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CLARA DE SOUSA CUNHA

TRANSFERRING SCOTS INTO PORTUGUESE: AN ANNOTATED TRANSLATION OF *THE FIREBIRD*, BY SUSANNA KEARSLEY

Uberlândia/MG

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Scots Wha Hae

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led;
Welcome to your gory bed,
Or to victory!

Now's the day, and now's the hour;
See the front o' battle lour;
See approach proud Edward's power—
Chains and slavery!

Wha will be a traitor knave?
Wha can fill a coward's grave!
Wha sae base as be a slave?
Let him turn and flee!

Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa',
Let him follow me!

By oppression's woes and pains!
By your sons in servile chains!
We will drain our dearest veins,
But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!—
Let us do or die!

Robert Burns

ABSTRACT

This thesis is a [desperate, paradoxical joy]ride through the theoretical thought-line behind the translation of 13 chapters from The Firebird (2010), a historical novel by Susanna Kearsley, which mingles English and Scots, two languages stemming from Old English and which are, therefore, very similar. The most complicated issue with translating this particular book was the political weight of Scots as a minority language, with the entire translation strategy – firmly based on postcolonial theory – being centred around not erasing it, leading to a solution based on Linguistics, specifically on Phonetics, aiming at transferring certain sounds from Scots to Portuguese. To properly present this solution, this thesis addresses subjects such as the history of the Scots language, the Jacobite Risings, translation theories focused on the debate domestication vs foreignization, dialects, sociolects, and political agendas.

Keywords: Literary translation, Historical novel, Scots, literary sociolect, dialectal translation.

RESUMO

Essa monografia é o carrinho de montanha-russa (desesperadora e paradoxal, além de divertida) que segue o trilho de pensamento por trás da tradução de 13 capítulos de *The Firebird* (2010), um romance histórico de Susanna Kearsley, que mistura inglês e scots, duas línguas nascidas do Inglês Antigo e que, por isso, são muito parecidas. A questão mais complicada na tradução desse livro específico foi o peso político do scots como língua minoritária, sendo que a estratégia tradutória – baseada ardorosamente na teoria Pós-colonialista – foi toda pensada com a intenção de não apagar o scots, o que levou a uma solução baseada em conceitos emprestados da Linguística, especificamente da Fonologia e da Fonética, visando transferir determinados sons do scots para o português. Para fazer uma apresentação adequada dessa solução, essa monografia versa sobre assuntos como a história do scots, os Levantes Jacobitas, traduções teóricas que abordam o debate domesticação x estrangeirização, dialetos, socioletos, e agendas políticas.

Palavras-chave: Tradução literária, Romance histórico, scots, socioleto literário, tradução dialetal.

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1 INTRODUCTION

This thesis stems from a Scientific Initiation project (PIBIC/CNPq) that endeavoured to tackle the issue of dialects in Literary Translation head-on. This prequel project, titled "Tradução comentada de *The Firebird*, de Susanna Kearsley", took place between August 2017 and July 2018, under the supervision of Professor Daniel P. P. da Costa, and was aimed at translating (from English to Portuguese) 13 chapters from *The Firebird* (2013). Here, the aim is to reflect on the theoretical issues I was faced with when translating said chapters, besides briefly analysing the annotated translation which resulted from the Scientific Initiation project.

The Firebird is a historical novel by Canadian writer Susanna Kearsley, published in 2013. The historical novel is a "literary form mixing fiction and history, which was created at the beginning of the nineteenth century by Scottish writer sir Walter Scott" (Lukács, 1962). According to Fredric Jameson's (2007, p. 185) definition:

> The historical novel is organized into an opposition between a public or historical level (whether customs, events, crises or leaders) and a existential or individual level expressed by that narrative category we call characters. The art of historical novel consists on the skill with which that intersection is modeled and conveyed, in an unique invention which must be produced unexpectedly in every case.

The Firebird, a novel that deals with two different timelines – in current times and the occurrence and aftermath of the Jacobite rising of 1715 – spans several countries and nationalities, thus making use of different languages, dialects and accents. Whilst in the translation process it was necessary to deal with minor players of this language game, such as the Russian and Irish accents, the raison d'être for said project and the work that follows is the translation of Scots in a book written mostly in English. For that, not only the very concepts of language and dialect must be broached, but also the political background and academical developments dealing with the relationship between England and Scotland. This thesis is, therefore, the analysis of the solution found (or rather, created) for the translation of these chapters and all the theoretical debate that precedes and engulfs it; moreover, it is strongly founded on a review of historical events.

The choice for *The Firebird* was, in a way, very personal. I first became aware of the Jacobite plight through Diana Gabaldon's Outlander series, now very well-known thanks to Starz's TV show based on the books. After getting acquainted with Gabaldon's work, finding Susanna Kearsley's books was a natural progression, as they work in similar ways (both write about historical fiction, usually with two different timelines and often making use of elements like time-travel and psychic powers); her books had no translation to Portuguese and I was already studying Translation. Questions began to arise in my mind as to how such books as the ones about the Jacobite Risings could be translated, what with the solid presence of Scots and even of the Doric (a dialect of Scots), albeit with attenuated spelling. The book chosen for my Scientific Initiation project, *The Firebird*, is the story of two women separated by three centuries, spanning from 1715 to 2013; one of them, Anna, the estranged daughter of one of the Scottish families most committed to the Jacobite cause; the other, Nicola, a present-day specialist in Russian art who just so happens to have a gift for psychometry (as defined by the Oxford English Dictionary, psychometry is "the supposed ability to discover facts about an event or person by touching inanimate objects associated with them" [Psychometry, 2019]); their stories are bound together when Nicola finds herself in a position to help Anna's terminally ill descendent by using her psychic abilities. Not confident in her skills, Nicola enlists the help of an ex-boyfriend whose abilities are far greater than her own, and what ensues is a search for the trail Anna left behind all those centuries ago, a search that takes them across Europe, from Scotland, to Belgium, France and, finally, Russia. Anna, even purposefully estranged from her family as a means to protect her, still finds herself in the midst of much of the Jacobite turmoil, having been adopted by a known Jacobite, Captain Thomas Gordon, and gravitating in the inner circle of other great men associated with the cause, some of them Scottish, and some Irish. This also puts her in direct contact with Empress Catherine I of Russia (1684-1727), wife of the late Peter the Great (1672-1725).

The Jacobite Risings were attempts to restore the House of Stuart to the British throne. In 1688, through the Glorious Revolution, King James II of England and VII of Scotland (1633-1701), a Catholic, was overthrown by his daughter, Mary (1662-1694), and nephew and son-in-law, William, Prince of Orange (1650-1702). Mary, a Protestant, then 26 years old and heir presumptive, was displaced by the birth of her brother, James Francis Edward Stuart (now known as The Old

Pretender), whose mother was a Catholic like the king. This pointed to the likely establishment of a Roman Catholic dynasty in the British kingdoms, which, in turn, could mean a Catholic Anglo-French alliance much feared by William of Orange, who had already been plotting military intervention in England. James II and VII's reign collapsed soon after William arrived with an invasion fleet, so the king fled to France with his wife and infant son. In early 1689, William convinced the Convention Parliament (through threats) to make him and his wife joint monarchs, they then became William III and Mary II of England. Anne, James' second daughter, was crowned queen after the death of Mary and William. In 1714, as Anne died with no living heirs, and the Parliament having established – through the Act of Settlement of 1701 – to crown Protestants only, George I of the House of Hanover (1660-1727), a German, ascended to the throne. Thus began the cycle of Jacobite Risings. There were five – in 1689, 1708, 1715, 1719, and 1745 – and two were considered major risings: the ones from 1715 and 1745. The last one, led by Charles Stuart (known as Bonnie Prince Charlie and The Young Pretender), James Francis' son and heir, was a bloody affair which culminated in the Battle of Culloden (16th April 1746), the slaughter of the Jacobite army by the Hanoverian artillery, and the end of the cause as a committed military enterprise, as Bonnie Prince Charlie lost the Scots' trust – the general opinion about him was so low that Pope Clement XIII refused to recognise him as Charles III after James III and VIII died. (Harvie, 2014; Wormald, 2005)

The Firebird begins shortly before the rising of 1715, when James III and VIII managed to land in Scotland. As it happened, most of the fighting was done by the time he landed, with the Jacobites having been defeated at the Battle of Sheriffmuir, and James returned to France weeks later. The book then follows Anna all the way to St. Petersburg in 1725, shortly after the death of the Russian Emperor, Peter the Great, and all the Jacobite action that takes place are either attempts to enlist Russian support or to trick the English into wasting resources preparing for attacks that never came.

This thesis' main theoretical problem is the literary translation of different dialects used in *The Firebird*, with emphasis on the translation of Scots, for dialects are an issue which are still very much alive in literary translation. Much has been theorised and analysed by names such as Antoine Berman, André Lefevere, Miguel Sáenz and Josep Marco. As wisely put by Sáenz, however, "translating dialects is

not a problem with no solution, it is something worse: it is a problem with many solutions, all of them dissatisfactory" (Sáenz cited in Almarza Bosch, 2016, p. 56).

The translation of dialects in and of itself is a delicate matter, but this one book took it to another level: Scots, although the target of much contempt – as shown by Billy Kay in *Scots: The Mither Tongue* (2006) and the Scottish Government's *Public Attitudes Towards the Scots Language* study (2010) – is indeed a language it its own right, one that stems from the Germanic branch, a direct descendent from Old English (*Inglis*) and, therefore, main sibling to English (Bowles & the Fits Team, 2017). But here comes trouble: in *The Firebird* (and in her two other books that revolve around the Jacobite cause), Susanna Kearsley very clearly sides with the Scots and their allies, making it blatant that the use, however light, of Scots has political weight. Notwithstanding, to treat Scots as a language in this translation would mean erasing it entirely, making it indiscernible in the midst of dominant English. To take matters a little further, Scots itself has many variants, one of which, the Doric dialect, also makes an appearance in the book.

To address this subject, the most fitting choice seemed to be adopting a Postcolonial perspective. This is in no way a perfect match; as shown by Liam Connell (2003) and Stewart Sanderson (2014), Scotland's postcolonial status is debatable, considering the substantial involvement of many of its nationals and institutions in the dealings and operations of the British Empire as it were, from the Acts of Union of 1707 (better explained in Chapter 1) to its dismantlement through decolonisation in the 20th century; also, as Scots is so strongly related to English, its "Otherness" (Venuti as cited in Simon, 1996, p. 474) is hardly comparable to that of non-European peoples colonised by the British Empire. While it is important to put forth and discuss these affairs to some extent, so as to clarify the agenda behind the translation itself, this thesis dares not to meddle or try to contribute to the debate of Scotland's postcolonial status or lack thereof, but rather takes a stand (and explains the reasons for it) as it most befits the process of translating this particular text.

While my Scientific Initiation project was aimed at making a product, for this thesis the general objective is to present 1) the theoretical thought-line the making of this product was based on; 2) the practical side of the translation of "dialects", 3) an option which does not fall into the category of creating a new dialect. To achieve that, and as the object of my Scientific Initiation project has already been presented in this introductory chapter, the specific objectives are to 1) extend the discussion on Scots

and Postcolonialism as a means to explain and lay the foundation to the political agenda behind this translation and the choices derived from it; 2) briefly discuss the translation of dialects as a few key theoreticians see it; 3) show examples from other translations of Susanna Kearsley's books (to German and to European Portuguese); 5) and, finally, to present and analyse examples from my own translations of the 13 chapters and, therefore, the solution I came to.

Before we move on to the work itself, let it be known that the irony of my writing in English, rather than Portuguese or Scots, is not lost on me. It was an entirely practical decision, though, as English does have more reach than Portuguese (their empire, it seems, was a lot more efficient at colonising imaginations throughout the world). As for Scots, it is not a language I can speak, I'm only surprisingly good at reading it (I have German to thank for that, besides English itself), and, of course, it is not one of the languages taught in our Translation Programme.

2 THEORETICAL FRAMEWORK

This chapter will introduce two different subjects (albeit permeated by one another): Postcolonial Studies and Translation Studies. They will be reviewed separately, then mingled to contend with the very specific case of Scots' presence in literary work written mostly in English.

2.1 Postcolonial Studies

In the second edition of his *Beginning Postcolonialism* (2010), John McLeod, Professor of Postcolonial and Diaspora Literatures at the University of Leeds, in the United Kingdom, calls on over 40 writers to build up to and approach a comprehensible definition of postcolonialism, addressing, for that, a few definitions which necessarily precede it. This is not McLeod's starting point, yet my focus is language and translation, so let us begin this discussion with the views of two postcolonial writers on language. For the novelist Ngũgĩ wa Thiong'o from Kenya, a country which was once part of the British Empire and remains a member of the Commonwealth,

> [l]anguage carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other human beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (1986, p. 16)

Brought up in a world colonised by a different country, psychiatrist Frantz Fanon's summarises this same thought. Born in Martinique and educated partly in France (about which he later wrote in *Black Skin, White Masks*, originally published in 1952, reflecting on his experience with racism and colonialism), he says "[a] man who has a language consequently possess the world expressed and implied by that language" (Fanon cited in McLeod, 2010, p. 25). This understanding of language will resurface as the other key concepts compiled by McLeod are listed here.

Following McLeod's sequence, first there is imperialism, "an ideological project which upholds legitimacy of the economic and military control of one nation by

another" (2010, p. 9). Colonialism, however, is only one modality of control resulting from imperialism, one that specifically entails the settlement of people in a new location (Childs; Williams cited in McLeod, 2010, p. 9). Moving on to postcolonialism, then, McLeod (2010, p. 39) states that, although firmly hinged on historical events,

> the term 'postcolonialism' is *not* the same as 'after colonialism', as if colonial values are no longer to be reckoned with. It does *not* define a radically new historical era. Nor does it herald a brave new world where all the ills of the colonial past have been cured. Rather, 'postcolonialism' recognises both historical *continuity* and *change*. On the one hand, it acknowledges that the material realities and discursive modes of representation established through colonialism are still very much alive with us today, even if the political map of the world has altered through decolonisation. But on the other hand, it prizes the promise, the possibility and the continuing necessity of change, while recognising that important challenges and changes have already been achieved. [...] As a committed critical practice dedicated to transformation, postcolonialism maintains a stake in the past, the present and the future.

As for how the system functions, empire best works when the process of "colonising the mind" takes root, for it means that the way of thinking of colonialism is so ingrained in the colonised that they themselves perpetuate it, as they internalise the values and assumptions of the colonisers about the world and themselves (both coloniser and colonised), accepting their position as lower than the colonisers' in the order of things. Language is one of the weapons used by empire to achieve exactly that.

Empire makes the colonised see themselves and their languages as lacking in value or 'uncivilised', for the true order of life can only be represented through the coloniser's language. Forced to accept the coloniser's language as the law, now drawing from Fanon's words, the question is: how can the colonised see themselves in any way other than through the colonisers' eyes? From Fanon's work, critics learned that Empires colonise imaginations and that overturning the dominating ways of seeing the world can only happen through decolonising the mind.

As McLeod also points out, it is important to keep in mind that "[p]ostcolonialism refers us to a debate, not to a happy consensus" (2010, p. 40), as colonisation itself happened in very diverse ways. The Scottish case is a prime example of that, so different from Empire's colonisation of the East and of African territories. In fact, Scotland's place in colonial history is a paradox: both colony and

coloniser, a developed country which has not yet undergone decolonisation, remaining part of the United Kingdom.

2.1.1 Scotland and the Scots *leid*

To understand the union of Scotland and England, it is necessary to go farther back than the beginning of the Jacobite Risings. In 1603, when the queen of England, Elizabeth I, died, unmarried and childless, her crown went to her cousin James VI, King of Scotland, who then also became James I of England, an event known as "the union of the crowns", meaning James had two different crowns on his head rather than the two becoming one. He meant to make it happen and was met with resistance from the English Parliament (UK Parliament, n.d.).

Adding more context to the historical briefing presented in the Introduction, after James II and VII was dethroned, with the first defeat of the Jacobites and William III waging war on France for years on end, Scotland was in crisis and something had to be done to breathe life into its economy. On that account, the Darien Venture was born, Scotland's only attempt at colonisation as an independent country. It failed miserably. The Scottish intended to establish a trading colony in the Isthmus of Panama – no matter that Spain had already claimed control of that territory. The scheme was poorly planned, met with English sabotage at every turn, suffered the wrath of nature and disease and, finally, in 1700, was taken out by the Spanish, having lasted less than two years (BBC History, 2011).

To survive, Scotland badly hoped for access to English colonial markets. After much resistance, both the Scottish and English Parliaments passed the Acts of Union in 1707, creating thus the United Kingdom of Great Britain and forming a single British Parliament, based in London (UK Parliament, n.d.).

According to Billy Kay, Scots, sister to English and official language of the Scottish crown and law, started being influenced by English as the vast majority of printed books available in Scotland were from England. Contributing to this,

> [a]nother feature arising out of the similarities in the two written languages was that Scots could read a text in English yet translate it into their own idiom when speaking it. Thus English could be adapted to Scots, so even those whose identity was bound up with the national language could accept English texts, knowing they would scotticise them for public utterance. (Kay, 2006, Loc. 1251-9)[1]

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[1] The source was an ebook which does not display page numbers, only locations.

But it was only when James I and VI moved his court to London that Scots' decline began in earnest. The English, unhappy that they now had to compete with a host of Scots, expected the minority to erase its differences to accommodate the majority. As the aristocracy and upper and middle classes adopted English manners to fit in, this change gradually made its way down the social ranks, to the point where Scots, even in literature, was only deemed appropriate when used to portray the speech of the lower ranks, of the uncouth classes. By the middle of the eighteenth century, Scottish schools were adopting English as 'proper', as the 'native tongue'. This

> feeling of inferior provinciality vis-à-vis the culture of England in general, and its writing and speech in particular, took a stronger and stronger hold on the elite, whose aspirations, whether political or financial, made them look to London. This was a comparatively new phenomenon. Before the unions of the crowns and of the parliaments, Scots compared and contrasted their culture with others from the standpoint of independence. Their scope for self-criticism was international and, with traditional ties to mainland Europe, healthily wide-ranging. Following the unions, English culture came to dominate all others, the only model for artistic and social life. The upper classes and, much later on, the rising middle classes defined themselves not in a Scottish context but in an Anglo-British one. (Kay, 2006, Loc. 1558-65)[2]

Admitting to the use of Scots was a reason for shame until much later on, becoming acceptable only as this thing remembered nostalgically and in very specific contexts. Finally, Scottish postcolonialism starts through literary production, including translation. As mentioned in the Introduction, Scotland's status is complex, but

> "[We ought to dismiss] the wearied and misleading [question] of whether Scotland 'is postcolonial' and therefore qualifies for a critical connection. The situation is more fundamental than this. Scottish Literature and Postcolonial Literature are less separate trends or two sets of texts, than intricately related and often conjoined positionings in relation to a much longer history, which has as one of its main objects a critique of the jurisdiction of the imperial mode of British state culture. (Gardiner cited in Sanderson, 2014, p. 105)

From this literature there emerges internal struggles: since there is no such thing as a unified or standard Scots, it is this through this literary effort that writers like Hugh MacDiarmid (1892–1978) and Tom Scott (1918-1995) propose a standard Scots, called Lallans, which mixes features from various dialects and, through archaisms, tries to rescue the golden age of Scots as the language of court and

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[2] Idem.

bustling cultural production. There is resistance to Lallans, both for the fear that it clings to a distant past and for its leaning towards dialects from the Lowlands. There is colonialism within colonialism; therefore, there is postcolonial discourse within postcolonial discourse. Scots also has a centre and a margin, and writers more in tune with their own dialects, usually marginal dialects like the Doric or Shetlandic, are criticised for how specific their dialects are, how they are not necessarily understood throughout the country. This plays a role in the internal fractured system Sanderson refers to. To the writers in the Southern parts of Scotland, the creation and use of Lallans is a rebellious act against the hegemony of English; to the peripheral writers, staying true to their native dialects is rejecting the centrality both of London and of Edinburgh. Authors like William J. Tait (1918-1992), from Shetland (Scotland's Northernmost islands), give voice to Scotland's heterogeneity in culture. (Sanderson, 2014).

In broader terms, what played a central role in the translation of these 13 chapters is that, in a postcolonial context, Scots' situation is a double-edged sword: because it is so closely related to English, on the one hand, communication between the two languages isn't anything like what other English colonies experienced, while, on the other, this closeness made it easy for Scots to be disregarded as a language in the first place, according to Kay:

> Scots is similarly disadvantaged language [like Catalan, Basque and Galician], broken up into dialects which often express a strong regional rather than national identity; in the North-east, for example, the common term for Scots is 'the Doric', in Shetland it is 'da Shetland tongue' and often town-dwellers refer to the dialect as, say, Selkirk or Kilmarnock rather than giving it the national term, Scots. Linguists attempt to define it variously as a *Halbsprache* or half-language, a deposed language, or a national variety of world English. People who believe in the dominance of a single language dismiss it as just another uncouth regional dialect, like Lancashire or Somerset, desperately trying to think of one internationally respected writer who has enhanced those dialects. All ways of speech should be valued, but there is no equivalent of Scots anywhere else in the English-speaking world; Scots have an identity with and loyalty to Scots which is unparalleled in any other area. (Kay, 2006, Loc. 553)[3]

In closing, I would like to add that, although this research spanned almost a year when the Scientific Initiation project was in progress and plus the months during which it was rekindled for the writing of this thesis, no reference material was found on the translation of Scots as a minor participant in a text written in English. In fact,

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[3] Idem.

the one material I could find on the translation of Scots only mentions it en passant, and the situation is reversed: the English language plays a minor role in a book written mostly in Scots – Irvine Welsh's *Trainspotting* (1993). Therefore, my research on Scottish postcolonialism and translation happened in the opposite direction of where this thesis means to go, and most of the learning happened by researching how people translate *into* Scots.

2.2   Translation Studies

On the Translation Studies side of things, I would like to start with two translation theoreticians who have similar ideas but argue in opposite directions. Those are Jiří Levý and Lawrence Venuti.

Czech theoretician Jiří Levý sees translation as an art in and of itself and as an assertion of the translator's own creativity. In his understanding, there are two methods of translating: the illusionist and the anti-illusionist. When employing the illusionist method, the translator aims at giving the readers the feeling that what they are reading is, in fact, the original text. It follows that an anti-illusionist translation, rather than hiding behind the source text, stands by its status of translation and that the translator reveals her/his presence. For Levý, this could be considered, even, anti-translation. He argues in favour of the illusionist method, which, according to him, affords more power to the translator, for s/he can choose to step farther away from the source text to make the translation more relatable to the readers in the target culture. Levý also discusses how translational solutions vary not only from translator to translator, but also depending on the historical-cultural context and the intended readership, maintaining that the translator intuitively chooses to work with what is known as mini-max strategy, meaning a minimum of effort with a maximum of effect (Snell-Hornby, 2006, p. 21-23).

US-American writer Lawrence Venuti, like Levý, sees translation as an art, but also on political terms, as an act of violence in itself, clearly perceptible here:

> Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader. This difference can never be entirely removed, of course, but it necessarily suffers a reduction and exclusion of possibilities — and an exorbitant gain of other possibilities specific to the translating language. [...] [T]ranslation wields enormous power in the construction of national identities

for foreign cultures, and hence ... potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war. (VENUTI *apud* LANE-MERCIER, 1997, p. 45)

Venuti grounds his discussing this act of violence on Friedrich Schleiermacher's two roads open to the "genuine translator", those being to either leave the author undisturbed and bring the target readership to her/him, or to leave the readership undisturbed and bring the author to them. He matches these two roads to, respectively, the foreignizing method – "an ethnodeviant presure [sic] on [the target-language cultural] values to register the linguistic and cultural difference of the foreign text" (Venuti cited in Snell-Horny, 2006, p. 145) – and the domesticating method – the "ethnocentric reduction of the foreign text to target-language cultural values" (ibid., p. 145). On these lines, more parallels between his views and Levý's are clear, with domestication standing for Levý's illusionist method, and foreignization, the anti-illusionist method.

Venuti concerns himself specifically with the Anglo-American market, denouncing it for its tendency to make the translator invisible by only considering acceptable those translations which read fluently in English, meaning the domesticating translations (Almarza Bosch, 2016, p. 45). Unlike Levý, he favours foreignizing translations, his agenda being to open the US market to the foreign "other" and to keep Anglo-American readership from becoming ever more narcissistic and less receptive to foreign values (ibid., p. 46). Venuti argues, even, that translators' unfavourable financial situation rests on their invisibility, linked to such domesticating projects (ibid., p. 46). Foreignization is, then, the means to promote cultural diversity and to fight the hegemonic role of English, for he sees domestication as a method which "exerts violence on the source culture" (Venuti cited in Snell-Hornby, 2006, p. 146). He says:

I want to suggest that insofar as foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (Venuti cited in Lane-Mercier, 2006, p. 145-6)

Venuti's preference for foreignization is echoed in Gayatri Chakravorty Spivak's "foregrounding of translation within her postcolonial pedagogy [...]. She

draws attention to the power of the implicit language of translation – its power of linguistic and esthetic assimilation" (Simon, 1997, p. 474). Of course, Spivak works from a place of vast cultural difference between her Indian roots and the British Empire, the coloniser, but power and assimilation go hand in hand with Venuti's idea of violence. Spivak, along with Homi Bhabha and Edward Said, comprises the "Holy Trinity" of Postcolonialism, a field that exists through translation, especially as the translation of the colonised self.

Canadian theoretician Sherry Simon, who looks to both Spivak and Venuti when broaching postcolonialist translation, beautifully illustrates the struggle of this particular project when she states that, "[r]ather than reconfirming the borders which separate nations, cultures, languages or subjectivities, translation shows them to be blurred" (Simon, 1997, p. 475). This applies to the Scottish-English case in a deeper sense than most (post)colonial relations, what with their actual borders, and partially shared bloodlines and linguistical ancestry.

In general, but specially in this project, I see the foreignizing method as the one capable of giving the reader the chance to look through the translation into the source culture and broaden her/his worldview, of assuming the role of a valuable tool for introducing minorities to a different culture rather than to erase them. Since so much comes to us from an English language context and the use of Scots in the book is deliberate, foreignization of the latter is a way to resist English ethnocentrism.

2.3   Compromising: The Literary Sociolect

In view of the confusion caused by Scots' status as a language while being used alongside English, not to mention the addition of the Doric, and of Irish and Russian accents, all in one book, I was advised to consider Canadian professor Lane-Mercier's writings on the subject of *literary sociolects*, which she defines as

> the textual representation of "non-standard" speech patterns that manifest both the socio-cultural forces which have shaped the speaker's linguistic competence and the various sociocultural groups to which the speaker belongs or has belonged. As a rule, these non-standard patterns appear in the direct discourse of one or several characters, whose phonetic, syntactic, lexical and/or semantic configurations are thus set off, usually (but certainly not always) in a negative or derogatory mode, from the socially "neutral", linguistically "correct" discourse of the narrator and, as the case may be, of other characters. Generally speaking, these "deviant" speech patterns are both highly stereotypical, based on commonly shared, easily recognizable assumptions of socio-cultural and linguistic differences, and more or less stylized, containing a limited quantity of carefully selected sociolectal

markers designed to ensure that neither the intelligibility nor the readability of the dialogues is impeded.

As a result, while many — sometimes all — of these markers may well characterize real-world sociolects, thereby engendering highly powerful mimetic effects, literary sociolects can by no stretch of the imagination be qualified as authentic, non-mediated reproductions of their extratextual counterparts. (Lane-Mercier, 1997, p. 45-46)

The idea of literary sociolect is appropriate for this specific project owing to how Susanna Kearsley portrays Scots and the aforementioned accents, using them only in dialogue, for character development. This debate will be further explored in the next chapter, but not before digging deeper into what Lane-Mercier has to say on the writing and translation of literary sociolects:

On the level of the source text, literary sociolects are saturated with authorial presence and contain extremely powerful reading positions; as such, they are a product not so much of a mimetic practice grounded in (illusory) questions of fidelity and transparency, as of a rhetorical practice of mimesis that aims to orient (or disorient) the reader by generating aesthetic, ideological and political meaning via the manipulation of extratextual sociolinguistic units (see Lane-Mercier 1995a; 1995b). This meaning is necessarily a function of the "initial founding act of evaluation", the responsibility for which is the author's and the violence of which is akin to that of the translation process as described by Venuti (1995).

On the level of the target text, translated literary sociolects are saturated with the presence of the translating subject, whose own violent "initial founding act of evaluation" has replaced that of the source-text author. The result is, on the one hand, the creation of aesthetic, ideological and political meaning that inevitably encodes target-language images and beliefs with respect to the cultural Other, thus reflecting the translator's position within the socio-ideological and sociolinguistic divisions of his or her context, his or her attitude in relation to the "foreignness" connoted by sociolects and their speakers, as well as the ethical stance implied by his or her translation strategies, and, on the other hand, the creation of reader positions which coincide only partially, if at all, with those of the source text.

The translation of literary sociolects entails a twofold violence, one that is inherent, as we have just seen, in the representation of socially marked linguistic configurations, the other that is inherent in the translation process itself." (Lane-Mercier, 1997, p. 48)

By the same token, not only does Lane-Mercier subscribe to Venuti's idea of violence, she sees it as inherent to the very presence of literary sociolects, even before translation (Lane-Mercier, 1997, p. 47). As such, there is no escaping forceful operations, be it by erasing the literary sociolects, be it by translating them – whatever the strategy.

3 *SCOTS ORE NO?* – ESTABLISHING WHAT IT IS[4]

When dealing with dialects in literary translation, first it is necessary to analyse what role these play in the story. To establish that, I went further back to observe how the author works.

3.1 Susanna Kearsley's use of Scots

Susanna Kearsley has published 11 books to date, three of them linked to Jacobite Risings – specifically, the 1708 and the 1715 –: *The Winter Sea* (2010), *The Firebird* (2013) and *A Desperate Fortune* (2015).The first of those books to be published – *The Winter Sea* (2010) –, set around the 1708, actually tells the story of the parents of *The Firebird*'s protagonist and of her birth. In all three of those historical novels, Kearsley chose to tell the story of Scottish characters and, indeed, the Scots are painted in a much more favourable and empathetic light than the English, who are often depicted as opportunistic informants or de facto spies. For that, I believe it safe to assume her light usage of Scots is anything but coincidental or unplanned. Moreover, my confidence in the political agenda of her work comes not only from observation, but from a blog entry posted in 2010. In Susanna Kearsley's words:

> Translation is an art form, and the translator, in my view, is an artist. It's impossible to copy, word for word, a book into another language. Language isn't words alone – those words are shaped by culture, history, and the shared experiences that create a code that is uniquely territorial. A phrase that works in English might make little sense in Latvian, and idioms (as anyone who's ever tried to learn another language knows) don't travel well.
> And my books, in which characters might speak in Scots or even in the Doric, quote a random line of poetry or use a curse word of the eighteenth century, must be the sort of books that give a translator a headache! (Kearsley, 2010)

Having established there is intentionality in her choice, the conclusion that follows is that the presence of Scots serves the purpose of reminding the reader that the English and the Scots are not the same people. This reminder seems to be particularly on point, as 1) for being its sister tongue, Scots easily permeates English when authors adopt standard English spelling, and 2) we have to consider the

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[4]For this chapter, I must ask the reader to, for the time being, ignore what was exposed in section 2.3, for the present chapter first deals with all the research that originally went into translating the 13 chapters from *The Firebird* and the issue of literary sociolects was only recently taken into consideration.

existence of Scottish Standard English, which, for *sounding* so much like Scots, plays a role into tricking the faraway readers into believing that all that is spoken in Scotland are dialects of English, like Scottish Standard English itself.

Kearsley does share a readership base with Diana Gabaldon, author of *Outlander* (as mentioned in the Introduction), so it is expected of her readers to be acquainted with the Jacobite Risings, and, although *Outlander* is set in the Highlands, where the strongest language is Gaelic rather than Scots (Gaelic is a language from the Celtic branch, while Scots is from the Germanic branch; there is little overlap between them), Diana Gabaldon also uses elements of Scots in dialogues. With Kearsley and Gabaldon both being native English speakers, it comes as no surprise that the elements they use from Scots are those that are easily identifiable as such by their base readership, which is rather international, and those elements are enough to hint at the political role language plays in their books' contexts.

The advantage of Scots having been treated for so long as an undesirable by-product of English is how thoroughly it has been analysed in contrast to it, something that works in my favour for this research. Moreover, with an object that puts Scots in stark opposition to English but deems it understandable/recognizable next to it, much of the supporting material selected by me is indeed about English and its dialects. Quoting Shakespeare's *King Lear*, "you must bear with me." (Shakespeare, 2006, p. 141).

3.2   The "real thing"

Concomitant to getting acquainted with the history and political weight of Scots, the starting point to decide on how to handle it in this translation was Prof. Christian Mair's advice:

> As fairly comprehensive linguistic descriptions of nearly all major nonstandard varieties of English are available, the indispensable first step in any analysis of a literary dialect should be the systematic comparison with the real thing in order to establish points of contact and points of deviation between life and art. (Mair, 1992, p. 105)

As mentioned, Scotland does have its own variation of English, known as Scottish Standard English. So how do I know what was in *The Firebird* was supposed

to be Scots and not just plain Scottish Standard English, since they sound awfully similar? The answer lies in the following table:

Table 1 - The bipolar model

	Scots		English	
1	2	3	4	5
bairn	hame	name	home	child
brae	hale	hole	whole	slope
kirk	mare	before	more	church
ken	puir	soup	poor	know
darg	muin	room	moon	job of work
cuit	yuis n.	miss	use n.	ankle
kenspeckle	yaize v.	raise	use v.	conspicuous
birl	cauld	tie	cold	spin
girn	auld	young	old	whine
mind	coo	row (=fight)	cow	remember
sort	hoose	winter	house	mend
ay	pey	bite	pay	always
gey	wey	tide	way	very
ein	deid	feed	dead	eyes
shuin	dee	see	die	shoes
deave	scart	leave	scratch	deafen, vex
gaed	twa(w)/twae	agree	two	went
ben the hoose	no (=not)	he	not	inside the house
	-na(e)	his	-n't	

Source: cited in Johnston Jr, 2007, p. 111 (after Aitken 1984b, p. 520 and Macafee 1997, p. 519).

This schematic diagramming for what is Scots and what is English was formulated by Adam Jack Aitken, lexicographer and leading scholar of the Scots language, and expanded by Caroline Macafee, author of a number of books on different dialects of Scots. These columns portray Scots and English as poles, with Scots represented in Columns 1 to 3 and English, Columns 3 to 5 – Columns 2 and 4 are markedly Scots and English variations of the same word, and Columns 1 and 5 are distinct words for the same concept. Scottish Standard English makes use of Columns 3 to 5, the first of which is the overlap between Scots and English. In general, most types of Scottish Standard English have accents more like the Scottish than like English's Received Pronunciation (the one taught in high-profile universities and often heard in BBC). (Johnston, 2007, p. 110-111)

As a contribution to the political facet of this discussion, it is important to point out that, except for the higher classes in Scotland, the code-switching done by

Scottish people happens between Scots and Scottish Standard English, not Scots and English. In the Northern Isles, Scots is so strong that the code-switching that takes place, even by professionals and graduates, is from insular Scots to broader Scots, and SSE is only approximated, not achieved. (Johnston, 2007, p. 111-112).

3.3   The use of Scots in *The Firebird*

To illustrate how those elements are used by Susanna Kearsley, here are a few examples from *The Firebird*, all of them from dialogues, since the book is narrated in English:

1. It's **no** Keenan. It's "**Keen-Een**" – keen eyes – from my having the Sight, **ye ken**. (Kearsley, 2013, p. 37)
2. But it **wisnae** right for them to take the crown, and 'tis wrong the Prince of Hanover **should** keep it. (Kearsley, 2013, p. 108)
3. Were **ye** planning to spin around **widdershins**, chanting or something? (Kearsley, 2013, p. 153)
4. **Fit wye** should I say "why"? (Kearsley, 2013, p. 105)

These lines show differences both in phonetics and in vocabulary. Lines 1 and 3 are from a Scottish man from the Lowlands living in this century. Line 1 employs *no* where English would use *not*, as shown in Column 2, *een* for *eyes* from Column 1 (with a different spelling, not unusual in Scots, for spellings can vary region to region), *ye* for *you*, and, finally, *ken* for *know*, also from Column 1. Line 3 also employs *ye*, plus *widdershins*, which the Oxford Dictionary classifies as Scottish and, in the Dictionary of the Scots Language, is found also as *withershins* or *widdersins*.

Lines 2 and 4 are utterances from a Scottish child from the Northeast, born in the beginning of the 18th century, who, at that point, actually spoke the Doric, a dialect of Scots spoken in the Northeast – its name is thought to come from Greek for "rustic", strongly associated with the farming and fishing communities of the area; the character comes from a fishing family – (RGU, p. 2). In Line 2, we can see *wisnae* for *was not*, and "wrong the Prince of Hanover **should** keep it" for "wrong of the Prince of Hanover to keep it". As for Line 4, the Doric substitutes *wh* sounds at the

beginning of words for *f* sounds, and a more literal translation of *fit wye* would be *what way*.

If Susanna Kearsley had chosen to adopt Scots spelling, these lines would be more like:

1. It's no Keenan. It's "Keen-Een" – keen eyes – frae my havin the Sight, ye ken.
2. But it wisnae richt for them tae taak the croun, an 'tis wrang the Prence o Hanover should keep it.
3. Were ye planning tae spin roon widdershins, chantin ore sumthing?
4. Fit wye should A say "why"?

These samples – my attempt at writing in Scots (with the help of extensive reading, of the Dictionary of the Scots Language, and of the Doric Dictionary) – reflect written language. Contrasting what Susanna Kearsley depicted Scots (and the Doric) as and what it "should" be like, one now thinks back on Lane-Mercier when she considers "authorial presence" and "rhetorical practice of mimesis" (1997, p. 48), as quoted in section 2.3. Still, since understanding the author's choices as a literary sociolect rather than a dialect or another language entirely does not suggest any particular strategy for translating, this research moves on to more practical – albeit no less politically charged – debates.

Josep Marco (cited in Almarza Bosch, 2016) came up with a model which is a compilation of options presented by multiple theoreticians and authors on how to translate dialects. Marco not only systematises these options, he discusses their advantages and disadvantages as well:

Figure 1 - Model of problem-solving paths for translating texts with dialects
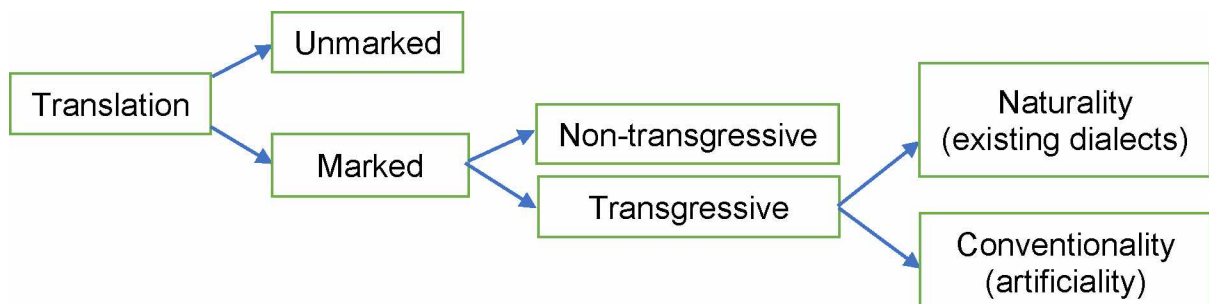
Source: Marco cited in Almarza Bosch, 2016, p. 57.

Opting for these paths is subject to, first, analysing what role the dialect(s) play(s) in the source text. Once that is done, the translator is faced with the quandaries in the model, as follows: The difference between a marked and an unmarked translation is whether the translator chooses to maintain or to erase dialectal features – if s/he opts for the latter, the target text will be written entirely in standard language, but footnotes and additions to the text can be made to at least let the reader know the source text employed a dialect –;"non-transgressive" and "transgressive" refer to language itself and opting for transgressive language would be adopting non-standard language, such as translating a dialect for slang. Choosing the path of transgressive language opens up other options: translating the source dialect for a real dialect in the target language or creating an artificial dialect. The first incurs in erasing meaning assigned to the source dialect in its culture and creating new meaning associated with the chosen dialect in the target culture –for example, an English person associates a lot of things to an Irish accent that do not match those that a person from Rio de Janeiro associates to an accent from Minas Gerais. Of course, maybe both the person from Rio de Janeiro and from England see both those accents as uncultured, but the road that led to that belief is not the same, the "why" is not the same – while the latter creates a distance between the text and the readers for its lack of authenticity, since translators usually make use of several stereotypical features no reader can relate completely to. (Marco cited in Almarza Bosch, 2016, p. 56-58)

Therefore, if you translate one dialect for another, you erase all the significance it has in the source culture and replace it with completely different significance in the target culture, you erase meaning that could be important for the story itself (and that is why it is important to first evaluate the role of the dialect to the story) and insert meaning that was not there in the first place and that could, in many ways, not fit the agenda. As for creating an artificial dialect, the advantage is that it carries no set significance in the target culture and the translator could work to create it her/himself through paratextual elements.

No matter which path the translator chooses,

[i]t should therefore come as no surprise that for translators literary sociolects represent, at worst, a well-defined zone of untranslatability and, at best, an opaque, resistant textual component whose translation is fraught with an inordinate number of meaning losses and gains — to the extent that both the concept and the possibility of fidelity to the source text are rendered

null and void while the conditions of possibility of the translation act are called into question. (Lane-Mercier, 1997, p. 49)

4 *ONWITH* TO THE SOLUTION! – A TRANSLATION PROJECT

The question of loss and gain comprised deeper issues than those related to language alone: my compass for the translation of these 13 chapters was what both Berman, Venuti, and Levý argue – though while proposing different strategies –, which is that translation's role in the world is, first and foremost, that of introducing new concepts and cultures into our lives, and making it our job to translate in undisruptive ways to make sure the reader is ever comfortable defeats that purpose. Why pick a solution which incurs in the loss of meaning and does not bring anything new to the reader when we could choose to give them a window into another culture, albeit at the price of discomfort? With this in mind, the solution I came to seems to fit what Marco (as seen in the previous chapter) categorised as artificiality, although no new dialect was created.

The translation of these 13 chapters from *The Firebird* was made, of course, from English into Brazilian Portuguese. Building on Venuti's views of English hegemony, and considering the nature of the book, I did try to domesticate English in my translations (whether I accomplished it is a whole different story), resisting English ethnocentrism, while affording Scots (and non-English accents) the chance to stand out. The foreignizing method also serves the purpose of demystifying many of the clichés we are bound to have fallen prey to; in this translation, those would be how Scotland and its people are portrayed. Thanks to Hollywood productions and mainstream literature, such as Harlequin-type translated novels which now populate the most prominent spots in famous Brazilian bookstore chains, the image Brazilians get from Scotland hardly ever stem from Scottish people. In the books and films we get here, there are two distinct kinds of portrayals which sometimes get mixed into one: the 'savage' Scots, dark and brooding, burly, rude (in more ways than mere politeness), or the honourable Scottish Laird, often a sage, great warrior. When these two are made into one image, we get the loveable brute, Harlequin novelists' favourite. Either way, they are never relatable: either 'uncivilised' or almost mystical beings (such as Robert the Bruce himself). Scottish women get portrayed in much the same way: the fiery, unruly woman, sharp of tongue and luscious.

4.1   Translations of the Doric in The Winter Sea

Now, as for the translation itself: for translating Scots, the first thing that occurred to me was using my own version of Portuguese, *mineirês* (a variant from Minas Gerais, more pronounced in the hinterlands), specially because, for its tendency of cutting large portions of words and sentences and, if it were admitted, adopting spelling which more closely reflect our pronunciation, it is, in fact, not unlike Scots. As it happens, Portuguese rarely admits the use of non-standard language in literature, except when done by the great names of the field, and although *mineirês* is highly stigmatised, Scotland's and Minas Gerais' political standing is not the same. In the end, the strategy chosen was a play on Scottish sounds and how they could resonate in Portuguese. As artificial and/or foreign as it may sound to a prospective reader, this solution, allied to explanatory paratextual material, would give me the opportunity to both present historical and political background and to assign meaning as I see fit. By trying to produce a similar rhythm of Scots in Portuguese, I was also exercising my freedom as a decision-maker and resisting standard Portuguese and its binding structures. Needless to say, my translation would probably never be accepted by a publishing house, what with how inflexible Brazilian publishing market is, not to mention Brazilian readers themselves. Still, I agree with Almarza Bosch (2016) when she says that, given their importance, translators and theoreticians should be taking seriously the translation of language variants as a viable option.

For *The Firebird*, it was Mair's advice on comparing literary dialects with the real thing (Mair, 1992) which led me to decide this research is better served by the term *literary sociolect*. For the following examples, though – dialogue excerpts from *The Winter Sea* (2010), one of *The Firebird*'s prequel – settling on *dialect* would be more accurate. These excerpts are the source text and two translations, the European Portuguese and German versions, done by Jorge Almeida Pinho and Sonja Hauser, respectively. My aim in displaying them here is not to judge, but to set a precedent, since the context (minority Scots – or, rather, the Doric – in a text written mostly in English) is very much like what I was faced with, were it not for the fact that, in this book, Susanna Kearsley made Doric significantly more pronounced.

Table 2 - Two translations of the Doric in *The Winter Sea* (2010)

	Doric	European Portuguese[5]	German
1	'Aye-aye. [...] Which one o' ye is that? (p. 26)	– Olá, olá. [...] Quem está por aí?	»Aye-aye. [...] Wer ist da?« (p. 34)
2	'Stuie! I didna expect ye till Friday. Come in, **loon**, drap yer things and come and watch the match wi' me. It's on video – I'll wind it back.' (p. 26)	– Diacho! Não te esperava senão na sexta-feira. Entra, *cachopo*, arruma as tuas coisas e vem ver o jogo. Está gravado... ponho-o para trás.	»Stuie! Dich hätt ich erst am Freitag erwartet. Stell die Sachen ab, komm rein und sieh dir das Spiel mit mir an. Ich spul das Video noch mal zurück.« (p. 34)
3	'Mis McClelland [...], how on earth did ye manage tae meet up wi' *this sorry **loon**?*' <u>He used that last word the way people from elsewhere in Scotland used 'lad', so I guessed that it meant the same thing.</u> (p. 27)	– Miss McClelland [...], como raios é que encontrou *este pobre **cachopo***? – <u>Usou a última palavra da mesma maneira que as pessoas de outros pontos da Escócia usavam «*rapaz*», pelo que imaginei que deveria significar a mesma coisa.</u>	»Miss McClelland [...], wo haben Sie denn *meinen **Jungen*** aufgegabelt?« (p. 35)
4	'Ye micht let the **quine** spik a word fer herself. [...] Ye nivver let ma Stuie drive ye fae the airport? Michty, come in [...]. Sit down, quine. Ye must've *been feart fer yer life*.' (p. 27)	– Podias deixar a **menina** falar por ela. Você deixou o meu Stuie trazê-la do aeroporto? Menina, entre. Sente-se, por favor. Deve *ter tido medo de perder a vida*.	»Lass das **Mädel** doch selber reden. [...] Dann hat mein Stuie Sie also vom Flughafen hergebracht? Oje, [...] setzen Sie sich erst mal hin. *Ihnen zittern wahrscheinlich noch die Knie*.« (p. 35)
5	'**What way?**' Jimmy asked, <u>which I knew from my past trips to Scotland meant '**Why?**' But when Jimmy pronounced it in Doric the first word came out more like 'fit' – which I later would learn was a feature of Doric, the way that some 'w's sounded like 'f's – and the second word came out as 'wye'. So, '**Fit wye?**'</u> (p. 27)	– *Que maneira*? – perguntou Jimmy, <u>uma frase que eu sabia de viagens anteriores à Escócia que significava «Porquê?» Mas quando Jimmy pronunciou a frase em dórico, a primeira palavra saiu mais como «se» - algo que mais tarde eu viria a perceber que era uma característica do dórico, pela forma como alguns «ques» soavam a «ses» – e a segunda palavra saiu como «meneia». Assim: – Se meneia?</u>	»Warum?«, fragte Jimmy. (p. 35)
6	<u>He asked what I did, and there was the 'f' sound again, in the place of a 'w' – making the word 'what' in Jimmy's speech come out as 'fit':</u> '**Fit aboot yersel?**' He gave me a nod to my laptop computer, its printer still humming away on the long wooden table against the far wall. '**Fit d'ye dee wi' that?**' (p. 46)	<u>Ele perguntou-me o que *eu* fazia e surgiu de novo o som «s», no lugar de um «q» – transformando a palavra «que», no discurso de Jimmy, em «se»: – E se faz a menina?»</u> Acenou com a cabeça na direção do meu computador portátil, com a impressora ainda a zumbir alegremente sobre a longa mesa de madeira encostada à parede distante. <u>–Se faz com aquilo?</u>	Dann erkundigte er sich mit einem Nicken in Richtung Laptop nach meiner Tätigkeit. »Und Sie?« (p. 52)

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[5] These excerpts were found in an online sample available on Amazon, that is why there are no page numbers.

7	'Oh, **aye? Fit** kind o' books?' (p. 46)	– **Ai sim?Se** género de livros?	»**Oh, aye?** Was für welche denn?« (p. 52)
8	'**Aye**, [...] I've nivver seen ye up sae early, **loon**. Are ye a'richt? (p. 47)	– **Sim** [...]. Nunca te vi a pé tão cedo, **cahopo** [sic]. Estás bem?	»**Aye**, [...] so früh bist du aber selten auf. Alles in Ordnung?« (p. 53)
9	'**Ach**, the **loon** disna ken fit he's on aboot,' Jimmy said. 'I've nae time fer **claikin**.' 'That's "gossiping",' Stuart translated the word for my benefit. 'And don't believe him. He loves telling stories.' (p. 48)	– **Ah**, o **cachopo** não sabe o que está a dizer – disse Jimmy. – Não tenho tempo para **tricas**. – Quer dizer ‹‹bisbilhotices›› – Stuart traduziu a palavra para que eu pudesse perceber. – E não acredite nele. Ele adora contar histórias.	»**Ach**, was der **Junge** wieder redet«, widersprach Jimmy. »Ich hab keine Zeit für **Klatsch**.« »Glauben Sie ihm kein Wort«, ermahnte Stuart mich. »Er erzählt für sein Leben gern Geschichten.« (p. 53-54)
10	''Tis **nae** your doing, [...] tis my own. The **loon** would sit there half the morning if he thought I'd let him do it. Kirsty, bring a bowl and spoon, so I can serve our guest her morning draught.' (p. 58)	– **Não** é por vossa causa [...]. É por minha causa. O **rapazola** ficava aí sentado metade da manhã se eu deixasse. Kirsty, trazei uma tigela e uma colher, para que eu possa servir à nossa hóspede a bebida da manhã.	»Das hat nichts mit Ihnen zu tun. [...] Der **Bursche** würde den halben Vormittag hier herumsitzen, wenn ich ihn ließe. Kirsty, bring einen Teller und einen Löffel für die Suppe.« (p. 63)
11	'The best of all women. I've **workit** in this kitchen thirty years, since I was ages with Kirsty, and I **ken** the countess's ways **mair** than most, and I'll tell **ye ye'll nae** find her equal on God's earth. [...] Did **ye** think ye'd be put into service?' (p. 59)	– A melhor de todas as senhoras. **Trabalho** nesta cozinha há trinta anos, desde qu'era da idade da Kirsty, e **conheço** a condessa **melhor** qu'a maioria das pessoas, e digo-**vos que não encontrais ninguém** igual nesta terra de Deus [...]. **Julgáveis que íeis** ser colocada ao serviço da casa?	»Der beste, den ich kenne. Ich **arbeite** seit dreißig Jahren für sie und sage Ihnen: Einen so guten Menschen finden Sie auf Gottes Erdboden kein zweites Mal. [...] Dachten **Sie** denn, sie bringt Sie bei uns Bediensteten unter?« (p. 64)
12	'**Ach, 'tis nae** bother, mistress. Just mind now that **ye** eat your meal at table, else they'll **ken** that I've been **feedin ye** in secret.' (p. 60)	– **Ah, não** foi incómodo nenhum, minha senhora. Lembrai-**vos** apenas de que tereis de comer a vossa refeição à mesa, senão eles vão dizer que **vos alimentei** em segredo.	»Und bitte essen **Sie** bei Tisch noch was, sonst merken **die** Herrschaften, dass ich Ihnen schon was gegeben habe.« (p. 65)

All of these examples are in Doric, but lines 1 through 9 are from an elderly contemporary man, while lines 10 to 12 are from a middle-aged servant woman in the 1700s. What we can see here is that neither the Portuguese not the German translation is very consistent, e.g., translating *loon* both as *cachopo* e *rapazola* and as *Jungen* and *Bursche*. By the sheer act of putting these texts side by side, we can see that the German translation is less interested in giving Doric much space/thought and although Doric is referred to in other sections, all the explanations given by

Susanna Kearsley in the text itself were erased in this version, in contrast with the Portuguese version, which strived to keep them, as exemplified in lines 3, 5, 6, and 9.

4.2 Transferring Scots into Portuguese

My own strategy comes from the issue of untranslatability, succinctly and clearly put by Lane-Mercier here:

> While untranslatability has traditionally been equated with translational loss or failure, it can be a powerful source of creativity in a given literary, political and sociocultural context when combined with an ethics of translation that refuses the "replication paradigm" (Folkart, 1993) based on the idea of faithfulness, loyalty, accuracy and equivalence. (Lane-Mercier, 2010, p. 35)

With my only options being erasure or depoliticisation/displacement of what I considered to be the most important marker in the source-text, and at the risk of overkill, I faced this as an exercise for my creativity as a translator and my ability to justify my choices as a researcher – and I have the academic environment to thank for that, since it gave me the chance to experiment.

The solution I came to has clear parallels with two concepts borrowed from Linguistics, specifically from Phonology – which studies the value/meaning of language sounds and how they are organised – and from Phonetics – which deals with the physical side of these sounds, the "shape" rather than the meaning. The first one, "phonetic interference", is defined as

> a common characteristic of bilingual speech. Work in language contact and second language acquisition typically makes a distinction between the uncontrolled effects of L1 "interference" and the more controlled and often socially loaded occurrence of "transfer" of L1 features in L2 speech (Sankoff, 2002; Thomason, 2003)". (Newlin-Łukowicz, 2014, p. 359)

The second concept I would also here avail myself of is that of "transfer", more closely related to my problem than phonetic interference on its own. Transfer is defined as "innovations based on reinterpretation of source-language features by the speakers who implement the changes as well as the introduction of features actually present in the source language" (Thomason cited in Newlin-Łukowicz, 2014, p. 359). Fundamentally, my solution could be interpreted as a few examples of markers that

would be transferred to Portuguese were the Scots to adopt their own phonetics when speaking Portuguese.

Seeing as Susanna herself used a small number of markers in *The Firebird*, the book *You Say Potato* (2014), by renowned linguistic David Crystal and actor Ben Crystal, was a fair source for my pronunciation guide. Relating to broader Scots and Scottish accents, the information I gathered that were useful for the translation are as follows:

Table 3 - A guide for change in pronunciation

Received Pronunciation	Scots	Portuguese
r	flapped sound or trill	*double when in mid-word*
l	"dark" *l*, followed by *uh* sound	*l → lâ*
o (as in *go*)	*ae*	*ou → ê*
ou (as in *house*)	*oo*	*au → u*
	tends to stress the last syllable	

Source: Crystal & Crystal, 2014, p. 145-6.

The Firebird, as already mentioned, begins in Scotland and moves across continental Europe, eventually reaching Russia. One interesting feature of the book is that, the farther away from Scotland the characters move, the less Scots markers can be spotted in their speech. By the time Anna, the protagonist, is a grown woman in (St.) Petersburg, she only ever sounds Scottish when angry. Her stance is significantly different from the other Scottish and Irish characters; although she also identifies with and works in favour of the Jacobite cause, she goes as far as to refuse the use of *aye*, a feature kept by all the Jacobite men surrounding her, including those of (considerably) better social standing than her own. As to these men, indeed *aye* is almost entirely the only marker left to identify them as Scottish or Irish. Ultimately, this means my translations have, in these last few chapters, more markers than Susanna's own work, something that exemplifies how a text can be marked in varying levels, that the degree to which it is marked does not have to stagnant.

The characters from the 18th century in general, be it speakers of the Doric, Scots, English, etc, make use of *do/did* constantly, giving their speech both an assertive and a more formal air. For the characters in the beginning of the story, before it moves on to Russia, the most common marker is *ye*, not once used in the chapters set in (St.) Petersburg.

In the text as a whole, the most frequent marker is *aye*, also used by the Irish, which I chose to translate as *ay* for phonetic reasons: the *e* would have been pronounced in Portuguese and, in my opinion, the word would gain a rather comic feel to it, sounding like *ay-yeh*.

I now present you with a number of excerpts from my translations, some of them with very specific problems.

Table 4 - Excerpt from Chapter 4

I could start by asking why everyone here called him Keenan, I thought.	Poderia começar perguntando por que todos aqui o chamavam de Keenan, pensei.
'It's **no** Keenan,' he answered my unspoken question without looking up. 'It's "**KeenEen**" – keen eyes – from my having the Sight, **ye ken**.'	– Não é Keenan, – ele respondeu minha pergunta não verbalizada sem levantar o olhar. – é "KeenEen", keen eyes, por eu ter a Visão, entende?

Source: Kearsley, 2013, p. 37.

KeenEen, as I was unable to translate creatively, got the following footnote: "'Keen eyes' são olhos (ou visão) aguçados. Infelizmente, a tradutora foi incapaz de pensar em uma solução que recuperasse o jogo com o sotaque escocês."

Table 5 - Excerpt from Chapter 9

'But **fit wye** can the—' she began, to be corrected by the man.	– Mas **pâr que** os... – começou ela para, então, ser corrigida pelo homem.
'Say "why".'	– Diga "por que".
'**Fit wye** should I say "why"?' she asked.	– **Pâr que** eu deveria dizer "por que"?
'Because it is more ladylike.'	– Porque é mais apropriado para uma dama.
She frowned. 'Why can the pawn not kill a man who's standing right in front of him?'	Ela franziu a testa. – Por que o peão não pode matar o homem que tá bem na sua frente?
'His shield gets in the way,' the man explained. 'He has to lunge his sword arm to the front and side, like this.'	– Seu escudo fica no caminho. Ele tem que atacar com o braço que segura a espada para a frente e para o **lâdo**, assim.

Source: Kearsley, 2013, p. 105.

Pâr que has absolutely no correlation with *fit wye* and I did consider the solution the Portuguese translator found for it, *que maneira* or, better yet, *se maneia*. I do reckon this is a working solution but, as my intention was to interfere with pronunciation alone, making the jump from *por que* to *se maneia* felt a lot more dramatic than from *fit wye* to *why*. Here you can also see the 'dark' *l* in action, turning

lado into *lâdo*. Although *l* tends to always be 'dark' in Scot, in my translation I chose to use it parsimoniously, always making sure it does not interfere with where the stress is placed in that word.

Table 6 - Excerpt from Chapter 11

'Be a good girl, now,' was all the last instruction she received before her mother turned away again to give her father space to crouch in front of Anna.	– Seja uma boa menina, **eviu**? – foi tudo que Anna recebeu como última instrução quando sua mãe se virou de volta para dar ao pai espaço para se agachar em frente a Anna.
His eyes were strangely glistening, but when he blinked they cleared again. '**Ye**'ll no forget us, will **ye**?	Seus olhos continham um brilho estranho, mas ficaram claros de novo quando piscou: – Você não vai se esquecer de nós, vai?
Anna shook her head. 'No, Father.'	Anna sacudiu a cabeça. – Não, pai.
With a twisting of his mouth he quickly leant to kiss her forehead. 'That's my **quinie**.'	A boca retorcida por um instante, ele se inclinou rápido para beijar sua testa. – Essa é a minha **mocinha**.
As he stood he told the colonel, 'Best be on **yer** way, then. We'll be **no sae far ahind ye**.'	Se levantando, disse ao coronel: – Melhor ir andando, então. Nós seguiremos **lâogo** atrás de vocês.
Captain Jamieson had turned away himself, as though to give the family privacy, but now he gave a nod and for the first time took a step back from the doorway, letting in a gust of wind and snow that swirled beneath the low-set lintel, breathing cold into the room and making Anna shiver.	O capitão Jamieson também havia se virado, como que para dar privacidade à família, mas assentiu com a cabeça nesse momento e, pela primeira vez, afastou-se um passo da porta, deixando entrar a rajada de vento e neve que rodopiou sob o lintel baixo, soprando o frio para dentro do aposento e fazendo Anna tremer.
All at once she felt uncertain.	De repente, ela se sentiu insegura.
Colonel Graeme told her, 'Anna, take my hand.'	O coronel Graeme lhe disse: – Anna, segure a minha mão.
She raised her chin. She had to look a long way up to find his eyes, but they were smiling when she found them. 'Come, there is no cause to be afraid.'	Ela levantou o queixo. Teve que olhar muito para cima para encontrar seus olhos, mas encontrou-os sorrindo. – Vamos, não há motivo para ter medo.
Anna felt the captain's watchful eyes and let her chin lift higher. '**I'm no feart.**'	Anna sentiu os olhos observadores do coronel e levantou ainda mais o queixo. – **Num tê** com medo.

Source: Kearsley, 2013, p. 133-134.

As seen in table 3, I established *ou* as *ê*. Here, however, to keep the stress on the last syllable of the word *ouviu*, *e* was a better fit. My choice for *num* instead of *não* in Anna's speech was her young age. *I'm no feart* is a sentence which is repeated throughout the book when Anna thinks of the child she no longer is, therefore it really had to sound different enough from *Não tenho medo*. The choice

for *ê* does make sense in itself, as *tô* is a short version for *estou*, that I would have translated as *estê*.

Another reason for picking this excerpt is *quinie*, a variant of which we can see on Line 4 of Table 2. The Portuguese translator picked *menina*, while I chose *mocinha* for the addition of *ie* at the end of the word, a rather endearing feature.

It was a shame I could not fit any of my chosen markers in the translation of *no sae far ahind ye*, such a glorious example of the Doric.

Table 7 - Excerpt from Chapter 13

She had once asked Colonel Graeme, in their crossing on the ship, why Captain Jamieson refused to let her play about the decks without him being at her side. 'I'm **no a bairn**,' she had complained.	Uma vez, ela perguntara ao coronel Graeme, durante a travessia no navio, por que o capitão Jamieson não permitia que ela brincasse no convés se ele não estivesse ao seu lado. – **Num sê** um bebê. – reclamara.
'Nor does he think **ye** one.' The colonel had been tucking her beneath the quilts that lined her narrow berth, set near his own, and for a moment he had seemed to think in silence. Then he'd said, 'He had a **wee** girl once, about your own age.' Anna had frowned. 'Does he not have her now?'	– E ele não acha que seja. – O coronel estava ajeitando sobre ela as colchas que cobriam sua cama estreita, perto da sua própria, e, por um momento, pareceu pensar em silêncio. – Ele tinha uma menininha, mais **ê** menos da sua idade. Anna franziu as sobrancelhas. – E não a tem mais?
'He lost her.'	– Ele a **perrdeu**.
That was all the explanation she'd received from Colonel Graeme, and she had not dared ask Captain Jamieson himself. But that was probably, thought Anna, why he carried her as often as he did, because he'd lost his own girl once and did not want to lose another, not when Colonel Graeme would have held him fiercely to account for being careless.	Essa foi a única explicação que ela recebeu do coronel Graeme e não ousava perguntar ao capitão Jamieson. Mas era provavelmente por isso, pensou Anna, que ele a carregava com tanta frequência, porque tinha perdido sua própria menina uma vez e não queria perder outra, não quando o coronel Graeme seria duro com ele e o responsabilizaria por ser descuidado.

Source: Kearsley, 2013, p. 157-158.

In this excerpt, I finally made use of (with the help of the pronunciation guide) the trill *r*, in *perrdeu*. *Bairn* is a rather specific and recognisable Scots words but, again, it was not part of my strategy to look for vocabulary unusual in standard Portuguese. The same goes *wee*, also recognisably Scots.

Table 8 - Excerpt from Chapter 37

'I did, **aye**. He is well. He said he'd spoken to the Duke of Holstein's agent there, who *did* assure him	– Vi, **ay**. Ele está bem. Disse que **falê** com o agente do Duque de Holstein **lâ**, que lhe

that the Duke, were he to gain the throne of Sweden, wishes nothing more than for King James to be restored.'	**assegurê** que o único desejo do Duque, se ele conseguir o trono da Suécia, é ver **resturada** a coroa do rei James.
Vice Admiral Gordon nodded. '**Aye**, the Duke says much the same to me.'	O vice-almirante Gordon assentiu. – **Ay**, o Duque diz o mesmo para mim.
'I also met with our friend General Dillon while in Paris,' Captain Hay went on, 'and found him very desolate. The King no longer holds him in his confidence.'	– Também tive ocasião de ver o nosso amigo, o general Dillon, enquanto estava em Paris – o capitão Hay continuou. – e o encontrei devastado. O rei não mais o trata como de sua confiança.
'Why not?' asked Gordon. 'Dillon is a good man, and a loyal one.'	– Por que não? – perguntou Gordon. – Dillon é um bom homem, e leal.
'The King is well aware of that, but General Dillon,' said the captain, 'keeps unfortunate companions. Like the Earl of Mar.'	– O rei sabe disso, mas o general Dillon – disse o capitão. – tem companhias lamentáveis. Como o Conde de Mar.

Source: Kearsley, 2013, p. 459.

Here, finally, you can see an example of *au* for *u*, in *resturada*. This excerpt is from a chapter set in Russia; as mentioned before, the original only marks it *aye*, a path I chose not follow, as I could not truly understand the reasons for this shift. This excerpt also possibly warrants the use of a footnote to explain *Earl of Mar*, the Scots nobleman who singlehandedly started and ended the Jacobite Rising of 1715.

5 *AT LAST AND LANG* – FINAL REMARKS

First of all, resuming my reasons for writing in English, besides the pragmatical rationale – such as English currently being the dominant language of science making – I was inspired by "the Empire writes back" (McLeod, 2010, p. 28), one of the fundamental ideas which gave rise to postcolonialism, with literature sprouting in colonised countries (or former colonies) that "were primarily concerned with *writing back to the centre*, actively engaged in a process of questioning and travestying colonial discourses in their work" (ibid., stressed by the author), and, for that, had to use the coloniser's language. I am of the opinion that, for effective decolonisation, it is not sufficient that only the colonised challenges set structures; no, the coloniser needs to step up as well, to take responsibility for past acts and work towards the dismantling of the system built through colonisation.

I believe what defines not only this research but also the solution I came to is the word *paradox*. Scotland's very status as postcolonial can be argued as true and fair, and as a collective figment of our imagination. I choose to see it as true because being in the role of the oppressed does not necessarily mean one cannot concomitantly assume the role of oppressor towards others – that is painfully clear in Stewart Sanderson's article *Peripheral Centre or Central Periphery: Two Approaches to Modern Scots Translation* (2014) –. It follows that Scotland having taken part in colonisation while under the rule of the British Crown does not erase or annul the colonisation process England imposed on it, just like its being a colony does not annul the role it played as coloniser in other areas. It is truly a doubled-edged sword, although one which did not warrant shying away from.

My solution – based on a veritable transfer of sounds from Scots to Portuguese – can also be called paradoxical, but so can all solutions to the issue of dialects (or sociolects) in translation. Nevertheless, in an ideal context, it gives me the space, as a translator, to create meaning, rather than having to subscribe to inherent meaning existing dialects carry.

While I am fully aware that this translation as it is now, with *this* solution, will never see the light of day in the reality we are living in, I would like to believe that one day Brazilian readers will be ready for such experimental work. Of course, if ever given the chance to turn it into an editorial endeavour, I would rely heavily on paratextual material, on an introduction with some of the dilemmas I was faced with

while translation, *a wee* bit about the story of Scots, the solution I came to and the *why*, on notes on historical details, such as the one about the Earl of Mar, maybe even refer readers to virtual examples of Scots phonetics. In short, this would mean being more assertive in my role as a translator, and, ultimately, being more visible, making translation itself more visible.

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