

## VOICES AND VIEWPOINTS IN TRANSLATION: ANTÓNIO LOBO ANTUNES'S O MANUAL DOS INQUISIDORES

## VOZES E PONTOS DE VISTA EM TRADUÇÃO: O MANUAL DOS INQUISIDORES DE ANTÓNIO LOBO ANTUNES

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### RESUMO

A análise comparativa do original em português e de passagens traduzidas de *Manual dos inquisidores* de António Lobo Antunes revela como a linguagem escrita pode imitar uma multiplicidade de vozes. Lobo Antunes emprega heteroglossia social – criando distintas vozes através da sintaxe, das escolhas lexicais, da ordem das palavras, do modo verbal e do foco narrativo – para evocar o discurso social em Portugal na época da revolução de 1974. O interlocutor, em segunda pessoa, dá ao texto uma qualidade oral, cujas características são realçadas nos estudos sobre tradução.

**Palavras-chave:** António Lobo Antunes. Bakhtin. Literatura Portuguesa contemporânea. Heteroglossia. Linguagem literária. Polifonia. Segunda pessoa do discurso. Tradução.

### ABSTRACT

The comparative analysis of the original and translated passages from Antonio Lobo Antunes's *O manual dos inquisidores* reveals how written language can imitate a multiplicity of voices. Lobo Antunes employs social heteroglossia – developing distinct voices through syntax, lexical choices, word order, mood, and point of view – to evoke social discourse in Portugal during the 1874 revolution. The posited second person interlocutor lends the text an oral quality whose features are foregrounded in translation analysis.

**Key words:** Antonio Lobo Antunes. Bakhtin. Contemporary Portuguese literature. Heteroglossia. Literary linguistics. Polyphony. Second Person Narrative. Translation.

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The setting for Antonio Lobo Antunes's 1996 novel *O manual dos inquisidores* is the rigid, contained Portuguese society of the 1960's and 1970's, the years surrounding the 1974 revolution. He uses the *quinta* of a fictitious minister in the Salazar cabinet as background for an exploration of disappointment, dismay, disgust, and disdain. Lobo Antunes has developed a myriad of characters whose memories meander through this specific frame of time and space. By way of nineteen first person narrative voices, over the course of twenty-nine chapters, he captures in writing the timeless nature of human passion and cruelty, illusion and disillusion.

The genius of the novel lies in its polyphony. *O manual dos inquisidores* is an exemplary instance of social heteroglossia, whereby the various first person narrators are in the dialogical relationship Bakhtin describes in his essay on discourse in the novel. (BAKHTIN, 1981). The multiple voices, describing each other, specific situations and places are, just as Bakhtin explained, "overlain with qualifications, open to dispute, charged with value, already enveloped in an obscuring mist – or, on the contrary, by the "light" of alien words that have already been spoken[...]"(BAKHTIN, 1981, p. 276) Initially, the distinct voices reveal social, economic, educational levels, but they also express individual emotional reactions; emotional reactions that, although shaped in a quantifiable, historical socio-economic framework, are ultimately personal and human.

The object of discourse in *O manual dos inquisidores* is *memory* – memory of the years surrounding the revolution. The events in the novel, while moving and disturbing, are less important than the mechanism by which they are recalled. As Margaret Carson described it, "Antunes plays with the notion of a documentary form, but the report he offers has more of a resemblance to raw, unsorted memory than it does to a scientific transcription. The author appraises a troubled history not by establishing what the facts are, but rather by emphasizing how difficult it is to assess and understand the past." (CARSON, 2003). The documentary form allows for a distinct discourse that creates the illusion of consistent access to the characters' thought processes which, in the case of this novel, are memorial.

While the title of the novel conjures visions of Salazarist oppression, this interpretation is facile. The inquisitor's fundamental role is literary: his existence

has allowed Lobo Antunes to write in the intimacy of the second voice, well known examples of which include *Absalom, Absalom!*, *Grande Sertão: veredas*, *La muerte de Artemio Cruz*, and *La maladie de la morte*.<sup>2</sup> Ann Banfield takes *A la recherche du temps perdu* or *David Copperfield* as examples of traditional forms of first person narration.<sup>3</sup> In her detailed analysis of narrative voice, she describes omniscient third person narration and second person narration as representing “two characteristic sentence types: the sentence of narration and the sentence representing consciousness.” (BANFIELD, 1982, p. 180) *O manual dos inquisidores* is the latter; at times the voices are so entrenched in memory that they are most accurately described as *stream-of-unconsciousness*. These voices are written imitations of the quiet voice of the mind, probed by a fictional addressee. The role of the explicitly posited addressee (in this case the “inquisitor” of the title) is to validate the representation of speech in writing, to facilitate the illusion that there is no author, only a voice, or voices and an addressee.

The discourse is directed to an audience, whose presence is linguistically reflected in the story itself.<sup>4</sup> Lobo Antunes creates the illusion that a fictitious author/inquisitor is plying the narrative voice for information. The allusions to this listener /note taker/ inquisitor are subtle, almost imperceptible in the seemingly endless outflow of narration. There are occurrences of explicit reference to a second person, for example when Odete, the milkmaid on the *quinta*, tries to defend the Minister, “Está bem pronto se **você** afirma que sim eu acredito só não percebo porque é que o menino João há-de dizer coisas horríveis do senhor doutor para mais com o feitio dele e ainda vivo a poder recuperar do ataque sabe-se lá.” (Lobo Antunes, 1998, p. 23); or when the Minister attempts to explain the imploring visit he made to his elderly, estranged wife: “como se eu fosse beija-la **senhores**, como se quisesse beijá-la [...] como se chorasse **senhores**, como se fosse homem de lagrimas[...].” (Lobo Antunes,

<sup>2</sup>William Faulkner (1936), João Guimarães Rosa (1956), Carlos Fuentes (1962), Marguerite Duras (1982), respectively.

<sup>3</sup> Marcel Proust (1913-1927) and Charles Dickens (1850), respectively.

<sup>4</sup> Ibid. “Literary theory has in fact identified a kind of first person narrative which takes the form of discourse [...] This is the style of storytelling the Russian formalists call *skaz*, a Russian word meaning ‘speech.’ In the formalist conception, a tale in *skaz* is not really accurately labeled ‘oral.’ Rather, it is a written (literary) imitation of a discourse, whether an instance of oral storytelling or a written discourse (e.g. a letter) occurring within what is formally describable as a communication framework.” (p.172)

1998, p. 331). More frequently, however, the posited addressee is presented by way of implicit subject, for example, “espere aí espere aí enganei-me não era o que eu queria dizer **não escreva isso** (Lobo Antunes, 1998, p. 230), and “Sinceramente ignoro o que **está a falar**. Sou oficial do Exército, tenente coronel na reserva e se não cheguei mais longe não foi por ausência de mérito mas por começar por baixo [...]” (Lobo Antunes, 1998, p. 313)

The posited addressee’s presence is all but lost in the vast narration. The polyphony is not just the multiplicity of voices – but the evocation of entire lives through, at times, a paltry two or three paragraphs. The following analysis will consider how Lobo Antunes used the Portuguese language to create such verisimilitude. The comparison of key passages of the novel in the original Portuguese to Richard Zenith’s translation into English<sup>5</sup> reveals specific linguistic characteristics of Portuguese that contribute to mood and character development. In Jakobsonian terms, this comparison foregrounds those aspects of the original content made explicit during the process of adjusting one grammatical pattern to another, Portuguese to English? (JAKOBSON, 1959, p. 236). What resonance in the original voice is absent, or magnified in translation and what, in turn, does this reveal about the potential of language to recreate existence?

My analysis involves two qualities common among most of the narratives in *O manual dos inquisidores*: no matter how different their perspectives are, the characters combine impressionistic, vague memories with a few specific points of reference. These are seemingly emblematic, in the sense of Proust’s *madeleine*. In some cases the specific item is recalled by several characters; in other cases by only one. Usually the item is material: a trunk, a can of fruit, fresh heads of garden lettuce, German shepherds, orange trees, a pair of earrings; but in a few cases it is a turn of phrase that echoes in the mind of the particular narrator, such as “o menino é parvoou faz-se?” or “Faço tudo o que elas querem mas nunca tiro o chapéu [...]” These isolated images and phrases create the illusion of perfect recall, when they are really no more than icons that seemingly open up the mind of the speaker to impressionistic and incomplete thought processes that characterize memory.

<sup>5</sup>*The Inquisitor’s manual*. Antonio Lobo Antunes, Trans. Richard Zenith. New York: Grove Press, 2003.

Their mesmerizing quality – be it through repetition or imagery, or both – draw the reader into the memorial process.

My examples of the combination of the impressionist and emblematic memories are taken from four perspectives on one specific event: the flight of Isabel, the Minister's wife, from the family *quinta*. The narrators share a similar, impressionistic visual memory: confusion – the motion and flurry surrounding the exodus. They also have an emblematic element in common, the visual memory of the trunk the woman packed – emblematic for its representation of prolonged, or permanent absence.

Milá is a minor character, a young girl picked up by the elderly Minister to ease his ceaseless sense of loss, even though Isabel had left him years and years ago. Milá recalls being with him at the *quinta* on an occasion when he furiously packed a trunk. While she does not comprehend the significance of his act, the reader has already had several descriptions of Isabel's packing of the trunk. In an apparently cathartic gesture, the Minister fills it with old clothes, re-enacting Isabel's actions. Milá tells the posited addressee:

o senhor ministro que não **falava** comigo, **falava** com a mãe ou **a** amante ou **a** filha ou **a** mulher **pouco importa**, **a encher** uma mala bolorenta **e um baú limoso de** vestidos tão antigos como o vestido de pintas, **de** carteiras e luvas e sapatos tão antigos como a carteira e as luvas e os sapatos **que eu tinha**, **de** chapelitos ridículos, **com** frutos e flores de baquelite, tão antigos como o chapelito ridículo que me deslizava para a testa, o senhor ministro para um homem que eu nunca tinha visto, de gaita a servir de cinto, que o **olhava** da entrada do quarto **numa surpresa imensa** (Lobo Antunes, 1998, p. 310)

The minister, **who was talking** not to me but to **his** mother or lover or daughter or wife, whoever, **as he packed** a mildewy suitcase and **a dusty trunk with** dresses as old as my polka-dot dress, **with** purses and gloves and shoes as old as the purse and gloves and shoes **I was wearing**, **with** ridiculous hats **adorned with** Bakelite flowers and fruits and as old as the ridiculous hat that kept sliding down my forehead, the Minister **to a man** whom I'd never seen, who wore a rope instead of a belt and who **stared in bewilderment** from the doorway (Zenith :356)

One of most striking transformations in the translation of the character Milá's voice regards pace. Through various strategies – lack of punctuation,

implicit subject – the rhythm in the original is brisk, reflecting a rush of memories. With the resources available in English, translator Richard Zenith has attempted to mimic that pace. Although *falava* is repeated in the original, which lengthens the phrase, the imperfect in Portuguese captures what, in English, in this case, requires the more drawn out past continuous. In compensation, Zenith avoids repeating *falava*, eliminates the definite articles (*a mãe, a amante* etc) by using one possessive (his mother), and uses *whoever* for *pouco importa* (for example, he could have chosen ‘it didn’t make any difference’ or ‘it didn’t matter’). The strategies for reducing the length of the utterance are effective because Zenith unavoidably loses pace by having to make the subject explicit in *as he packed for a encher*; as well as clarifying the action by using *I was wearing* for *eu tinha*. He slows it down again when he uses “*with dresses, with purses, and with ridiculous hats*” since he didn’t have the choice of a shorter preposition like *de* to describe getting the old clothing into the suitcase (*de vestidos, de carteiras de chapelitos*). Since he has already repeated “*with, when the original then uses “com,” in com frutos e flores de baquelite*, Zenith is obliged to add the word *adorned* in order to break up the rhythm he has established by the repeated use of *with*.

All discourse resonates on several levels, including register, syntax, and denotative meaning. Yet, connotative meaning is one of the most relevant aspects of discourse to be considered in a successful translation. The smaller the semantic field in the original, the less creativity demanded of the translator, and the opposite holds. One of the most effective ways to express memory in writing is to work with polysemic vocabulary, which generates a significant challenge for the translator. The description *baú limoso* illustrates this point. *Limoso* comes from *limo*, moss. *A mossy trunk* would set the reader off track, with its connotation of the outdoors. *Limoso* is often translated as *slimy*; that too would have been an anomalous image. It is almost as if the original means something close to *creepy*; but that choice would have implied in the explicit objectification of the character’s feelings, which is not what happened in the original. Zenith must have envisioned a dusty trunk – he had already used *mildewed* for the suitcase. *Grimy* might have worked, but he probably saw a dusty trunk in his mind’s eye. The translator’s choices in terms of connotation are crucial to recreating the mood of the original novel. Zenith also had some

leeway with *surpresa imensa*. For the original phrase *que o olhava da entrada do quarto numa surpresa imensa*, Zenith captured *surpresa imensa* by using *stared* and *bewildered* (*who stared in bewilderment from the doorway*) instead of something along the lines of *watched in great surprise/amazement*. By choosing appropriate words from the semantic fields of *look* and *surprise*, Zenith captured the mood of that moment in the novel.

If we consider the passage as a whole, Zenith has managed the oral quality, and pace of the discourse well by use of the past continuous, one possessive, and avoiding repetition of *falava* in the opening line. He opted for a less dramatic depiction than the original would have allowed for in both the description of the trunk's decay and the description of the bystander, but in English, the mood is very well replicated. The subtle alterations in translation inform the effectiveness of Lobo Antunes' writing; they reveal a skilled use of language in the original to describe the fast paced, yet nebulous quality of memory.

The several viewpoints of Isabel's departure are expressed in distinct discourses. In the following example, Francisco, the fictitious Minister and betrayed husband, once again mentions the suitcases and trunks; but his mood in looking back is violent. He regrets having not shot his fleeing wife. Linguistically too, his speech is firm, formal, and tense, in part expressed with the parallel use of the subjunctive as called for by *consentir que*:

**eu que no primeiro momento** em que a minha mulher decidiu **ir-se embora**, mesmo antes de se fechar no quarto **a tirar** a roupa das cômodas **e abrir malas e baús**, **lhe devia ter feito** o que fazia com os lobos de Alsácia **em lugar de** humilhar-me, de **consentir que passasse** horas a sussurrar ao telefone, que me não **respondesse**, que não **falasse** comigo, que me **afastasse** se tentava tocar-lhe (Lobo Antunes: Francisco, 329)

**I who, as soon** as my wife decided **she was leaving** me, long before she shut herself in the bedroom and **started taking clothes** from the dressers and opening **suitcases and trunks**, **should have done to her** what I did to the German shepherds, **instead** of humiliating myself, **instead** of **letting her spend** hours whispering on the phone, not **answering** me, not **talking** to me, **pulling** away when I tried to touch her [...] (Zenith, 2003, p. 376)

Zenith employs an authoritarian tone and formality at the start of the phrase: *I who* – comma – *as soon as* is not the colloquial register of *eu que no primeiro momento*, but as the paragraph continues, the voice in translation becomes more colloquial, characterized by the use of the past continuous. For example, for *a minha mulher decidiu ir-se embora*, Zenith could have chosen *my wife decided to leave me*. Although his choice, *my wife decided she was leaving me*, has an oral quality, it also lengthens the passage. The lengthening of the phrase in English through the past continuous occurs in the description of her actions as well. The Portuguese allows for terse brevity, *a tirar a roupa das cômodas*, while the form of past continuous used in English draws out the image: *she started taking clothes from the dressers*. Moreover, perhaps through the phonetic junction of *a* and *tirar*, the verb *tirar* suggests a more violent movement than *to take*.<sup>6</sup>

In the original, the tension in Francisco's passage builds semantically and morphologically to the extent that the subjunctive mood is used infrequently in a repeated parallel structure in casual, amicable discourse. The reiterated subjunctive follows references to the Minister's habit of shooting his sick dogs and to his humiliation as a cuckold, a juxtaposition of information that is effective in rendering the character both pitiful and repulsive. Zenith has captured something essential in this passage: while the voice of Francisco is purportedly talking to the second person inquisitor, it contains an echo of a previous, accusatory conversation. The reader can almost hear the Minister talking to his wife, 'consenti que passasses, que me não respondesses, que não falasses, que me afastasses.' Zenith's construction, although less rigid in tone, allows for similar slippage. His use of participial phrases – although they decrease the tension significantly – also invite the echo of the previous conversation....'letting *you* spend hours; *you* not answering me, *you* not talking, pulling.' The comparison between the Minister Francisco's discourse in the original and in translation foregrounds the anger and tension expressed

<sup>6</sup> "Atirar" means "to throw"; *Dicionário Houaiss* (2001) entry for "atirar" includes entries suggesting violence of motion and the act of throwing: 8) arrebatar (alguém ou algo) com uso de força. 9) afastar de súbito ou com violência; 14) lançar longe, com força: que atire a primeira pedra quem não tiver pecado, (p.2723).



linguistically, not only through semantics, but through the sentence structure and mood.

The passage below is the voice of João, the Minister's son and the "bewildered bystander" in Milá's memory.

**uma irmã que eu não sabia de que mãe era da mesma forma que em relação à minha mãe [...] da mesma forma que em relação à minha mãe eu não sabia de que mãe era, lembro-me de discussões, de sons de luta, de baús na entrada, de um carro nos ciprestes para a Estrada de Lisboa, do meu pai no alto das escadas a gritar [...] das criadas a chorarem na cozinha [...] do meu pai urrando no alto das escadas para o automóvel que se fora há séculos (Lobo Antunes, 1998, p. 48)**

**[...] a sister who was the daughter of I didn't know what mother, even as I didn't know who [...] Even as I didn't know who my mother was, I remember arguments, fighting, suitcases in the foyer, a car through the cypresses turning onto the road to Lisbon, my father at the top of the steps shouting [...] the maids crying in the kitchen [...] my father at the top of the steps to the car that had left centuries ago (Zenith, 2003, p. 50)**

Zenith as managed to imitate the rush of memory here, in part because the verb *to remember* has no syntactical regimen requiring a preposition, so he was able to go straight to a list of images: arguments, fighting, suitcases, car, father. Lobo Antunes, however, with the repeated use the required syntactical regimen *de* (*lembro-me de discussões*) has maintained the *experiencer*<sup>7</sup> in the list of images (*de sons de luta, de baús na entrada, de um carro, do meu pai, das criadas*) thereby foregrounding the presence of the first person voice. Rather than a catalog of isolated images, in Portuguese, each image has a trace of the act of memory through its preceding preposition. The presence of the experiencer in this list of distressing images also contributes to the character formation of João, who has the role of vulnerable outcast in the novel. While his father the Minister becomes repulsive and pathetic, João gradually elicits reader sympathy.

In the original, the reader can sense João's psychological confusion in the anomalous word order of the first line: *da mesma forma que em relação à*

<sup>7</sup>*Experiencer* is the person or animal affected by an event or state of being.

*minha mãe eu não sabia de que mãe era.* Whereas in English, Zenith opted for straightforward wording that is more coherent, *Even as I didn't know who my mother was.* In the original Portuguese, João's comment sets off-balance the relationship between mother and son, as if he knew neither his own identity nor that of his mother. Lobo Antunes set up a parallel syntactic structure in the original between two dissimilar situations (the repetition of *eu não sabia de que mãe era*). In the first case, João knows neither the young woman sitting before him, nor who her mother is: *irmã que eu não sabia de que mãe era.* At a sub-textual level, the parallel placement of the second occurrence of *eu não sabia de que mãe* suggests he doesn't know himself. This suggestive parallel is absent from the English version. Nonetheless, the brevity in the narration is crucial, thus the translator's decision to clarify the utterance is well-founded. It is in the comparison that we perceive how effectively Lobo Antunes works with his language at so many levels; in this passage, a combination of the semantic and syntactic. A last remark: Zenith chose *suitcase* instead of *trunk*, in this case, bypassing the connotation of long permanent absence.

The maid Albertina's point of view provides the next example, which is characterized by the use of point-of-view:

**a porta do quarto aberta e o senhor doutor e a senhora a discutirem**, a senhora **a tirar** roupa das gavetas e a amontoá-la na cama, **a tirar** as escovas da cômoda, **a arrancar** vestidos dos cabides, **a pisar** blusas, **a pisar** echarpes, **a pisar** aquelas calças lindas de cetim [...]a olhar-nos um instante **puxando um baú** de encontro à cama e a enchê-lo de blusas, vestidos, sapatos, xales [...](Lobo Antunes, 1998, p. 105-106)

**Senhor Francisco and Dona Isabel arguing in the bedroom with the door open**, she **pulling** clothes out of drawers and **piling** them on the bed, **grabbing** brushes from off the dresser, **yanking** dresses from their hangers, **trampling** blouses, trampling scarves, trampling those beautiful satin slacks[...]looking at us for a second as she **pulled a trunk** over to the bed to fill it with blouses, dresses, shoes, and shawls[...] (Zenith, 2003, p. 118)

In the original, the reader stands outside the bedroom, looking in alongside Albertina and João (as a child) because the open door is topicalized. In English, Albertina's point of view is switched to inside the bedroom: first we

'see' Francisco and Isabel, then we 'see' the open door. In the original, throughout the novel, the character Albertina's descriptions have both a *voyeur* and an insinuating quality. Competent housekeeper that she is, she observes everything that goes on in the household, but in her stream-of-consciousness – or stream-of-unconsciousness, she actually believes João is *her own* son. Not that he should be her son, but that he is her son, that she is actually part of the family. Comparing the different points of view expressed through topicalization in the original Portuguese and in English captures Albertina's insinuating voyeurism. She is simultaneously outside and inside in the family. And, the emblematic *trunk* is back – Zenith has again used it for *baú*. The other word choices in English are efficient in capturing the anxiety of the voice in the original upon witnessing the careless treatment of the presumably expensive garments: *pulling, piling, grabbing, yanking, trampling*.

The effectiveness of the multiple voices in recreating the physical space and the relationships between the characters has as its catalyst the emblematic images I referred to above. These images include the rope João uses instead of a belt, which becomes the motif for his psychological and economic decline, it surfaces repeatedly in other characters' memories; many characters notice the Minister's suspender's exposed, beneath his jacket, removed, draping or being snapped; the German shepherds bark and scurry in the background of nearly every memory of the *quinta*. These repeated phrases, whether visual or auditory memories, lend an involving rhythm to the voices. At the semantic level, they are convincing in their specificity; and at the poetic level, they are enticing in their prosody.

One such emblematic memory is that of Odete, the milkmaid. She hears her mother's voice repeatedly asking her "Where are your earrings, Odete?" The earrings were valuable and Odete associates them with the Minister. Her commentary describes being raped by him and how he expelled her along with her family during the revolution. She hears her mother's voice six times during her narration. In the case of the emblematic aspect of the recall, the translation is straightforward, *what happened to your earrings, Odete?* for *Que é dos teus brincos, Odete?* and "Don't tell me you sold your earrings, Odete" for – *Não me digas que vendeste os brincos Odete*.

(a)[...] e a minha mãe que se descalçara e afundara o nariz nos tornozelos para tirar um espinho do pé com uma agulha – **Que é dos teus brincos Odete?** (Lobo Antunes, *Odete*: 28) (b) [...] a minha mãe de pantufa no pé esquerdo derivado ao espinho a palpar-me as orelhas desconfiada – **Que é dos brincos Odete?** (30) (c) a minha mãe que trabalhava a dias para um arquiteto nos intervalos de queixar-se do envenenamento do sangue a chegar-se a mim e a palpar-me as orelhas sob o cabelo – **Que é dos brincos Odete ?** (31) (d) [...] os doentes do hospital continuavam na cerca a sua procissão de agonizantes, a minha mãe de regresso do arquiteto a palpar-me as orelhas sobe o cabelo – **Não me digas que vendeste os brincos Odete** (32) (e) e minha mãe no Barreiro, no andar ainda mais pequeno que o da prima, largando o alguidar das ervilhas para me palpar as orelhas – **Não me digas que vendeste os brincos Odete** (34) (f) – Uns brincos que valem três contos de réis no mínimo eu nem quero imaginar (34)

What happened to your earrings Odette? (Zenith, 2003, p. 27, 29, 30); “Don’t tell me you sold your earrings, Odete.” (Zenith, 2003, p. 31, 33) “Earrings worth at least three thousand escudos, it makes me sick just to think about it. (Zenith 34)

Odete also sees oranges in her mind’s eye; their image, glowing, or shining is closely matched in translation, although out of the three occurrences below, Zenith left out one reference in the original to the oranges having lost their glow.

“as laranjas **brilhavam** na paz de agosto” (Lobo Antunes, *Odete*: 23,27); “**as laranjas do pomar, sem brilho, amoleciam no chão** [...]” (33); “aumentava o **brilho** das laranjas à noite [...]” (37)

The oranges that **glowed** in the August calm (20,25); the oranges in the orange grove rotted on the ground (32); and made the oranges **glow** brighter at night (37)

Below, the Minister repeatedly mentions the canned food and empty perfume bottle he noticed in his elderly former wife’s modest abode. Again, the emblematic reference is translated directly from the Portuguese:

(a) “um pobre bicho envelhecido e sozinho [...] com **uma lata de conservas e um frasco de perfume vazio** no parapeito da janela” (Lobo Antunes, *Francisco* 331) (b) “como se me

apetecesse beijar a baba de sangue do focinho, **uma lata de conservas e um frasco de perfume vazio** no parapeito[...]" (331) **(c)** "deixe-me passar-te um cheque, mandar-te comida[...], acabar com a umidade, soldar o algeroz, mas como se fala **a uma lata de conservas e a um frasco de perfume vazio** no peitoril da janela, [...]" (333) **(d)**"se aceitas abandonar a tua **lata de conservas e o teu frasco de perfume vazio** [...]" (335)

a can of food and an empty bottle of perfume (Zenith: 378, 378,380, 382)

The language in the original used to describe the emblematic images is clear; embedded in the linguistic specificity lies the conviction of the narrative voice. Their repetition is enticing. If the rest of the commentary is hazy or vague, each voice assures the inquisitor that they are sure of at least one image. As the fictitious inquisitor is being persuaded and drawn in, so too is the reader because the second person narration leads to a merging of the reader and the posited addressee. The narrative voice speaks to a posited *you*.

The presence of this interlocutor is subtle, but constant, as discussed above.<sup>8</sup> The most compelling occurrence of second person discourse comes from the character lieutenant colonel Tomás. The image he sees repeatedly is a head of lettuce, from his vegetable patch, precise and clear, growing into the night – he clings to these images as a counterpoint to the haunting memories of the days when he took his orders from Minister Francisco.

**(a)** umas **alfacezitas** que plantei rente ao muro[...] **fico até a hora do jantar, de óculos escuros e com um bocado de crême a fim de proteger a testa e o nariz, a olhar alfaces** [...]" (Lobo Antunes, Tomás: 314) **(b)** "levanto o braço contente se algum morteiro acaba de vez com a estação de Santa Apolónia ou com o cemitério judeu, [...] **e fico até a hora de jantar a olhar as alfaces, a aprender obuses e a lembrar me de Serpa** [...]" (315)

**a row of lettuces** I planted next to the fence[...]**I look at the lettuces**[...] (Zenith: 358)[...]until suppertime, **I look at the lettuces** (Zenith: 360)

<sup>8</sup>paragraph 5.

After recounting a violent scene of torture and murder, in which he was the instrument, he tells his inquisitor to stop questioning him about the politics and events of the past – after all he says, Salazar is dead and the Minister is in an asylum. Instead, lieutenant colonel Tomás invites his interlocutor to share his emblematic vision of the lettuces in his vegetable patch.<sup>9</sup>

(**repare** no brilho das alfaces agora, na cintilação do limoeiro, da janela, das cortinas de crochê, do muro, **repare** como tudo se torna **preciso e nítido e cresce no sentido da noite**) [...]” (Lobo Antunes, 1998, p. 317)

(look at the sheen on the lettuces now[...] **notice how everything becomes clear and sharp and tends toward the night**...) (Zenith, 2003, p. 362)

The comparison between the Portuguese and English reveals a lexical specificity that foregrounds Lobo Antunes’ use of the vegetable imagery. The life and growth of the lettuce is a tangible counterpoint to torture and murder. Zenith captures it beautifully: note his use of the verb *tend* instead of “grow,” *crescer*. In doing so, he recreates linguistically the slippage Lobo Antunes has suggested between the image of the lettuces and the dark memories of violence and torture that Tomás is trying to avoid. Had Zenith used the verb *to grow*, he would have narrowed the image down to the lettuce becoming clear and sharp in the twilight; having chosen *everything becomes clear and sharp and tends* [...], mirroring the original, the lieutenant colonel is confronting his memories. Although Tomás insists that the interlocutor watch his vegetable patch instead of forcing him to recall past actions, at a deeper level, he is asking the interlocutor, and by association, the reader, to empathize with the history he lived, the recent history of Portugal. Tomás’ emblematic image forcefully draws the reader into his memorial process; the narrative voice in this – one of the

<sup>9</sup>“Em lugar de falarmos não quer antes que lhe traga uma cadeira e um guarda-sol de praia para gozarmos a tarde [...] mete os papéis e suas gravações na pasta que não há utilidade em desenterrar o passado [...] já reparou no brilho dos legumes se anoitece, na cintilação do limoeiro [...]”(Antunes, “Tomás: 315; 316).

closing passages – demands that the addressee take responsibility for those memories.

Comparing the original and the translation of these passages from *O manual dos inquisidores* has contributed to understanding how Lobo Antunes used written language to imitate a multiplicity of voices. He has employed social heteroglossia – developing distinct voices through syntax, lexical choices, word order, mood, and point of view – to recreate a period of Portuguese history with poignant objectivity. The posited second person interlocutor was the premise that allowed him to lend an oral quality to the myriad of voices that recall passions and pain, dreams and disappointments. With his combination of resonating language to create impressionistic memories, and specific lexical terms to create enticing motifs, Antonio Lobo Antunes has, through the written word, expressed the complex and elusive process of memory.

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