

Franciano Camelo¹
Universidade Federal de Santa Maria

Abstract

The nineteenth century was a period in which translation developed intensively in Brazil (WYLER, 2003). In this context, Brazilian writers ventured into the activity of translating foreign literature into Portuguese. In early 1870s, Machado de Assis translated part of the novel *Oliver Twist*, written by Charles Dickens (LÍSIAS, 2002). Based on this fact, some Brazilian critics concluded that he knew English well insofar as *Oliver Twist* was not a text for inexperienced translators. Jean-Michel Massa refutes this idea and affirms that Machado translated this novel using a French version (MASSA, 1965). In fact, translating a literary work through French mediation was a rather common practice during the nineteenth-century in Brazil (VASCONCELOS, 2005). One has to consider, however, that copyright regulation was precarious at the time and, consequently, texts were freely appropriated and manipulated (RAMICELLI, 2009). In effect, analysing the process of translation of *Oliver Twist* implies dealing with a text that presents alterations in the narrative structure. If one considers translation as a cultural process of rewriting of texts (LEFEVERE; BASSNETT, 1990), the differences between Dickens's text and Machado's translation are relevant to be analysed in the sense that they may help us comprehend how this novel was rewritten to a new context. Thus, the present study aims to analyse the alterations that Machado de Assis's translation presents and discuss their implications to the narrative structure.

Keywords: Charles Dickens, *Oliver Twist*, Machado de Assis, translation.

Resumo

O século XIX foi um período de intensa prática tradutória no Brasil (WYLER, 2003). Nesse contexto, escritores brasileiros traduziram literatura estrangeira para o português. Dentre estes escritores, encontra-se Machado de Assis, que, em 1870, traduziu parte do romance *Oliver Twist*, de Charles Dickens (LÍSIAS, 2002). Tal fato levou críticos brasileiros a concluir que Machado conhecia bem a língua inglesa, pois, como se chegou a apontar, o romance de Dickens não era texto para tradutores principiantes. Jean-Michel Massa refuta essa ideia e afirma que Machado fez sua tradução a partir de uma versão francesa (MASSA, 1965). De fato, traduzir uma obra literária por mediação francesa era uma prática bastante comum durante o século XIX, no Brasil (VASCONCELOS, 2005). Deve-se considerar, no entanto, que a precariedade de regulamentação de direitos autorais à época resultou, de modo freqüente, em livre apropriação e manipulação de textos (RAMICELLI, 2009). Com efeito, analisar o processo de tradução de *Oliver Twist* implica lidar com um texto que apresenta alterações na estrutura narrativa. Se considerarmos tradução como um processo cultural de reescrita de textos (LEFEVERE; BASSNETT, 1990), as diferenças entre o texto de Dickens e

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Email: francianoc@yahoo.com.br

a tradução de Machado adquirem interesse analítico, uma vez que nos ajudam a compreender como o romance de Dickens foi reescrito em um novo contexto. Desse modo, este estudo visa a analisar as alterações que a tradução machadiana de *Oliver Twist* apresenta e discutir suas implicações na estrutura narrativa.

Palavras-chave: Charles Dickens, *Oliver Twist*, Machado de Assis, tradução

The nineteenth century was a period in which translation developed intensively in Brazil (WYLER, 2003). In this context, Brazilian writers ventured into the activity of translating foreign literature into Portuguese. In early 1870s, Machado de Assis translated part of the novel *Oliver Twist*, written by Charles Dickens (LÍSIAS, 2002). Based on this fact, some Brazilian critics concluded that he knew English well insofar as *Oliver Twist* was not a text for inexperienced translators. Jean-Michel Massa refutes this idea and affirms that Machado translated this novel using a French version (MASSA, 1965). In fact, translating a literary work through French mediation was a rather common practice during the nineteenth-century in Brazil (VASCONCELOS, 2005). One has to consider, however, that copyright regulation was precarious at the time and, consequently, texts were freely appropriated and manipulated (RAMICELLI, 2009). In effect, analysing the process of translation of *Oliver Twist* implies dealing with a text that presents alterations in the narrative structure. If one considers translation as a cultural process of rewriting of texts (LEFEVERE; BASSNETT, 1990), the differences between Dickens's text and Machado's translation are relevant to be analysed in the sense that they may help us comprehend how this novel was rewritten to a new context. Thus, the present study aims to analyse the alterations that Machado de Assis's translation presents and discuss their implications to the narrative structure.

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The transference of the Portuguese Court to Brazil was a remarkable episode in the history of our country insofar as it fostered a series of gradual improvements primarily in Rio de Janeiro. In 1808, the year when the Royal Family arrived, Prince Regent D. João signed a law opening Brazilian ports to friendly nations. In practice, England was the country that benefitted from such law as a result of alliances previously established with Portugal. Once England was unable to commercialise its products with European countries as a consequence of the Continental Barrier imposed by Napoleon Bonaparte, the opening of Brazilian ports represented to the English an important means to sell out their exceeding manufactured production (LOPEZ, 1997, p. 18).

Nevertheless, the English presence in nineteenth-century Brazil implied much more than manufactured products available to the dwellers of Rio de Janeiro (VASCONCELOS, 2005, p. 255). For decades, manufactured goods as well as books, language courses, teaching methods and novels were made available to the Brazilian public (Ibid., 2005, p. 260). In fact, as the results of an ongoing research carried out by Sandra Vasconcelos indicate, there is an

expressive number of English novels in the catalogues of libraries and circulating-libraries of nineteenth-century Rio de Janeiro, particularly novels by Walter Scott and Charles Dickens (VASCONCELOS, 2009).

Additionally, the establishment of the Portuguese Court in Brazil also stimulated, even indirectly, the development of translation. On 13th May, 1808, Prince Regent D. João issued a decree by which he founded the *Imprensa Régia* and ceased, therefore, the prohibition of printing which had been in force up to that moment. This decree represented freedom (although limited) to print and make books written in or translated into Portuguese, which could circulate among the Court dwellers. However, there was still an obstacle to the free circulation of ideas; that is to say, every publication had to be subjected to censors (WYLER, 2003, p. 77). With the end of censorship in 1821, Rio de Janeiro experienced an increase in the number of printing houses, bookshops and translation. Consequently, translation – an activity that started to be developed in the Colonial period in Brazil – gradually became the ‘protagonist of the cultural scene’ in the nineteenth century (FERREIRA, 2004, p. 43). As Wyler states,

a julgar pelo número de traduções publicadas e inéditas mencionadas pelos bibliógrafos literários, nunca se traduziu tanto quanto no século XIX, seja pelo prazer de traduzir ou de partilhar traduções com os amigos ou até com o público (WYLER, 2003, p. 83).

In this context, precisely in 1857, Machado de Assis started his practice as a translator – an activity that continued up to 1894 (MASSA, 2008, p. 18). During this period, Machado de Assis translated a range of different literary works such as poetry, drama and novels. In the early 1870s, invited by the owners of the *Jornal da Tarde*, he translated part of the novel *Oliver Twist* written by Charles Dickens.² Based on this fact, some Brazilian critics concluded that he knew the English language well, insofar as *Oliver Twist* was not a text for inexperienced translators. However, based on a different hypothesis, Jean-Michel Massa compared a French translation of this novel with Machado de Assis’s. The comparison of these texts revealed that Machado could not have translated *Oliver Twist* from the original. According to Massa,

en 1870, contrairement à ce que l’on supposait et affirmait (Lúcia Miguel Pereira, Gondim da Fonseca) il ignorait l’anglais. En effet, sans jamais se

² Machado’s translation of *Oliver Twist* was concluded by Ricardo Lísias and published in 2002. It is important to remark that only the part translated by Machado was considered in the present research.

reporter au texte original, ainsi que le démontrent les notes, il utilise pour traduire *Oliver Twist* [...] une version française [...] par Alfred Gérardin, publié en 1864 (MASSA, 1965. p. xli)

Indeed, Massa's comparative study calls attention to a relevant fact: the French mediation in the translation process of an English literary work, a rather common practice in Brazil along the nineteenth century. As Sandra Vasconcelos points out, besides offering its own cultural goods, France played an important role as a mediator between England and Brazil in what regards the circulation of novels (VASCONCELOS, 2005, p. 260). According to Vasconcelos, the expression 'translated from the French' frequently hid the English origin of novels (Ibid., 2005, p. 264). As a matter of fact, Marlyse Meyer's research about *Sinclair das Ilhas* is rather clarifying on this issue. The lists found by Meyer at the Biblioteca Nacional do Rio de Janeiro indicated Mme. Montolieu as the author of *Sinclair das Ilhas*. However, as Meyer found out, when working at the Bibliothèque Nationale de France, *Sinclair das Ilhas* was published in 1803 by an English novelist called Mrs Elizabeth Helme and came to Brazil through the French translation made by Mme. Montolieu (MEYER, 1996, p. 46).

One has to consider, however, that Massa's study seems to have been based solely on a linguistically oriented perspective that was limited to looking for equivalence between the French translation and Machado's one so as to prove his hypothesis. Albeit he mentions that Dickens's text is remodelled in Machado's translation, it seems that he did not approach the alterations from an analytical perspective; in other words, Massa did not analyse the implications of these alterations to the narrative structure of *Oliver Twist*.

Therefore, Machado's translation needs to be investigated. Firstly, because his practice as a translator represents one aspect of his literary career that has been little considered (MASSA, 2008, p. 11). Secondly, because, if one understands translation, i.e. the rewriting of texts, as a cultural process that always involves more than one context (LEFEVERE; BASSNETT, 1990, pp. 10-11) the alterations in Machado's translation of *Oliver Twist* are relevant to be analysed in the sense that they may help us comprehend how this text was structured to a new audience in a new context.

By following this perspective of Translation Studies, I made a detailed comparative analysis of Dickens's *Oliver Twist* and Machado de Assis's translation so as to know the differences and similarities between them; more specifically, I mapped the passages in Machado's translation that differ from Dickens's text in order to critically discuss the implications of these differences to the narrative structure of this novel.

One feature that can call the readers' attention in the Brazilian version of *Oliver Twist* is the fact that this text is shorter than the English one. By comparing the English text with the Brazilian one, it is possible to perceive, for instance, that several paragraphs, sentences and words were sometimes not translated (MASSA, 2008, p. 67), which does not mean to say that Machado de Assis altered Dickens's text. As previously mentioned, the Brazilian writer used a French translation by Alfred Gérardin to translate Dickens's novel into Portuguese. In fact, only a comparative analysis involving this French translation would allow us to discover whether *Oliver Twist* was modified by Gérardin while translating this novel into French (and, consequently, Machado would have had access to a text already modified) or by Machado de Assis while translating Dickens's novel from French into Portuguese. Nevertheless, I could not deal with the French translation at this stage of my research: firstly, because this French translation needs to be located; secondly, because a research involving Dickens's text, the French translation, and Machado's one would be inappropriate for the initial step of the study of Machado's translation. In this sense, although I can not credit the alterations to Machado, I can affirm that *Oliver Twist* in Portuguese differs from *Oliver Twist* in English, and the alterations imply significant changes in the original structure of the novel. As a matter of fact, by analyzing the passages that are modified in Machado's translation, one concludes that they refer, mainly, to the narrator's discourse. It is through the narrator that one has access to great part of the story and, consequently, not only do these alterations interfere in the configuration of the narrative voice, but also in the way characters and setting are built in the narrative. Hence, this article aims at discussing the differences and similarities between Dickens's text and Machado's translation by focusing on three narrative elements: narrator, characters and setting.

1. Narrator

Along the adventures of *Oliver Twist*, an attentive reader of Dickens's text may notice that the narrator is rather critic and ironic of characters (mainly of those who manage or are involved with the workhouse). In chapter three, for instance, Oliver is brought by Mr Bumble (the beadle) before the board and the magistrates of the workhouse because Gamfield (the chimney-sweeper) is interested in taking the boy as his apprentice. In this chapter, one perceives that not only does the narrator show what characters do but also critically evaluates their actions. To exemplify this issue, let us consider the following fragment which refers exactly to the moment when Oliver is brought before the magistrates:

The old gentleman who was reading the newspaper raised his head for a moment, and pulled the other old gentleman by the sleeve, whereupon the last-mentioned old gentleman woke up.

‘Oh, is this the boy?’ said the old gentleman.

‘This is him, sir,’ replied Mr Bumble. ‘Bow to the magistrate, my dear.’

Oliver roused himself, and made his best obeisance. He had been wondering, with his eyes fixed on the magistrates’ powder, whether all the boards were born with that white stuff on their heads, and were boards thenceforth, on that account.

‘Well,’ said the old gentleman, ‘I suppose he’s fond of chimney-sweeping?’

‘He dotes on it, your worship,’ replied Bumble, giving Oliver a sly pinch, to intimate that he had better not say he didn’t.

‘And he *will* be a sweep, will he?’ inquired the old gentleman.

‘If we was to bind him to any other trade to-morrow, he’d run away simultaneously, your worship,’ replied Bumble.

‘And this man that’s to be his master, – you, sir – you’ll treat him well, and feed him, and do all that sort of thing – will you?’ said the old gentleman.

‘When I say I will, I means I will,’ replied Mr Gamfield doggedly.

‘You’re a rough speaker, my friend, but you look an honest, open-hearted man,’ said the old gentleman, turning his spectacles in the direction of *the candidate for Oliver’s premium, whose villanous countenance was a regular stamp receipt for cruelty. But the magistrate was half blind, and half childish, so he couldn’t reasonably be expected to discern what other people did.*

‘I hope I am, sir,’ said Mr Gamfield with an ugly leer.

‘I have no doubt you are, my friend,’ replied the old gentleman, fixing his spectacles more firmly on his nose, and looking about him for the inkstand (DICKENS, 2003, pp. 24-25). [my italics]

Considering this passage, specifically the italicised fragment, one may conclude that the narrator is fiercely criticising the old gentleman (a member of the English judicial system), since he did not see what was stamped on Gamfield’s face, that is to say, his cruelty, and concluded that the chimney-sweeper was an honest and open-hearted man. What is curious about this episode is that, in Machado’s translation, it is extremely summarised and the narrator’s evaluation was omitted, as follows:

O sujeito dos óculos adormeceu a pouco e pouco, e houve um certo silêncio, depois da entrada de Oliver.

– Aqui está o menino – disse o Sr. Bumble.

– Gostará ele do ofício de limpar chaminés?

– Morre por isso – respondeu Bumble beliscando o menino.

– Quer ser limpador de chaminés?

– Não pede outra coisa – tornou Bumble.

O magistrado dos óculos que havia feito estas perguntas, tendo acordado ao aviso de Bumble, disse:

– Bem, façamos os contratos.

Pôs os óculos no nariz e procurou o tinteiro (DICKENS, 2002, pp. 39-40).

One may conclude, then, that this passage lacks the information one can find in the English text; information that refers mainly to the narrative voice. As one can verify, the extracts that were omitted bring the narrator's critical judgements on a member of the English judicial system, a magistrate of the workhouse. In fact, this type of omission is recurrent in Machado's translation, which results in a reduction of the critical appeal of *Oliver Twist*; critical appeal that is conferred to the narrative by the narrator.

On the other hand, there are passages in Machado's translation in which one can notice that the narrator's comments were not omitted but modified. In chapter seventeen, for example, the narrator describes Bumble's pomposity as he goes to the branch-workhouse managed by Mrs Mann (the woman who receives money from the parish to take care of Oliver and other homeless boys). Following this description on Bumble's pomposity, the narrator comments on how Mann dealt with the orphans:

Mr Bumble stopped not to converse with the small shopkeepers and others who spoke to him deferentially as he passed along. He merely returned their salutations with a wave of his hand, and relaxed not in his dignified pace until he reached the *farm where Mrs Mann tended the infant paupers with a parish care*. (DICKENS, 2003, p. 136) [my italics]

Based solely on this extract, one may understand that the orphans were carefully tended by Mrs Mann. However, one may not forget that, at this point of the narrative, one already knows how selfish this old lady is and how the orphans are treated by her. Right in chapter two the narrator even compares her to an experimental philosopher 'who had a great theory about a horse being able to live without eating', since 'she appropriated the greater part of the weekly stipend to her own use, and consigned the rising parochial generation to even a shorter allowance than was originally provided for them' (DICKENS, 2003, p. 6). Thus, one may verify that there seems to be a paradox between Mann's action and the narrator's comments on her attitudes, conferring an ironic tone to the narrative voice.

When one reads this episode in Machado's translation, one can verify that the narrator's discourse was modified, as follows:

O Sr. Bumble não parava na rua para conversar com os lojistas ou outras pessoas que lhe dirigiam respeitosamente a palavra; mal respondia aos seus cumprimentos, com um gesto rápido. Conservou

este ar imponente até chegar à casa da *Sra. Mann, aquela que criou Oliver*. (DICKENS, 2002, p. 126) [my italics]

In this passage, one may see that the last sentence reads differently from Dickens's text. Especially in this fragment, Mann is merely identified as the woman who raised Oliver, which is, in fact, in consonance with what the narrator of Machado's translation presents to us about her up to chapter seventeen. Consequently, the paradoxical relation that was originally conferred to this passage is missing in Portuguese and along with it the ironic tone of the narrative voice.

In fact, this alteration in the tone of the narrative voice is recurrent in Machado's text. Another passage may help us verify how the irony originally created in Dickens's text is eliminated in this translation. In chapter ten, for example, Dickens's narrator comments on Fagin (a Jewish criminal who leads a group of young thieves) by saying that

Oliver was rendered the more anxious to be actively employed by what he had seen of the *stern morality* of the old gentleman's character. Whenever the Dodger or Charley Bates came home at night *empty-handed*, he would expatiate with great vehemence on the misery of idle and lazy habits, and enforce upon them the necessity of an active life by sending them supperless to bed: upon one occasion he even went so far as to knock them both down a flight of stairs; but this was carrying out his *virtuous precepts* to an unusual extent. (DICKENS, 2003, p. 73) [my italics]

Now, as one can understand from this passage, the narrator affirms that the Jew would be really hard at the boys when they got home without having stolen anything. Also, he acted like this since he was a virtuous and moral old gentleman. Again, as in the previous example, the qualities attributed to Fagin clash with what is told of his actions, which creates a paradoxical relation (since a virtuous and moral man would not hit two boys who did not steal) that confers an ironic tone to the narrator. Considering the same passage in Machado's translation, one verifies that this ironic appeal is missing to Brazilian readers:

Oliver estava tanto mais desejoso de trabalhar ativamente, quanto que já fazia idéia cabal da *inflexível severidade* do judeu. Cada vez que o Matrieiro ou o Carlinhos Bates voltavam para casa, à noite, com as mãos abanando, proferia um longo e enérgico discurso acerca dos inconvenientes da preguiça e da ociosidade e, para melhor lhes gravar na memória a necessidade de serem ativos, mandava-os dormir sem ceia. Uma vez chegou a precipitá-los do alto da escada; *mas eram raras as violências como esta*. (DICKENS, 2002, p.77) [my italics]

If we compare these two extracts, we can conclude that on replacing ‘stern morality’ by ‘inflexível severidade’ and also omitting that the Jew was a virtuous man, the contradiction that confers an ironic tone to the narrator’s words is missing. The adjectives used by the narrator of the Brazilian version are in consonance with what is told of Fagin’s actions and, in fact, only emphasize how hard the Jew was at the boys.

At this point, it is important to remark that passages such as the ones quoted above point to a broader issue involving characters. As Candida Vilares Gancho (2004, p. 18) argues, a character is defined in a narrative based on what he does or says, on what other characters say, and also on judgements the narrator makes on him. In *Oliver Twist*, as previously mentioned, it is through the narrator that one has access to great part of the story. Therefore, one may conclude that a shift in the tone and alterations in the narrator’s discourse interfere in the configuration of characters, as I will discuss in the next section.

2. Characters

In order to approach the alterations in Machado’s translation that concern the configuration of characters, I will classify characters into three groups: characters that belong to a) ‘the system’; b) the criminal world; and c) the bourgeois world. The reason for this division comes from the fact that while the cruel appeal conferred to some characters by the narrator is mitigated in Machado’s translation, it is kept to others.

2.1. ‘The system’

The first group of characters belongs to ‘the system’. By ‘system’, a term used by Dickens in the novel, I mean the authorities of the workhouse where Oliver lived part of his childhood. This group of authorities comprises the board, the man in the white waistcoat (a member of the board), Mr Bumble (the beadle) and Mrs. Mann (the stipendiary of a branch-workhouse). The analysis of the alterations in Machado de Assis’s translation allows us to perceive that the cruel appeal conferred to these characters is softened. In order to exemplify this issue, let us consider two characters, namely, Mr Bumble and the man in the white waistcoat.

The comparison between Dickens’s and Machado’s text allows one to verify that both Mr Bumble and the man in the white waistcoat are built in the narrative, mainly, via narrator. In both texts, Mr Bumble is portrayed as a choleric man. In his first appearance, the narrator relates Mr Bumble’s visit to Mrs Mann. As the beadle arrives at Mrs Mann’s branch-

workhouse, he finds the wicket of the garden-gate locked. After striving to undo the wicket, he gives a tremendous shake, and, finally, “[bestows] upon it a kick, which could have emanated from no leg but a beadle’s” (DICKENS, 2003, p. 8). Following Mr Bumble’s reaction, Mrs Mann regrets about having forgotten the wicket locked and apologizes to him saying that the orphans make her forget everything. In the sequence, the narrator points out that, though she apologized with such a reverence, it did not appease the beadle’s heart. Indeed, along Dickens’s novel, there are many passages in which this character shows his choleric temper. In chapter four, for instance, after Oliver implored to the board not to be apprenticed by Mr Gamfield, thus contradicting Mr Bumble’s instructions, Bumble gets furious and exclaims that Oliver is the most ungrateful and perverse child he ever saw.

Nonetheless, one has to consider that this character is portrayed in the narrative not only as a choleric beadle. There is another aspect about him that may call attention in the English text as well as in Machado’s translation: his pomposity and pride of his social position. In the beginning of chapter seventeen, the narrator says that:

Mr Bumble emerged at early morning from the workhouse gate, and walked, with portly carriage and commanding steps, up the High-street. He was in the full bloom and pride of beadleism; his cocked hat and coat were dazzling in the morning sun, and he clutched his cane with all the vigorous tenacity of health and power. Mr Bumble always carried his head high, but this morning it was higher than usual; there was an abstraction in his eye, and an elevation in his air, which might have warned an observant stranger that thoughts were passing in the beadle’s mind, too great for utterance. (DICKENS, 2003, pp. 135-136)

As one can perceive in this excerpt, the narrator describes how proudly Bumble walks on the streets and also highlights details of his garment, as his cocked hat – a typical piece of a beadle’s uniform. Besides, his own attitude in relation to the cocked hat reflects his satisfaction with his social position. In chapter two, when the beadle visits Mrs Mann, the narrator says that, after being invited by Mann to come in, ‘Mr Bumble wiped from his forehead the perspiration which his walk had engendered, *glanced complacently at the cocked hat*, and smiled.’ (DICKENS, 2003, p. 9) [my italics] In fact, Bumble’s complacent glance at his hat, the symbol of his profession, emphasizes how satisfied he feels for occupying the post of a beadle.

It is important to consider, however, that passages that make the cruelty and sadism of this character explicit are not present in Machado de Assis’s translation of *Oliver Twist*. In

chapter three, for example, one entire page of Dickens's text was left out in Machado's translation. This is the passage in which Mr Bumble communicates to Oliver that he will be apprenticed by Gamfield. On addressing the boy, he says:

The kind and blessed gentlemen which is so many parents to you, Oliver, when you have none of your own, are a-going to 'prentice you, and set you up in life, and make a man of you, although the expense to the parish is three pound ten! – three pound then, Oliver! – seventy shillin's! – one hundred and forty sixpences! – and all for a naughty orphan which nobody can love. (DICKENS, 2003, p. 23)

Bumble's words are immediately followed by Oliver's bitter cry. Then, the narrator says that 'it was gratifying to his feelings to observe the effect his eloquence had produced' (DICKENS, 2003, p. 23). Now, based on this commentary, which was omitted in the Brazilian version, one may conclude that not only did he make the boy suffer, but also that he had pleasure in doing so.

Moreover, the excerpts in which the narrator problematizes and calls the beadle's social position and character into question are not present in Machado's text. For instance, let us consider chapter two, more specifically, the moment when the beadle glanced at his cocked hat complacently and smiled. In the English text, subsequent to his glance and smile, the narrator confirms that Bumble smiled and adds that 'Yes, he smiled: beadles are but men, and Mr Bumble smiled' (DICKENS, 2003, p. 9). One may notice, therefore, that the narrator is critically evaluating Mr Bumble's attitude in terms of his position; in other words, the narrator makes it explicit that the status of his position does not make him a superior man: 'beadles are but men'.

As one analyzes the second character, the man in the white waistcoat, a similar situation seems to happen. He is also portrayed as a rude and surly man. In effect, he is the one who decidedly affirms that Oliver is a fool (when the board asks the boy if he knows what being an orphan is) and will come to be hung. In Dickens's text, this character's attitudes seem to be questioned by the narrator ironically. In a passage of chapter two, when the man in the white waistcoat says to Oliver that he is a fool, the boy cries. In the sequence, this member of the board asks Oliver why he is crying and the narrator adds saying that this question was actually extraordinary; afterwards, 'What *could* he be crying for?' (DICKENS, 2003, p. 12) [italics in the text] As one can perceive, the narrator seems to ironically question the man in the white waistcoat's attitude towards Oliver, since, after having insulted the boy as he did, it was expected that he would cry. In Machado's translation, this passage is portrayed similarly:

– Silêncio! Você sabe que não tem pai nem mãe e que é educado à custa da paróquia?
– Sei, sim, senhor – respondeu Oliver chorando amargamente.
– Por que chora você? – perguntou o sujeito do colete branco.
Era realmente extraordinário; por que razão choraria Oliver?
(DICKENS, 2002, p. 31) [my italics]

Then, it is possible to conclude, that, specifically in this passage, Machado's narrator is also evaluating the member of the board ironically.

However, as it happens with Bumble, details that make the satisfaction of this character with other people's suffering explicit are not present in the Brazilian version of *Oliver Twist*. Let us consider one extract in which Gamfield and the magistrates discuss the possibility of Oliver being an apprentice to the chimney-sweeper. In a certain moment, one magistrate questions Gamfield about the fact that the trade of a chimney-sweeper was rather nasty and that boys had been smothered in chimneys. Then, Gamfield explains how this happened and the narrator says that Gamfield's explanation seemed to amuse the man in the white waistcoat whose mirth was checked by a look of another magistrate. In Machado's translation, the particularities that refer to the way boys died in chimneys are not described and the narrator's comment conveys a different message: 'o Sr. Gamfield dissipou esta dúvida, alegrando muito ao sujeito do colete branco, que aliás ficou sério depois de um olhar do presidente' (DICKENS, 2002, p. 39). Consequently, one may notice that this extract is extremely altered in the Brazilian version, which significantly contributes to modify the image one may build of this character since the beginning of the novel.

In fact, the examples above show how negatively one can picture Mr Bumble and the man in the white waistcoat in Dickens's text. One could go on to say, that, via narrator, Dickens is critically addressing particular issues of the English context, such as the system created in England to deal with poverty. In this case, specifically, the beadle and the member of the board are critically and ironically evaluated as they figure in the narrative as two members of 'the system' who are cruel and sadistic employees of the English government. In what regards Machado's text, one can perceive that the alterations in the narrative voice and, consequently, in the configuration of characters result in lack of criticism towards 'the system', leading the readers of the *Jornal da Tarde* to build a very softened and non-problematised image of these characters.

2.2. The criminal world

As I previously mentioned, while the image of some characters such as the beadle and the members of the board was softened in Machado's translation, others were depicted in a rather similar way as in Dickens's text. It is the case of the second group of characters that comprises Fagin and his associates (Jack Dawkins –'the artful Dodger', Charley Bates, Nancy, Bet, Bill Sikes, Tom Chitling, Toby Crackit and Barney). By comparing Dickens's text and the Brazilian version, one verifies that the passages in which Oliver is a victim of the Jew and his comrades were kept quite similarly in Machado's translation. One example in chapter eighteen may help us better understand especially how Fagin was portrayed similarly to what we find in the English text.

In this chapter, the days following Oliver's capture are described. The narrator says that, one day, after being recaptured by Nancy and Sikes and taken to Fagin's headquarters, Oliver listened to the Jew lecturing about the crying sin of ingratitude. To support his arguments, Fagin tells Oliver what happened to a young lad of his, who came to be hung for being such a treacherous and unfaithful comrade, stressing the discomforts of hanging. Subsequently, the narrator informs us:

Little Oliver's blood ran cold as he listened to the Jew's words, and imperfectly comprehended the dark threats conveyed in them: that it was possible even for justice itself to confound the innocent with the guilty when they were in accidental companionship, he knew already; and that deeply-laid plans for destruction of inconveniently-knowing, or over-communicative persons, had been really devised and carried out by the old Jew on more occasions than one, he thought by no means unlikely when he recollected the general nature of the altercations between that gentleman and Mr Sikes, which seemed to bear reference to some foregone conspiracy of the kind. *As he glanced timidly up, and met the Jew's searching look, he felt that his pale face and trembling limbs were neither unnoticed nor unrelished by the wary villain.*

The Jew smiled hideously, and, patting Oliver on the head, said that if he kept himself quiet, and applied himself to business, he saw they would be very good friends yet. Then taking his hat, and covering himself up in an old patched great-coat, he went out and locked the room-door behind him. (DICKENS, 2003, p. 144) [my italics]

Based on this passage, it is possible to say that the Jew is depicted as a rather evil character. One may conclude that his cruelty is also emphasised by the narrator's discourse as he says that Fagin was fairly satisfied to notice how pale and trembling Oliver looked. When the same passage in the Brazilian version of *Oliver Twist* is analysed, one verifies that Brazilian readers may also have built an evil picture of this characters, as follows:

Ouvindo o discurso do judeu, tremia Oliver da cabeça aos pés, ainda que mal compreendesse o sentido daquelas palavras.

Sabia por experiência própria que a justiça podia confundir o inocente com o culpado, quando por acaso os acha juntos; lembrando-se das altercações de Fagin com Sikes, acreditou que o judeu mais de uma vez executara aquele meio para reprimir as indiscrições e fazer desaparecer as pessoas muito comunicativas.

Levantou timidamente os olhos e encontrou o olhar penetrante do judeu; compreendeu que o seu medo não havia escapado ao velho ladrão, que até parecia regozijar-se com isso.

Passou nos lábios de Fagin um medonho sorriso; bateu ele com a mão na cabeça de Oliver e disse-lhe que, se trabalhasse tranqüilamente, viriam a ser bons amigos; depois pegou no chapéu, vestiu um paletó remendado e saiu, fechando a porta com chave (DICKENS, 2002, pp. 133-134). [my italics]

In fact, the chapters in which this group of characters appears are the ones that present fewer or almost none significant alterations in what regards characterisation. Nonetheless, there is one character of this group that deserves special attention: Nancy.

Nancy is a rather contradictory character in *Oliver Twist*. She demonstrates affection towards Oliver, but at the same time she contributes to make him suffer. One may not forget that she has a central role in capturing Oliver and putting the boy in Fagin's hands again. In Dickens's text, it is clear that she is as criminal as any other member of the Jew's gang. In chapter eighteen, the Artful Dodger reveals to Oliver that he's a thief and adds saying 'so's Charley; so's Fagin; so's Sikes; *so's Nancy*; so's Bet; so we all are, down to the dog, and he's the downiest one of the lot' (DICKENS, 2003, p. 148) [my italics] Similarly, in Machado's text, the Dodger also says to Oliver that he is a thief and confirms Nancy's role as criminal in the gang: '– Sim, é o meu ofício; e é também o de Carlinhos, o de Fagin, o de Sikes, o de Nancy, e o de Betty, é o ofício de nós todos, começando do velho e acabando no cão' (DICKENS, 2002, p. 13). In fact, Nancy herself affirms that she has been 'working' for Fagin since she was half of Oliver's age.

However, if one considers Nancy's first appearances in *Oliver Twist*, it is possible to conclude that there are subtle but important alterations in Machado's text which would contribute, as far as I believe, to lead Brazilian readers to picture Nancy in a softer way when compared with Dickens's characterisation of hers. In chapter thirteen, Jack Dawkins and Charley Bates come back to Fagin's headquarters without Oliver (for the boy was mistakenly arrested after Jack and Bates stole Mr Brownlow's wallet at the bookstall). The two young thieves communicate to Fagin that Oliver was arrested, whereupon Fagin and Sikes try to find

a way to discover whether Oliver is at the police station or not. Soon, they ask Nancy to be in charge of this commission and she refuses immediately. As the girl refuses, Sikes affirms decidedly that she will obey their order. In the sequence, the narrator says that “Mr Sikes was right. By dint of alternate threats, promises, *and bribes*, the engaging female in question was *ultimately prevailed upon* to undertake the commission’ (DICKENS, 2003, p. 101). [my italics] In Machado’s translation, this passage appears slightly modified. After Nancy’s refusal, the narrator says that ‘O Sr. Sikes tinha razão. À força de ameaças, promessas, *carícias*, Nancy *consentiu* em se encarregar da comissão’ (DICKENS, 2002, p. 98). [my italics]

By comparing these two fragments, one may state that there is an important difference in the way the narrator comments on Nancy’s attitude. In the English text, the way used by Fagin and Sikes to convince Nancy confirms that in fact she is a criminal as any other member of Fagin’s gang, since she appears ‘to negotiate’ with the two thieves. As the narrative voice informs us, they have to threaten her, make promises, and *offer some bribes* so that she is *ultimately persuaded*; in other words, this negotiation does not seem quick and easy. On the other hand, in the Brazilian version it seems that Fagin and Sikes do not need to make a great effort to convince Nancy. The narrator mentions that after some threats, promises and *caress*, she *consented* to go to the police station. Thus, one may verify that there is a difference in what regards the means of convincing the girl as well as her attitude. In this fragment of Machado’s text, the word ‘bribes’, which conveys a financial agreement, was replaced by ‘caress’ breaking the idea that Nancy negotiated with Fagin and Sikes. In addition, one can verify that the verb ‘consent’ substituted ‘prevail upon’. In the Brazilian version, Nancy’s attitude seems to reveal that the girl succumbs to someone else’s will, instead of being persuaded. Thus, one may conclude that, although in the Brazilian version Nancy is portrayed as a criminal too, she can be understood as not being that different from the rest of the gang as she easily accepts the task of bringing Oliver back to criminal hands. In this sense, this character would be less complex in Machado’s translation than in English.

2.3. The bourgeois world

The third group of characters is constituted by Mr Brownlow, Mrs Bedwin and Mr Grimwig. Mr Brownlow is the man whose wallet was stolen by Jack and Charley in that occasion when Oliver was mistakenly arrested. Mrs Bedwin is a housekeeper at Brownlow’s house and Mr Grimwig is his friend.

Both in Machado's translation and in Dickens's text, Mr Brownlow is portrayed as a wise, polite and respectable man. He is also shown as someone who has good feelings and, in fact, he is rather compassionate towards Oliver. In chapter eleven, for example, as soon as he has his wallet stolen, a crowd runs after Oliver shouting 'Stop thief!' (DICKENS, 2003, p. 77). Finally, Oliver is stopped with a blow and Mr Brownlow is asked to recognise the alleged thief:

Oliver lay covered with mud and dust, and bleeding from the mouth, looking wildly round upon the heap of faces that surrounded him, when the old gentleman was officiously dragged and pushed into the circle by the foremost of the pursuers, and made this reply to their anxious inquiries.

'Yes,' said the gentleman in a benevolent voice, 'I am afraid it is.'

'Afraid!' murmured the crowd. 'That's a good un.'

'Poor fellow!' said the gentleman, 'he has hurt himself.'

'I did that, sir,' said a great lubberly fellow stepping forward; 'and precious I cut my knuckle agin' his mouth. I stopped him, sir.'

The fellow touched his hat with a grin, expecting something for his pains; *but the old gentleman, eyeing him with an expression of disgust, looked anxiously round, as if he contemplated running away himself, which it is very possible he might have attempted to do,* and thus afforded another chase, had not a police officer (who is the last person to arrive in such cases) at that moment made his way through the crowd, and seized Oliver by the collar. (DICKENS, 2003, p. 78) [my italics]

As one can notice in this excerpt, despite thinking that Oliver is a thief, Mr Brownlow displays his good nature as he has compassion for the boy's condition and feels annoyed in face of the violent act inflicted on Oliver by a lubberly fellow. In fact, this excerpt is similarly portrayed in Machado's translation. When Oliver is stopped and the crowd remains looking at him, the narrator says that

Oliver estava no chão, coberto de lama e poeira, deitando sangue pela boca, olhando com olhos pasmados para o povo, quando o velho apareceu e respondeu às perguntas que lhe faziam com ansiedade.

— Sim — disse ele —, receio que seja ele.

— Receia! — murmurou o povo. — Que bom coração.

— *Coitadinho! Feriu-se!*

— Não, senhor — diz um brutamontes. Fui eu que lhe despedi um soco, por sinal que os dentes dele me cortaram a mão; fui eu que o prendi.

Ao mesmo tempo levava a mão ao chapéu e sorria, esperando receber alguma coisa em paga do trabalho; *mas o velho olhou para ele com asco e olhou à roda de si como se procurasse fugir daquele lugar; tê-lo-ia provavelmente feito e ocasionado assim nova perseguição,* se um oficial de polícia, a última pessoa que aparece nestas ocasiões, não tivesse passado por entre o povo e pegado na gola de Oliver (DICKENS, 2002. p. 80). [my italics]

Therefore, readers of Dickens's text and of Machado's translation may have built the image of a compassionate man. Indeed, along the novel, there are several passages that reveal Brownlow's good disposition, as in chapter twelve, when the narrator says: 'and the fact is, if the truth must be told, that Mr Brownlow's heart being large enough for any six ordinary old gentlemen of humane disposition, forced a supply of tears into his eyes by some hydraulic process which we are not sufficiently philosophical to be in a condition to explain' (DICKENS, 2003, p. 92). But Brownlow is not the only one from this group who is characterised in both texts by goodness. One has to take into consideration his housekeeper: Mrs Bedwin.

Mrs Bedwin is a rather sentimental woman and treats Oliver fondly and kindly. Once in a while, readers are surprised by a flood of tears as she is emotionally touched by Oliver's recovery. In order to briefly exemplify Mrs Bedwin's behaviour, let us consider a passage of chapter twelve. In this chapter, Oliver is taken to Mr Brownlow's house, after being released by the police, and treated until he recovers from a fever. When the boy feels better, Bedwin carries him downstairs to her bedroom and places him in front of the fireplace. In Dickens's text, Mrs Bedwin's action is followed by the narrator's comment that 'the good old lady sat herself down too, and, being in a state of considerable delight at seeing him so much better, forthwith began to cry most violently' (DICKENS, 2003, p. 89). Similarly, the narrator of Machado's text states that Bedwin 'assentou-se ao pé [de Oliver] e, no transporte de sua alegria, vendo-o sem perigo, *entrou a soluçar.*' (DICKENS, 2002, p. 89) [my italics]

However, it is important to mention that some passages regarding these two characters do not appear in Machado's translation. For instance, there is a fragment in Dickens's text in which the narrator says that, as soon as Mr Brownlow and Oliver arrived at the old gentleman's residence, 'a bed was prepared without loss of time, in which Mr Brownlow saw his young charge *carefully and comfortably* deposited; and here *he was tended with a kindness and solicitude which knew no bounds.*' (DICKENS, 2003, p. 86) [my italics] Interestingly, in Machado's translation, this fragment appears summarised: 'Preparou-se logo uma cama onde o Sr. Brownlow deitou o jovem protegido.' (DICKENS, 2002, p. 87) As one can verify, the narrator of Machado's text neither gives details of *how* Oliver is taken care nor emphasises that the old gentleman's home is a perfect place where kindness and solicitude abound.

In fact, by analysing the passages that do not appear in Machado's translation, one can understand that they seem to convey an idealisation of the world that Mr Brownlow and Mrs Bedwin belong to. In chapter fourteen, Mrs Bedwin talks to Oliver about a picture that

intrigues the boy (actually, it is the picture of Agnes, Oliver's mother, but neither the boy nor the old lady knows this information yet). The narrator informs us that, as the old lady does not want the boy to be worried, she changes the subject and starts telling Oliver about her relatives, as the extract below shows:

[...] so [Oliver] listened attentively to a great many stories she told him about an *amiable* and *handsome* daughter of hers, who was married to an *amiable* and *handsome* man, and lived in the country; and a son, who was a *clerk* to a merchant in the West Indies, and who was also a *good young man*, and wrote such *dutiful letters* home four times a year, that it brought the tears into her eyes to talk about them. When the old lady had expatiated a long time on the *excellences of her children*, and the *merits* of her *good* husband besides, who has been dead and gone, *poor dear soul!* just six-and-twenty years, it was time to have tea; and after tea she began to teach Oliver cribbage, which he learnt as quickly as she could teach, and at which game they played, with great interest and gravity, until it was time for the invalid to have some warm wine and water, with a slice of dry toast, and to go *cosily* to bed. (DICKENS, 2003, p. 106) [my italics]

As this extract shows, Bedwin's relatives are described positively and may lead readers to picture her world as a perfect and happy one; in short, Bedwin's family are all good, lovely and handsome. It is important to remark that, although Bedwin is just a housekeeper at Brownlow's house, one may understand this character as part of the bourgeois milieu, and, as far as I can see, the narrator's description of Bedwin's relatives may lead readers of Dickens's text to build a rather idealised image of her world. However, in Machado's translation, this extract is very summarised: 'A velha contou a Oliver uma longa série de histórias a respeito de um filho e uma irmã que tinha, e depois do marido, até que veio o chá. Depois do chá ela lhe ensinou o *cribbage* (espécie de jogo de cartas), jogaram ambos, até que o doente tomou um pouco de vinho quente e foi dormir.' (DICKENS, 2002, p. 103) As it happens in the previous example, the narrator seems to focus only on Bedwin's and Oliver's actions rather than on information that can contribute to represent her milieu as a perfect place to live in.

As for Mr Grimwig, he is portrayed both in Dickens's text and in Machado's translation very similarly. He is a bad-tempered man who frequently tries to impose his opinion. He curiously repeats that he will eat his own head whenever he wants to convince Mr. Brownlow of his opinion. However, there is one aspect of Mr Grimwig's behaviour that is worth paying attention to: he is a self-determined man in respect of his ideas, which is a sign of individualism.

In chapter fourteen, Mr Grimwig visits Mr Brownlow. As soon as Grimwig sees Oliver, he starts provoking Brownlow to put him in doubt in what regards Oliver's honesty. For instance, when Oliver volunteers to return Mr Brownlow's books to the bookstall, the narrator shows how determined Grimwig is about Oliver:

'Oh! you really expect him to come back, do you?' inquired Mr Grimwig.
'Don't you?' asked Mr Brownlow, smiling.
The spirit of contradiction was strong in Mr Grimwig's breast at the moment, and it was rendered stronger by his friend's confident smile.
'No,' he said, smiting the table with his fist, 'I do not. The boy has got a new suit of clothes on his back, a set of valuable books under his arm, and a five-pound note in his pocket; he'll join his old friends the thieves, and laugh at you. If ever that boy returns to this house, sir, I'll eat my head.'
With these words he drew his chair closer to the table, and there the two friends sat in silent expectation, with the watch between them. *It is worthy of remark, as illustrating the importance we attach to our own judgments, and the pride with which we put forth our most rash and hasty conclusions, that, although Mr Grimwig was not a bad-hearted man, and would have been unfeignedly sorry to see his respected friend duped and deceived, he really did most earnestly and strongly hope at that moment that Oliver Twist might not come back. Of such contradictions is human nature made up!* (DICKENS, 2003, pp. 114-115) [my italics]

By analysing this extract in Machado's text, one may see that Mr Grimwig is also pictured as an individualist man, even more explicitly:

— Pois você pensa seriamente que ele volta? — perguntou o Sr. Grimwig.
— Duvida disso? — perguntou, ou melhor, replicou o Sr. Brownlow sorrindo.
O sorriso deste irritou a contradição do amigo.
— Sim, duvido — disse ele. — O pequeno está de roupa nova, leva alguns livros de preço, um bilhete de cinco libras no bolso; irá ter com os seus amigos camaradas, larápios como ele, e prega-lhe a peça na menina do olho. Se ele puser os pés nesta casa, consinto eu comer a minha cabeça.
Falando assim aproximou a cadeira da mesa, e os dois amigos ali ficaram silenciosos com os olhos no ponteiro do relógio.
Cumprе notar que o Sr. Grimwig, posto não fosse mau e sentisse ver o amigo vítima de um furto, desejava todavia (tal amor tinha às suas opiniões!) que Oliver não voltasse. (DICKENS, 2002, p. 110) [my italics]

As one can verify in both excerpts, even knowing that his friend might be sad if Oliver did not come back, this character firmly keeps his opinion. In this sense, I believe that his attitude highlights a central value for the bourgeois society, namely, individualism, and also contributes to show the complexity of human relations in this environment.

Hence, by considering these three characters, one may conclude that, though Machado's translation of *Oliver Twist* presents some alterations, Bedwin and Brownlow are portrayed as benevolent people as much as one finds in Dickens's text. However, as I tried to show, some aspects regarding their characterisation were left out of Machado's translation. It seems that in Dickens's *Oliver Twist*, the bourgeois world has its place already legitimised. Besides, the way Brownlow and Bedwin treat Oliver may lead us to understand that their world is perfect and surrounded by happiness. By analysing the alterations that Machado de Assis's translation presents, one may conclude that they contribute to soften the idealised image of the bourgeois environment originally built in Dickens's text. If, on the one hand, these two characters lead us to understand their world as an idealised place, on the other hand, Mr Grimwig, as a very self-assured man, displays an individualist disposition, which contributes to evince values that are inherent to the bourgeois milieu.

3. Setting

As we could see, there is a significant difference in the tone of the narrative voice and, consequently, in the way characters are portrayed in Machado's translation. At this point, it is important to consider the consequences of the changes in the narrative voice to the presentation of setting in the Brazilian version of *Oliver Twist*.

According to Gancho (2004, p. 27), 'assim como as personagens, o espaço pode ser caracterizado mais detalhadamente em trechos descritivos, ou as referências espaciais podem estar diluídas na narração.' In Dickens's *Oliver Twist*, readers can find brief descriptions of places and specific spatial references (i.e. boroughs, names of streets, and buildings). Interestingly, these spatial references are named after empirical/real places of nineteenth-century London and its surroundings, which contributes to set the adventures of the protagonist in a fictional world that seems to have a strong similarity with the empirical one. Therefore, I will present the analysis of specific spatial references considering two types of occurrences: when they were translated into the Brazilian version of *Oliver Twist*, and when they were omitted.

Considering the spatial references that were translated, one may comprehend that while they would allow English readers to make some inferences about the narrative, they would not allow Brazilian readers to make the same inferences in Machado's translation. In order to exemplify this issue, it is worth analyzing one passage in chapter eight. In this chapter, Oliver meets Jack Dawkins (The Artful Dodger) in Barnet and Jack takes Oliver to Fagin's

headquarters in *Field-lane*. As soon as he leads the orphan to a room where Fagin is, the narrator describes the Jew and comments that '[he] seemed to be dividing his attention between the frying-pan and a clothes-horse, over which a great number of *silk handkerchiefs* were hanging.' (DICKENS, 2003, p. 64) [my italics] In the sequence, Oliver is introduced to Fagin and his comrades, and Fagin comments on the fact that Oliver is staring at the silk handkerchiefs:

We are very glad to see you Oliver, - very,' said the Jew. 'Dodger, take off the sausages, and draw a tub near the fire for Oliver. Ah, you're a staring at the *pocket-handkerchiefs!* eh, my dear? *There are a good many of 'em, ain' there?* We've just looked 'em out ready for the wash; that's all, Oliver; that's all. Ha! ha! ha! (DICKENS, 2003, p. 66) [my italics]

In Machado's translation, the narrator mentions that Jack and Oliver arrive at a place in *Field-lane*, and the Jew's talk appears as follows:

— Temos muito prazer em receber-te aqui Oliver — disse o judeu. — Matreiro, tira do fogo algumas salsichas e aproxima um banquinho para Oliver. *Ah! Estás admirado dos lenços? É uma bela coleção, não, meu amigo?* Acabamos de os preparar para a barreira. Nada mais, Oliver; nada mais. Eh! Eh! Eh! (DICKENS, 2002, p. 70) [my italics]

Given the importance of *Field-lane* in the narrative, it is worth highlighting that, in the passages above, Dickens's narrator does give more information about this place, neither does Machado's narrator. I believe, though, that there are some informative gaps in the narrative which would only be filled by English readers.

In the notes on *Oliver Twist*, Philip Horne gives information about this place:

'This narrow street, where Fagin has his headquarters, was the continuation of Saffron-hill at the south end, debouching onto Holborn Hill. It had been the location of the hide-out of the notorious eighteenth-century thief Jonathan Wild. Its shops were well known for selling *handkerchiefs bought from pickpockets*: in October 1834 Dickens, complaining in a letter about a literary piracy, declared that 'It is very little consolation to me to know, when my *handkerchief* is gone, that I may see it flaunting with renovated beauty in *Field-lane*.' (DICKENS, 2003, p. 496)

As one can notice in this quotation, the real *Field-lane* appears to be very similar to the fictional one. As far as I understand, this strong similarity would allow English readers to access details of the narrative and make inferences about the story in advance. Specifically in

chapter eight, when the narrator names the place where Fagin lives and Fagin himself calls attention to a clothes-horse full of silk handkerchiefs, English readers would be able to infer that, in fact, the Jew was a criminal and his handkerchiefs would have probably been stolen.

On the other hand, Brazilian readers would not be able to make such inference, since they would lack specific contextual information. In Machado's translation, this spatial reference would just be an abstract name of the street where Fagin has his headquarters. However, despite lacking information about the empirical English context, Brazilian readers may have pictured Fagin as a thief and also known that the silk handkerchiefs that Oliver saw were stolen. The difference lies in the fact that readers of Machado's translation would have access to this information only some chapters ahead, when Oliver saw Jack and Charley robbing Mr Brownlow.

It is important to remark that neither the knowledge about the empirical world of nineteenth-century England is indispensable to understand the fictional world created by Dickens in *Oliver Twist* nor the novel is a faithful copy of reality. Instead, as I previously mentioned, some elements of the narrative could have allowed English readers to draw a parallel between fictional and empirical world and make inferences about the narrative; inferences that could not be made by Brazilian readers. In this sense, one may comprehend that the effect a text can have in one context may differ from the effect the same text has in different contexts. In fact, as Andre Lefevere and Susan Bassnett argue, supposing that there is a relation of equivalence between every word in an original text and every word in its translation, 'there is no way it can 'guarantee' that the translation will have an effect on readers belonging to the target culture which is in any way comparable to the effect the original may have had on readers belonging to the source culture.' (LEFEVERE; BASSNETT, 1990, p. 3)

When it comes to the spatial references that were omitted along the translation process of *Oliver Twist*, one could say that Machado's translation does not present particular aspects of the English context that is fictionalised by Dickens. One passage in chapter four of the second book may help us better comprehend this issue. In this chapter, the street where Fagin established his base is fully described by Dickens's narrator:

Near to the spot of which Snow Hill and Holborn Hill meet, there opens, upon the right hand as you come out of the city, a narrow and dismal alley leading to Saffron Hill. In its filthy shops are exposed for sale huge bunches of second-hand silk handkerchiefs of all sizes and patterns – for here reside the traders who purchase them from pickpockets. Hundreds of these handkerchiefs hang dangling from pegs outside the windows, or flaunting

from the door-posts; and the shelves within are piled with them. Confined as the limits of *Field Lane* are, it has its barber, its coffee-shop, its beer-shop, and its fried-fish warehouse. It is a commercial colony of itself, the emporium of petty larceny, visited at early morning and setting-in of dusk by silent merchants, who traffic in dark back-parlours, and go as strangely as they came. Here the clothesman, the shoe-vamper, and the rag-merchant display their goods as sign-boards to the petty thief; and stores of old iron and bones, and heaps of mildewy fragments of woollen-stuff and linen, rust and rot in the grimy cellars.

It was near this place that the Jew turned. He was well-known to the sallow denizens of the lane, for such of them as were on the look-out to buy or sell, nodded familiarly as he passed along. (DICKENS, 2003, pp. 204-205) [my italics]

In Machado's translation, one can verify that there are some omissions in this passage, as follows:

No ponto de junção entre Snow-Hill e Holborn Hill, à mão direita saindo da City, há uma passagem estreita e suja que vai ter a Saffron Hill.

Ali, em miseráveis camisolas, pode-se ver enormes montes de lenços de todas as cores e tamanhos. Moram ali os sujeitos que os compram aos ratoneiros. Centenas desses lenços ali estão às janelas e portas; no interior estão em pilhas. Essa passagem, ou antes essa colônia comercial, tem uma existência que lhe é própria, o seu barbeiro, o seu botequim, a sua taverna. Para todos os larápios de baixa escala, é um verdadeiro mercado, visitado de manhã, ou à noite, por mercadores silenciosos, que tratam os seus negócios em obscuros recantos e vão embora, como vieram, às escondidas.

Nessa passagem entrara o judeu; ele era conhecido da imunda gente do lugar, porque todos os que estavam à porta, vendedores ou mercadores, o cumprimentavam familiarmente com um sinal de cabeça quando ele passou. (DICKENS, 2002, p. 187)

By comparing the English text with the Portuguese one, it is possible to see that, besides being a little modified, Machado's translation does not bring the name of the place that is described. In fact, in Dickens's novel, this is the first description of Field-lane that presents both details of the practices of this environment and the Jew himself as part of this place. In Machado's translation, even though the narrator describes the place and mentions that the Jew is a familiar figure there, I believe that there is no textual evidence that would allow Brazilian readers to comprehend how the description of this place is connected to Fagin's world. It is interesting to point out that this kind of occurrence, that is, the omission of the referent of a place that is described, is common throughout the Brazilian version of *Oliver Twist*.

In order to provide another example, let us report to chapter six in Dickens's text. In this chapter, one can see that Oliver still lives with Mr Sowerberry – the owner of a funeral shop who made Oliver his apprentice. In this shop, Noah Claypole is a boy who also works for Sowerberry. On a certain day, seeing that his insults towards Oliver did not produce the desired effect, Noah starts to insult the little orphan by being rather personal; and the subject of his insults is Agnes (Oliver's mother). On addressing Oliver, Noah says that Agnes was 'a regular right-down bad 'un, work'us, [...] and it's a great deal better, work'us, that she died when she did, or else *she'd have been hard labouring in Bridewell*, or transported, or hung, which is more likely than either, isn't it?'. (DICKENS, 2003, p. 47) [my italics] In Machado's translation, Noah's opinion about Oliver's mother is translated as follows: '— Uma mulher pública [...] e muito melhor foi que morresse, porque haveria de acabar na cadeia ou na forca.' (DICKENS, 2002, p.57). One can verify, then, that the reference to Bridewell was omitted in the Brazilian version. Furthermore, if one takes into account what Philip Horne explains about this place in the notes on *Oliver Twist*, one can conclude that, again, there is a strong similarity between the fictional Bridewell and the real one: 'The original *Bridewell*, near Blackfriars in London, long a prison for vagrants, prostitutes, and political and religious criminals, pioneered the use of *hard labour*, making it the first house of correction, and the first reformatory in London.' (DICKENS, 2003, p. 494) [my italics] Thus, I believe one could say that, once more, Brazilian readers would miss information about this specific place; a place that, though fictionalised by Dickens, still keeps strong similarities to the empirical one.

Final Comments

The analysis of Machado's translation of *Oliver Twist* allows us to comprehend to what extent the Brazilian version differs from Dickens's text. As I mentioned above, one can not say yet whether Dickens's novel was modified by Gérardin while translating it into French or by Machado de Assis while translating it from French into Portuguese. Nonetheless, I believe we can understand that the alterations found in the Portuguese text were not made randomly. In fact, as I analysed the narrative voice, I could see that the translator who altered Dickens's novel was very precise in understanding the configuration of Dickens's narrator, as he replaced words in order to change the ironic tone originally conferred by Dickens. Moreover, the narrator's critical comments were omitted during the translation process to the point that the narrative voice in Machado's translation appears really softened. In fact, the consequences of this alteration appeared more clearly as I analysed characters, since it is mainly via narrator

that one has access to their configuration. As I tried to show, while the criminal world is portrayed in Machado's translation similarly to what we find in the English text (with one exception, Nancy), 'the system' and the bourgeois world appear remodelled in the Brazilian version. In Dickens's *Oliver Twist*, 'the system' is critically and ironically addressed by the narrator. Specifically, the beadle and a member of the board figure in the narrative as cruel and sadistic employees of the English government. By analysing Machado's text, we can see that the readers of the *Jornal da Tarde* may have built a very softened and non-problematized image of these characters, since the comments that create a negative image of them are not present in the Brazilian version. The analysis of the configuration of the bourgeois world in the translation also made it possible to raise interesting issues. With the exception of one character, Mr Grimwig, whose individualist disposition is depicted in both Dickens's and Machado's *Oliver Twist*, one could verify that the bourgeois world, which figures legitimized and idealized in Dickens's text, is portrayed in a softened way in Machado's text. Finally, the analysis of spatial references allowed us to see how complex it is to transpose a literary work from its original context into a new one.

To conclude, as Antoine Compagnon (2001, p. 95) argues, 'extrair uma obra de seu contexto literário e histórico, e dar-lhe uma outra intenção (um outro autor: o leitor) é fazer dela uma outra obra'. In this sense, and also considering the particularities of Machado's translation, I believe one could go on to say that the Brazilian version of *Oliver Twist* figures in nineteenth-century Brazil as a 'new work': Machado de Assis's *Oliver Twist*.

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