mulher. Elas num deixa. Mas eu venho ensinar de novo. A sinhora vai ser uma boa jogadora, despois de um tempo.
>
> — O sinhô acha? Jody me dizia que eu nunca que ia aprender. Era muito pesado pra minha cachola.

> — As pessoa joga com juízo e sem juízo. Mas a sinhora tem um bom tutano na cabeça. Vai aprender... (HURSTON: 2004, p.113)

The fourth example we chose to discuss the criterion of gender is transcribed right below:

> “Lawd!” Pheoby breathed out heavily, “Ah done growed ten feet higher from jus’ listenin’ tuh you, Janie. Ah ain’t satisfied wid mahself no mo’. Ah means tuh make Sam take me fishin’ wid him after this. Nobody better not vriticize yuh in mah hearin’.” (HURSTON: 1990, p.182-183)

> — Sinhô! — Pheoby deu um forte sopro. — Eu aumentei uns três metro de altura só de ouvir tu, Janie. Num tô mais satisfeita comigo mema. Vô fazer Sam me levar com ele pra pescar depois disso. É melhor ninguém falar mal de tu comigo por perto. (HURSTON: 2004, p.209)

In this passage, we are able to witness how the particular development of the main character can influence those who are around her, specially those who are willing to change. Again, the most important participation of the translator in this part was “not to touch anything”. Pheoby’s line is full of hope, admiration, and willingness in response to the story she had heard from her friend. Janie’s experiences and growth not only have influenced her but it can also influence Pheoby and be the source and the example not only to Pheoby but also to any of those women who want to fight oppression inside and outside their homes; those women who want more for their lives.

This way, we think we have made an original contribution to this field of translation which is growing in our country: the translation of African-American texts to Brazilian Portuguese, incorporating both literary and culturally-oriented translation analysis, joining the fields of Literary, Cultural and Translation Studies.

Conclusion

After so much that has been said in all those lines, it is extremely difficult to say that we have come to “a conclusion” in a work such as this. The conclusion we can hope other researchers will reach is that the present dissertation is a contribution to both the African-American Literature field and to the Translation Studies field. Our aim through the whole period this work was elaborated was to present a text that could serve as a source of information for those who wanted to know about Zora, identity and translation, and not to try to come to a specific conclusion in relation to the subjects approached.

First because the construction of identity of the African-American feminine character could be different if the character had lived somewhere else, at a different moment in time, and was surrounded by different male characters. Of course, the type and layers of oppression would be similar, but the assimilation of experiences varies from one person to another and it is influenced by the mentioned points and many others.

Therefore, in relation to the construction of identity, the conclusion we can reach is that Janie is only able to grow as a human being when she identifies the oppressive behavior from her male companions and decides she would not accept that anymore. So, it is not enough only to identify the situation; it is extremely important to have the confidence and the strength to do something that can change that unwanted reality. Discernment, and will, these are the tools with which Janie builds her identity. And she does that when the opportunities of change present themselves to her. The growth of her personality, confidence, self-knowledge, and womanhood are the result of the personal choices she made when she needed to stand up by herself, as a person and as an African-American woman.

The second reason we would present is that it is difficult to reach a conclusion when finishing the present dissertation because the field of Intercultural Translation Studies is a subject that only recently acquired the status of a discipline. Because of that, and due to the established translation theories that had a more linguistic approach, the translation theories based on the field of Cultural Studies is still being discussed and developed, and only lately has earned the dimension and the degree of importance that it has as a basic tool for a better and truer comprehension of the translation process.

Thus, to talk about a stationary conclusion is almost impossible. So, to finish the present dissertation, we will try to establish a basis for a discussion to be held in order to build a bridge between the African-American and the African-Brazilian experience. This bridge needs to be built over solid cultural grounds in order to become a trustful reference. The intention behind this reference is to serve as the ground for a series of translations of African-American works — novels, poems, short stories, and essays —, which would follow the translation theories emphasized in this dissertation and also the conclusions reached through the discussions maintained by the ideas approached in the present work.

Thus, we believe that “Zora Neale Hurston & Their Eyes Were Watching God: The Construction of an African-American Female Identity and the Translation Turn in Brazilian Portuguese” has fulfilled its aim, which was to present a female African-American author, show the construction of the feminine identity in one of her most renowned novels, and discuss the grounds of a new translation theory that may be used as a contribution to the field of Translation Studies. Our expectations lie on the hope

that the present dissertation rests as an incentive to new theoretical discussions about the translation process, and that these discussions bear fruits and result in a more globalized view of the translated material and a highly esteemed opinion about the translator. Furthermore, we hope to follow this road soon again in a Ph.D. Program.

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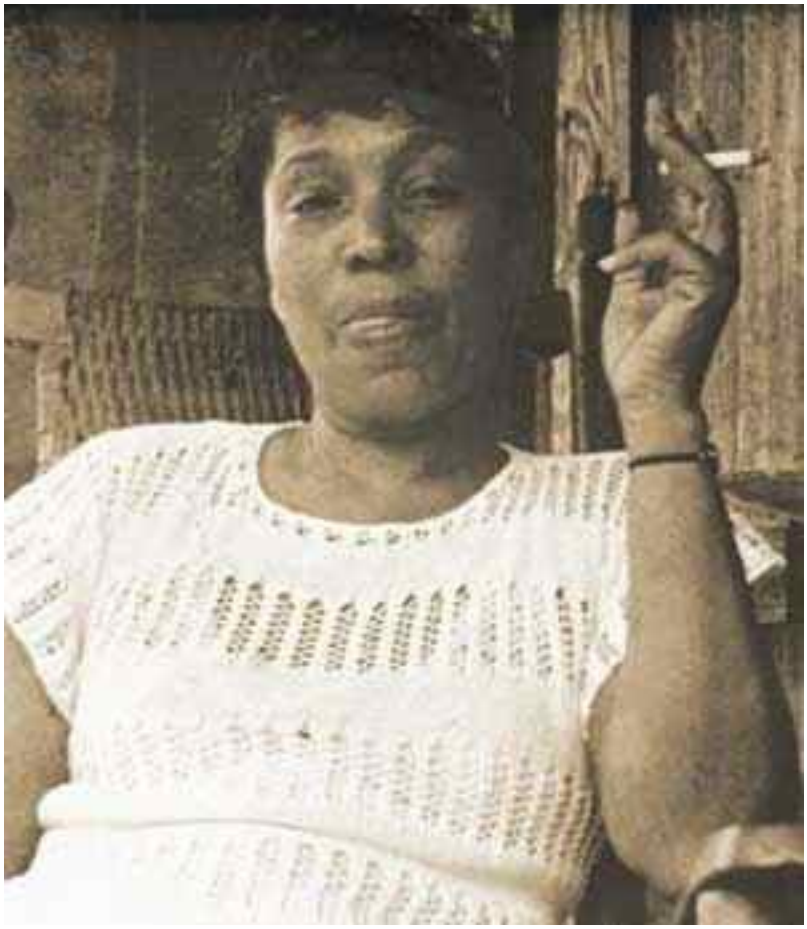
Appendix I

Available at:
http://images.google.com.br/imgres?imgurl=http://www.amyscott.com/10.-ZORA-NEALE-HURSTON.jpg&imgrefurl=http://www.amyscott.com/how%2520it%2520feels%2520to%2520be%2520colored%2520me.htm&h=274&w=365&sz=22&hl=pt-BR&start=9&tbnid=gdSbGvmBa6mL5M:&tbnh=91&tbnw=121&prev=/images%3Fq%3D%2522Zora%2522%252B%2522drum%2522%26svnum%3D10%26hl%3Dpt-BR%26lr%3Dlang_pt

Available at:
http://images.google.com.br/imgres?imgurl=http://www.loc.gov/rr/print/guide/pp0543.jpg&imgrefurl=http://www.loc.gov/rr/print/guide/port-1.html&h=603&w=392&sz=33&hl=pt-BR&start=25&tbnid=f_J_pzInYJBR4M:&tbnh=135&tbnw=88&prev=/images%3Fq%3D%2522Zora%2522%26start%3D20%26ndsp%3D20%26svnum%3D10%26hl%3Dpt-BR%26lr%3Dlang_pt%26sa%3DN

Available at:
http://images.google.com.br/imgres?imgurl=http://upload.wikimedia.org/wikipedia/commons/thumb/5/57/Hurston-Zora-Neale-LOC.jpg/405px-Hurston-Zora-Neale-LOC.jpg&imgrefurl=http://commons.wikimedia.org/wiki/Image:Hurston-Zora-Neale-LOC.jpg&h=600&w=405&sz=37&hl=pt-BR&start=36&tbnid=ADKBoGQkE971aM:&tbnh=135&tbnw=91&prev=/images%3Fq%3D%2522Zora%2522%26start%3D20%26ndsp%3D20%26svnum%3D10%26hl%3Dpt-BR%26lr%3Dlang_pt%26sa%3DN



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Excerpt

How does it feel to be colored me

originally published in *The World Tomorrow* (May, 1928)

…At certain times I have no race, I am me. When I set my hat at a certain angle and saunter down Seventh Avenue, Harlem City, feeling as snooty as the lions in front of the Forty-Second Street Library, for instance. So far as my feelings are concerned, Peggy Hopkins Joyce on the Boule Mich with her gorgeous raiment, stately carriage, knees knocking together in a most aristocratic manner, has nothing on me. The cosmic Zora emerges. I belong to no race nor time. I am the eternal feminine with its string of beads.

I have no separate feeling about being an American citizen and colored. I am merely a fragment of the Great Soul that surges within the boundaries. My country, right or wrong.

Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It's beyond me.

But in the main, I feel like a brown bag of miscellany propped against a wall. Against a wall in company with other bags, white, red and yellow. Pour out the contents, and there is discovered a jumble of small things priceless and worthless. A first-water diamond, an empty spool, bits of broken glass, lengths of string, a key to a door long since crumbled away, a rusty knife-blade, old shoes saved for a road that never was and never will be, a nail bent under the weight of things too heavy for any nail, a dried flower or two still a little fragrant. In your hand is the brown bag. On the ground before you is the jumble it held—so much like the jumble in the bags, could they be emptied, that all might be dumped in a single heap and the bags refilled without altering the content of any greatly. A bit of colored glass more or less would not matter. Perhaps that is how the Great Stuffer of Bags filled them in the first place — who knows?

Appendix II

In this appendix, we will transcribe a conversation through e-mail that the author of the present dissertation had with the translator of the novel analyzed. Marcos Santarrita translated Zora's novel *Their Eyes Were Watching God* in 2004, and in that same year Editora Record published the translation entitled *Seus Olhos Viam Deus*. In recent times, the e-mail interview has got an important status as a rich instrument in the process of qualitative research, as described by MANN & STEWART (2000).

"The following questions are part of an interview given by Marcos Santarrita, the translator of the novel discussed in the present dissertation. The aim of the interview was to enrich the work by bringing the translator of the novel to the text itself. We believed his own impressions had much to add to the newness of the dissertation.

Marcos Santarrita was born in Aracaju (SE), on April 16th, 1941, and raised in Itajuípe. He studied in Salvador. He entered the literary world at an early age, writing short stories, articles, and translations that were published in newspapers such as Jornal da Bahia, Diário de Notícias, and A Tarde. He was the co-founder of Revista da Bahia, which presented the literary generation from Bahia in Mid-Sixties to the public. In 1967, he moved to Rio de Janeiro, where he worked as a journalist for *Jornal do Brasil*, *Última Hora*, *O Globo*, and *Fatos e Fotos*, and was a collaborator to *O Jornal*, *Folha de S. Paulo*, and *IstoÉ*. Nowadays, he writes texts and essays to *Jornal do Brasil* and *O Globo*.

Santarrita's first book was *A solidão dos homens* (1969), and, since then, he published the novels *Danação dos justos* (1977), *A solidão do cavaleiro no horizonte* (1979), *A juventude passa* (1984), *Lady Luana Savage* (1987) (these last three were about the armed fight in Brazil during the dictatorship period) e *A ilha nos trópicos* (1990). A short story book, *Bahia minha*, was published in 1996, and a teen novel, *Divina flor*, in 1998. *Mares do sul* was the first Brazilian novel to be published as a daily chapter of a newspaper serial in the Internet.

Santarrita translated around a hundred foreign works, by different cannonical and / or contemporary authors. Among those one may find Stendhal, Joseph Conrad, Pirandello, Henry James, Charlotte Brontë, Alexandre Dumas, H.G. Wells, John dos

Passos, Thomas Pynchon, Zora Neale Hurston, Carson McCullers, Philip Roth, John Updike, Martin Ames, Dashiel Hammet, Charles Bukowksi, Eric Hobsbawn, Harold Bloom, and Camile Paglia.

Interview

(The questions and answers are reproduced here exactly as they happened in the e-mail conversation. The conversation below is reproduced with the consent of the translator.)

• What is your academic formation?

I am a dropout from the sixties; I quitted Faculdade de Filosofia da Universidade da Bahia, where I was an undergraduate (third year) of Social Sciences. I was arrested by the DOPS and ended up in Rio. This was in 1967.

• How long have you worked as a translator?

For some thirty years now.

• How did you start doing this type of work?

I didn't mean to be a professional translator; just to be able to read great authors. There weren't Brazilian translations then, and I wished to be an author myself, which I am now.

• How is your relation with translation theory? Did you study translation theory?

No, I don't read theory — not even literary, although I have done some writing on the subject. Time is very short to read all the fiction I want.

• How were you chosen to translate the novel *Their Eyes were watching God*?

I am a kind of a specialist in difficult American, English, Italian and French authors, classical and modern. In a way or another, somehow it all ends in my lap.

• At the time, had you translated any other African-American author?

No, not that I can remember; just wrote presentations (jackets fly) for mystery books by African-American writers.

• Did you know Zora's work before you were asked to translate her novel?

Just her biography; I am deemed, I don't know why, to be an authority in American literature, but just up to the sixties.

• What were the greatest difficulties you faced in your life during the translation process?

None to speak of; just at the beginning of my career. I have learnt all these languages by myself, in Bahia, before I was twenty four. At this time I had already written one of my best novels, *The Cell* (prison).

• We understand that in the novel (*Their Eyes Were Watching God*) the orality represented in the dialogues in English have an ethnic characteristic, which is not true in Brazilian Portuguese, since the Portuguese spoken by African-Brazilians vary from region to region and from state to state. So, concerning the orality in the dialogues, how did you come up with a solution to represent this orality in Portuguese?

The action in the book happens in the South of United States, which is something like the Brazilian Northeast; so, it was easy to make the adaptation. Besides, I am a *nordestino* myself.

• "Domestication" or "Foreignization", which is your posture when translating?

I am radically contrary to neologisms in translations. I never write "gratificar", "privacidade", "banda", etc., unless these are their original meaning.

• Were you happy with the result?

Zora's translation? I think so, although there always seems to be something I missed.

• Today, would you change anything in the translation? Do you regret any translation decisions made?

Yes; I would change the title to *De Olhos em Deus*, as suggested by the film title, only with an inversion: They are watching God; not the other way round. As to regretting, I would have to reread my translations, and I don't do it even with my own book.

• Is there another African-American author whom you would like to see translated to Brazilian Portuguese?

The greatest Afro-American writer I know is Richard Wright, author of "Native Son". I think he was translated to Brazilian in the fifties. I remember now I have translated "Ruben", a very good novel by Edgar something. He was in Brazil at the time of the launching of another of his books (not my translation), and I had lunch with him. A very nice man.

• To what degree is cultural knowledge important as a basic tool for a translator? To know the source and the target cultures, I mean.

A translator, as well as a writer, has necessarily to be an encyclopaedic man. Without this, forget it. But I don't think it necessary to know the source background. A good author tells us all we need to know about his culture on his book — otherwise, he is not so good.

• Do you think a good translator makes a good author and vice versa?

No, there isn't a relationship between both activities. It helps, as journalism does, only in that you're forced to write every day — an exercise recommended by Ernest Hemingway.

• Which of your books received a prize from *Academia Brasileira de Letras*?

"Mares do Sul", a huge novel about a slave rebellion in Ilhéus that really happened. It is now the object of a Thesis at Montpelier University, in France.

• What kind of advice would you give to other translators that are about to face the translation of an African-American novel?

Read and learn your own language, including the uncultured; this is more important than knowing the language you are translating from. Most Brazilian translations are poor for this sin. And try to distinguish what is typical of the English language — excessive repetition of words and pronouns, for example — from what is the author's.

Appendix III

In this Appendix we aim at presenting some sites which were useful to our work, as far as Intercultural Translation is concerned. They refer to events, universities, researchers' home pages, Publishing Houses, organizations etc. It is our intention to leave organized material for further Graduate students and researchers.

Mona Baker Home Page: http://www.monabaker.com/

University of London, The School of Oriental and African Studies: http://www.soas.ac.uk/

SINTRA – Sindicato Nacional dos Tradutores: http://www.sintra.org.br/site/index.php

ABRATES – Associação Brasileira de Tradutores: http://www.abrates.com.br/

University of Texas at Dallas: http://translation.utdallas.edu/

European Society for Translation Studies: http://www.est-translationstudies.org/

International Association for translation and Intercultural Studies: http://www.iatis.org/

3rd Conference of the International Association for Translation and Intercultural Studies: http://www.iatis.org/content/conferences/melbourne.php

Translatum: http://www.translatum.gr/trabibl.htm

Articles on translation: http://www.translationdirectory.com/translation_theory.htm

Translation and Activism: 1st International Conference: http://www.monabaker.com/tsresources/cediary_more.php?id=3225_0_3_0_M

VI Ibero-American Conference: The Process of Translation - A Never-ending Story: http://www.unibero.edu.br/ciati/

International Comparative Literature Association (ICLA) conference / Translation Workshop Symposia: http://www.ailc-rio.ufrj.br/

Translation, Identity and Heterogeneity: http://www.nidainstitute.org/Conferences/

UFSC-PGET, Cadernos de tradução: http://www.cadernos.ufsc.br/

Associação Brasileira dos Pesquisadores em Tradução: http://www.fflch.usp.br/sitesint/abrapt/

St. Jerome Publishing, *Style and Narrative in Translations* (content): http://www.stjerome.co.uk/page.php?id=470&doctype=Style%20and%20Narrative%20in%20Translations&section=3

Warwick, translation in Global News: http://www2.warwick.ac.uk/fac/arts/ctccs/research/tgn/

University of Warwick, Centre for Translation and Comparative Cultural Studies: http://www2.warwick.ac.uk/

UCL Mellon Programme: Interdisciplinary Seminar 2006-2007: http://www.ucl.ac.uk/mellon-program/seminars/2006-2007/index.shtml