'GENDER-BEND(ER)ING' MALE IDENTITY: *FIRST STEPS IN SEARCH OF A CRITICAL-DISCURSIVE APPROACH TO GAY LITERATURE TRANSLATION*[1]

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Abstract:
This paper is an exploratory study of how lexical choices and grammatical structures adopted in translation seem to carry ideological burdens that sustain, perpetuate and challenge existing power relations present in source texts and their transfer to target texts. Supported by Critical Discourse Analysis and Genre Analysis, this article suggests that the more gay translation wins apparent recognition in the target social system, the more it is seen as a minor literature subject to diverse interpretations. The data source analyzed was Angela Carter's The Passion of New Eve and its translation into Brazilian Portuguese. During the analysis some excerpts of the novel were chosen at random, in order to select some lexical and grammatical constructions of the way ideologies and power relations are represented in texts. Hence, this article aims at demonstrating that far from finding a favorable reception in the target culture, gay translation is likely to give rise to such a hostile reception which shows that minority issues are yet considered a subaltern subject.
Keywords: gay translation, gay identity, critical discourse analysis, genre analysis, lexical analysis, simplification.

1. Introduction

> *"… practitioners of CDA [Critical Discourse Analysis] have the larger*
> *political aim of putting the forms of texts, the processes of*
> *production of texts, and the process of reading, together with*
> *the structures of power which have given rise to them, into crisis."*
>
> Gunther Kress (1991: 85)

The notion of discourse has exerted great influence on Translation Studies (Blum-Kulka, 1986/2000; Munday, 2001: 89-107; Venuti, 2000: 215-220), since discourse is language use underpinning social, political and cultural formations, either influencing or being influenced by societal spheres (Coupland & Jaworski, 2000). Accordingly, translation can be considered the gateway to a set of systematically-organized discourses that *move* from culturally and historically significant settings to different culturally-receptive societies, in order to establish close relations between both source and target cultures (Álvarez & Vidal, 1996). Bearing this in mind, translation is culture, politically and socially bound, shaped by ideologies that sustain, perpetuate or challenge existing power relations present in particular discourses (Olk, 2002). More specifically, the practice of translating minority writings reveals major aspects of gay oppression which stem from source cultures and shift towards receiving ones, in order not only to give rise to cultural and social issues but first and foremost to demonstrate that the study of translation is a keystone process to access minority views and to fight against racism, sexism, colonialism, and so on (Baker, 1996b).

Thus, in this exploratory paper I will draw on the understanding of translation as an activity within which social identities find appropriate space to be located as well as to move towards other ones. To the study I am proposing here gay identity is defined as *male gay identity*[2] and translation, building on Harvey's (2000) work, is understood as a specific *shift space* within and through which gay identity is validated and positioned in the target culture, but not com-

pletely accepted. Furthermore, this article poses that gay litera-
ture translation, besides creating "an interactional space for the
formulation and reception of gay *voices*", as Harvey (ibid.: 140,
italics in original) advocates, does reinforce the idea that gays per-
tain to such social and cultural spaces depicted as *abjects, inferiors*
(cf. Butler, 1993). That is, the more gay voices are heard in such a
society, the more they are enclosed in their own community-build-
ing and obligated to intertwine their social manifestations and po-
litical rights with those of heterosexual political agendas as well.
This is so because, according to Harvey (2000), the concepts of
identity and *community* are fully understood only if related to each
other. In his own words, "[a]ttempts to define one without the other
[identity and community] are beset with difficulties, largely be-
cause they are (…) systematically mutually supporting for political
and cultural reasons" (p. 139).

Albeit gay discourse has recently gained careful and marked
consideration as well as exercised significant influence in post-
modern societies, especially in Brazil, the way gays' voices are
represented is still problematic. Spivak (1988) posits that it is im-
possible to represent the subalterns, or the oppressed subject, with-
out romanticizing and homogenizing their position in society. Draw-
ing on this concept, in order to be able to understand how male gay
discourse acts upon society, it is necessary to look at how oppressed
people give rise to their social representation. In these circum-
stances, Spivak (1992/2000) considers translation one of the means
of representing subalterns, given that it brings about several cul-
tural *voices* to dialogue with the target culture.

The foregoing meets Venuti's (1998) opinions when he discusses
the notion of minority and its relation to translation. For Venuti,
minority means political and cultural instances that are subordi-
nate, represented in languages and literatures that lack authority
and prestige, yet present in the voices of those who are affiliated
with these languages and literatures in any way. According to Venuti,
translating minority literatures and languages is an invaluable way

to reach the threshold of the major social standard of heterosexual system in order to yield a great number of "positive" changes in this system.

In view of this, to bear the aforesaid I support my study upon Critical Discourse Analysis (Chouliaraki & Fairclough, 1999; Fairclough, 1992) and Genre Hybridization (Pagano, 2001). In what follows, I will briefly review some theoretical points of Critical Discourse Analysis (henceforth, CDA) and demonstrate how Translation Studies may benefit from Genre Analysis, with an eye to the extent of how gay translation reinforces sexual difference in the receiving culture, according to my analysis of some lexical and grammatical structures the translator of Carter's novel *The Passion of New Eve* (1977/1982) decided to adopt in the Brazilian Portuguese rendering *A Paixão da Nova Eva* (1987).

2. Theoretical and methodological grounds

Given that translation is seen, in this study, as a practice of transposing cultural identities from source texts into target ones, I may interpret translation activity as a *performative practice*, that is, a practice that causes certain effect upon the receiving culture. Likewise, if one grasps identity translation

> as an activity - and translated texts as products - [they both]
> operate with the textual elaboration of this identity position,
> either to introduce it as an innovative device in the target
> cultural polysystem or to modify (heighten or attenuate) it for
> the target reader as a consequence of the target cultural pres-
> sures to which he or she is subject (Harvey, 2000: 140).

Based upon this scenario, the first idea that comes up to our minds is the key factor that gay translation either contributes to the dissemination of anti-biased ideas or to the understanding of new
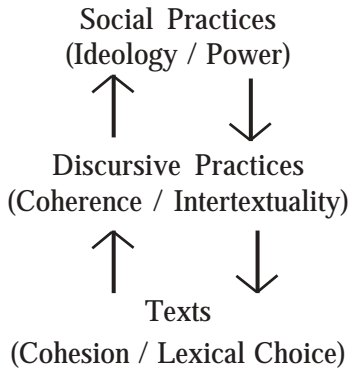
sexual behaviors and their insertion into the target social system. In other words, the space of literature, according to Harvey (ibid.), is one appropriate discursive site within which gay communities and their common *voices* can be heard and understood by the reader. As a result, gay writing is considered a suitably literary genre for the validation of gay identity (id. ibid.). However, if we analyze the texture of gay literatures from a critical location (Chouliaraki & Fairclough, 1999), we may catch on to the "blurred" discursive instances not easily perceived without a careful investigation of how *genre hybridization* takes place in literary texts. That is, in this study I claim that gay literature is itself a hybrid genre, given that gay identity is a mix of sexual, political and sociocultural instances intertwined with a wide range of discourses. According to Smith (1993: 100), within the scope of gay literature we surely find "intertwined *isms*", like feminism, racism, lesbianism, inter alia, that coalesce into the complexity of post-modern discourses pertaining to gay literature hybrid genres.

Pagano (2001) has devoted herself to the study of genre and its hybrid characteristics by analyzing underlying discursive patterns in texts either within the scope of CDA, Translation Studies or Genre Analysis itself. In her paper *Gêneros Híbridos* [Hybrid Genres] (ibid.) she advocates that whenever one genre moves from its common, taken-for-granted, textual instance and locates itself into another discursive texture, a *tension* is formed in order to cause a specific *effect* upon the text in which other genres are being inserted. In addition, Fairclough (1992) also posits that it is through genre moves from texts to texts that moments of struggle are perceived, in a clear-cut linkage between texts, discourses, and ideological and power relations. As a result, through this textual maneuver the language analyst is able to perceive the several discourses that dialectically form the text and its message (Bakhtin, 1986), which suggests that translation analysis should focus itself upon *interdiscursivity* (Chouliaraki & Fairclough, 1999) and *interdisciplinarity* (Munday, 2001: 181-196).

In the same way, the process of mediating culture-bound words through lexical and grammatical structure choices made by the translator is merged to the notion of genre as *social action* (Miller, 1984). To put it simply, each culture has its own common rhetorical practices which constitute conventional categories of discourses present in several genres each culture takes for granted. This idea of genre meets the interests of CDA, given that Fairclough (2001: 39) points out that genres are language use associated to particular social activities. Furthermore, regarding the profound and accelerated cultural and technological changes post-modern societies are passing through (cf. Giddens, 2002), discourse has acquired heterogeneous characteristics or, according to Pagano's (2001: 95) definition, *heterodiscursive outlines*. Consequently, these technological and cultural changes provoke intersections between genres, which generate states of tension within discourses and therefore states of change originated from the effects the intersection between genres actually causes.

Admittedly, to express how translation activity is interpreted as a performative practice, it is necessary to understand the relation between texts, their manifestation in society, and the way texts either carry or are influenced by ideological forces and power relations within the social system from which they stem. To do so, I use Fairclough's (1992) three-dimensional framework to the study of discourse, which relies heavily upon a methodology to describe the way hegemony, power and ideology are perceived in the texture of texts. In this paper, hence, I claim that even a slight lexical shift in the target text, compared with the source text, represents ideological and political trends pertained to the target culture which are likely to be chosen by the translator (Mason, 1992; Olk, 2002).

In view of this, I focus my attention upon the textual sphere, since translation activity is expected to be recognized as a 'material' (textual) practice that carries ideological discourses while the translator chooses specific lexical and grammatical structures to form the target text. Then, we have what follows:

Social Practices
(Ideology / Power)

↑ ↓

Discursive Practices
(Coherence / Intertextuality)

↑ ↓

Texts
(Cohesion / Lexical Choice)

As cohesion is considered the material manifestation of coherence, and the former is the colligation, or grammatical company, of groups of words or lexical choices (collocations) (cf. Beaugrande, 2000), then textual coherence either portrays or is portrayed by ideological meanings belonged to cultural and social instances from which texts stem. Similarly, genres allow the formation of meaning, representing, so to speak, institutionalized ideologies and power relations in texts. Moreover, whenever one specific genre 'moves' to another genre (e.g. when an informal conversation is inserted in a literary text), intertwining textual features and bridging common and/or uncommon knowledge, viewpoints and situational characteristics between source- and target-cultures, we have *intertextuality* (Allen, 2000; Bakhtin, 1986). Through the hybridization of genres power disrupts and places itself in those specific texts appropriate to exert the necessary movements to set hegemony in texts. Using this framework, the critical analyst is able to perceive how power and ideology either form texts or are formed by them. In other words, "to belong to a culture is to belong to roughly the same conceptual and linguistic universe, to know how concepts and ideas translate into different languages, and how language can be interpreted to refer to or *reference* the world" (Hall, 1997: 22, emphasis in original). Accordingly, through translation activities conceptual and linguistic frameworks pertained to one specific culture are

no longer centralized systems but, conversely, systems that are opened to a wide range of interpretations.

The aforementioned textual-forming system is, I believe, the core issue that ought to be grasped if one intends to study how translation is interpreted as a performative practice. In other words, how translators' decision-making filters the power intentions of source texts through to receiving texts when preferring such lexical, grammatical or cohesive devices detrimental to others, supported by ideological and political reasons pertained to the target culture (Mason, 1992). Thus, in what follows I will analyze how gay identity is represented in translated texts based on the lexical and grammatical structures chosen by the translator along with how political and ideological agendas are clearly perceived during the translation maneuver, as I have mentioned from the outset of this study.

To conclude this part, a few remarks about methodology are necessary. To the data analysis proposed in this paper, the methodology adopted is that of CDA, principally Fairclough's (1992) three-dimensional framework to the study of texts, with an eye to the way lexical and grammatical choices and genre hybridization are worked out both in source and target texts. Moreover, the novel's excerpts were chosen at random, since this study is an exploratory one, based upon my Ph.D. research project (Rodrigues Júnior, in preparation). All in all, my research interest is to stimulate a discussion centered on minority group struggles, the way minority issues are dealt with in Brazil and, more importantly, how the oppressed subjects (gays and queers) may benefit from Translation Studies, given that this research field opens up plenty of opportunities for minority groups to be heard (*à la* Spivak, 1988), specially in Brazil. Accordingly, in order to be able to fully understand and explore the issues raised here, during the data analysis a more detailed attention will be drawn to cohesive constructions, given that cohesion is considered in this article the manifestation of coherence and notably because "contemporary social life is 'textually-mediated'" (Fairclough, 2000: 165), built into a multisemiotic discourse system. In a word, this critical view of tex-

tual analysis indicates that language is an effective means in the process whereby people are constituted as social subjects and individuals within the complexities of post-modern societies. In consequence, this paper claims that translation is also interpreted as a commonly textually-mediated activity through which ideologies and power relations shift from one source social system into another ideologically-receptive social system.

3. Carter's *The Passion of New Eve*: gender-bending masculinity

Carter's novel is a vivacious voice of hybrid and blurred *selfs* participating in a plot that conspires against heterogenization and androcentrism. For Carter, seduction is a pervasive and constant "terror" gently merged with the idea of pleasure. Throughout the whole novel, Carter built up the concept that masculinity is not a stable and unchangeable state of being, but, on the contrary, a self-identity that is in constant and incessant movement. Sexuality, in this aspect, is no longer symbolized by men's and women's identities and genitalia – by contrast, it is *androgynous*. Besides, Carter strikingly intertwines political agendas with sexuality, as seen in her novel's epigraphy: "In the beginning all the world was *America* (John Locke)". As her novel narrates the destruction of New York, the center of America-state-of-mind, in a clamorous voice for freedom, Carter realizes that nothing is far-lasting, neither America, the representation of political power and domination, nor male sexuality, the representation of gender-based domination. Her novel, thus, is an impact that goes against power hegemony over marginalized subjects, having, at the very centre of her story, masculinity as an inferior state and a disgraceful condition that hopefully searches for change. Similarly, throughout the novel story androgyny is well represented in the way Evelyn, the main character, is transformed into a woman, during a physical and physiologi-

cal surgery performed by a many-breasted fertility goddess. Since this, Evelyn starts to undergo several social and subjective difficulties and suffer emotional traumas, given that he became "a subject divided in-between a feminine and masculine identity" (Lima, 2000: *iv*). In view of this, Carter's novel is a make-believe fictional story of gender-bending male identity considered a mark in British literature canon.

The Passion of New Eve, first published in 1977, brought about all the social, cultural and scientific discussions around sexuality that were taking place in Anglo-American and Anglo-Saxon societies at that time[3]. On the book's back cover we have the following novel's excerpt[4]:

(1)

"I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman's shape. Not a woman, no: both more and less than a real woman. Now I am a being as mythic and monstrous as Mother herself..."

Hybridity is clearly seen in this excerpt. The narrator depicts male state as mutant and unstable, putting into question several other genres like Plato's philosophical definition of mother as "something invisible and shapeless, able to gather everything altogether" (Abbagnano, 2000: 636, my translation), even another sex. Moreover, it is also clear the hybrid dialogue with Sheley's novel *Frankstein*, first published in 1818, when the narrator affirms that her principal character (Evelyn) is *"a being as mythic and monstrous as Mother herself"*. While Frankstein was the monstrous creation of *The Modern Prometheus*, in Carter's novel Evelyn is the hybridized form of man and woman, a new manifestation of passion merged with terror.

On the other hand, the Brazilian translation carries, on its back cover, a very incisive and, we might say, scaring synopsis of the

story. This is so in that the translation first appeared in 1987 in Brazil and surprisingly did not last more than one only edition, probably due to the prejudiced social and cultural barriers Brazil held at that time which generated daunting interests from both gays and "straight" readers towards the book. The Brazilian excerpt is as follows:

(2)

"Guerra civil apocalíptica. Fantasmas de Hollywood e ratos, centenas de ratos, ocupam as ruas góticas e lúgubres de Nova Iorque. Evelyn, um professor inglês, foge desse caos desagregador para o deserto da Califórnia, onde será capturado por uma auto-suficiente Deusa da Fertilidade, misto de mulher negra e máquina. A Grande Mãe vai realizar a profunda operação, física e fisiológica, e transmutá-lo em mulher e fazer dele a Nova Eva, mito feito carne, ser humano completo, iluminado pelo conhecimento das duas visões, masculina e feminina, ponto de partida para uma era de novas paixões."

What we have above is a group of lexical structures that demonstrate the great impact exerted on the source text reader. Adjectives like "apocalíptica" [apocalyptic], "góticas" [gothics] and "lúgubres" [lugubrious] are in line with the idea of destruction, transformation and renewal. If we consider the theme¾rheme structure Halliday (1978) developed in his social semiotic theory for language (discourse) analysis, in the excerpt above the theme, or the elements that serve as a point of departure, expresses ideas of crisis and several fault lines in a current social system that is likely to be modified. Bearing this in mind, we may conclude that the rheme, or what we are told about the thematic structure of the clause, declines the favorable opportunities the receiving culture reader encounters, like, for instance, the character Evelyn is captured ["capturado"] for a self-sufficient Fertility Goddess ["auto-suficiente Deusa da Fertilidade"] who is the responsible for his "renewal", his "resurrection" as a woman, the new Eve, through

the profound physical and physiological operation ["a profunda operação, física e fisiológica"]. According to Morrish (1997: 337), "adjectives carry a heavy ideological burden", that is to say, not only denotation is responsible for demarcating implicit meaning; the connotative meaning, likewise, carries specific information within a context-dependent structure. Consequently, connotative meaning carries ideological burden as well, which is clearly perceived when the speaker/writer decides which adjective to use, in what situation and to give quality to what type of subject/character.

In the following excerpt it was alleged that women had carried out a barbaric destruction of a hotel building. Curiously, biased voices are invited to participate in the plot conspiracy against heterogenization and men domination, in a step-by-step construction of prejudiced ideas and ideals, having gender-based and racism at the very center of the fiction.

(3)

"Was it arson? Were the blacks responsible, or the Women? The Women? What did they mean? Seeing my stranger's bewilderment, a cop pointed out to me, inscribed on a wall, the female circle—thus: ♀ with, inside it, a set of bared teeth. Women are angry. Beware Women! Goodness me!" (p. 11).

It is evident somehow or other that the narrator, since the beginning of the novel (the excerpt above is from chapter two), builds up women as splendid and strong beings, principally by the use of capital letters for *Women*. Nonetheless, Carter's novel shows biased tendencies when suggesting that the blacks might have caused the disaster and when using lower-case letters to refer to black people.

Likewise, the Brazilian translation followed the same lexical and grammatical patterns, except for the word *blacks* ["negros"]. The term "negros", in Brazilian Portuguese, is used to kindly refer to

those black skin people close to us, whereas, in English, the term "blacks" may cause offense[5]. The translation is as follows:

(3.1)

"Incêndio provocado? Eram os negros responsáveis, ou as Mulheres? As Mulheres? Que significava isso? Vendo minha perplexidade de estrangeiro, um policial apontou para um cartaz com o símbolo feminino,♀ , circundando uma dentadura. As mulheres estão zangadas. Cuidado com as mulheres! Santo Deus!" (p. 11)

The translator's rendering appears to consider *equivalence* as an important preoccupation during the translation process, as if a formal correspondence between source and target texts was likely to be possible. In other words, according to Venuti (2000: 216), "no comparison between a foreign text and its translation can be unmediated, free of an interpretant", i.e., the translator who most of the time interprets the source text as a target culture reader. However, by omitting the adverb "thus" in the rendering, the translator omits the consequences of women's control and domination, *represented* by the feminine symbol. Based upon Spivak (1988) and Gazzola, Duarte & Almeida (2002), femininity is represented not only by symbols but, first and foremost, by *voices* which claim that marginalized subjects are to be heard and accepted. The way the narrator puts it seems to depict that gender-based discourse represents voices that were silenced and now claim for social space. This idea is present in the translation as well.

On the other hand, the story's narrator intriguingly mingles feelings of terror and disaster with the smell of trash to metaphorically *represent* women as voracious and strong beings capable of controlling men through sexual excitement. In the following part of the source text, the narrator uses several adjectives to describe horror intertwined with pleasure, which proves that lexical choices made by the novel's writer carry heavy ideological discursive instances.

(4)

"The profane essence of the death of cities, the beautiful garbage eater. Her sex palpitated under my fingers like a wet, terrified cat yet she was voracious, insatiable, though coldly so, as if driven by a drier, more cerebral need than a sexual one, as if forced to the act again and again by, perhaps, an exacerbated, never-to-be-satisfied curiosity. (…) She was black as the source of shadow and her skin was matt, lustrelles and far too soft, so that she seemed to melt in my embraces." (p. 18).

Using a poetry way of description, in a far-flung network of adjectives metaphorically qualifying and describing the city together with a specific *black* woman, the narrator presents the emotional scene of love and attraction, bringing about *"the profane essence of the death of cities"* intermingled with the description of a woman as *"black as the source of shadow"*. In these circumstances, it seems that the novelist connects ideas of death and destruction with the notion of racism and women as abject objects of pleasure available to serve men's desires.

Curiously, however, the translation seems to somehow diminish the force of some adjectives present in the source text, by using short clauses ["períodos curtos"] in some parts instead of the well-formed sentences Carter uses in her novel, like, for example, from *"Her sex palpitated under my fingers…"* until *"… never-to-be-satisfied curiosity"*. In the source text we have only one clause, whereas in the rendering the translator split the same clause into three short clauses. Further, in Brazilian Portuguese it is possible to omit the subject of a sentence and implicitly refer to it through the verb, like, for instance, in *"Era negra"* instead of "Ela era negra" [*"She was black"*]. This kind of grammatical choice, however, is in accordance with the Portuguese Language as a means of simplification, which does not occur in English. Admittedly, simplification, in translation, seems to impoverish the textual *informativity* (Beaugrande & Dressler, 1981) and also the plot's central idea

formed by the lexical and grammatical choices originally present in the source text. That is, when the translator splits the sentence length s/he provides evidence that some thorny interpretive issues are more easily accessible to the target reader when clauses are simplified, on the one hand, but not necessarily more easily explicit, on the other (cf. Baker, 1996a: 181-2). Thus, it is possible to understand how cohesion, mainly lexicality and grammaticality, is central to grasp the way characters' identities are traced and established during the romance's narrative.

(4.1)

"A essência profana da morte das cidades, a bela devoradora de lixo. Seu sexo palpitava sob meus dedos como um gato molhado e aterrorizado. No entanto ela era voraz, insaciável, embora de modo frio, como se impulsionada por uma necessidade seca, mais cerebral do que sexual. Como se forçada ao ato outra e outra vez, quem sabe por uma curiosidade exacerbada, destinada a jamais ser satisfeita. (…) Era negra como a fonte das sombras, e sua pele era fosca, sem brilho e tão macia, que ela parecia derreter-se em meus abraços." (p. 18).

In essence, ideologies, according to Barker & Galasiñski (2001: 67), building on Billig and his associates (1988), have a distinction between "lived" and "intellectual" ideologies. The former is, on the one hand, based on complex and constitutive practices people carry out in everyday life; the latter is, on the other hand, formed by a coherent system of thoughts like, for instance, teachings, political agendas, manifestos, inter alia, that coordinate the way people live. Consequently, the ideological systems people espouse represent the social and cultural views they hold. Hence, *narratives* appear to be the coherent and cohesive textual genre that holds the most salient discursive characteristics typically used to describe the characters' identity in a novel, since narratives are the discursive constructions of structural events that *represent* several social functions, like to inform, to make our self-representation, to enter-

tain, to strengthen in-group ties, and so on (cf. Coupland & Jaworski, 2000: 30).

Equally, distinctively *descriptive* textual features are to be known if one intends to show how the use of adjectives carry ideological force to represent power relations as well as moments of struggle during the novel's plot, either for the characters to hatch it or for the reader to uncover its intricate construction. Hibridity, therefore, is present in the text formation process and in the several themes developed in novels. In consequence, interdiscursivity becomes itself the "discursive site" receptive to the production of social, political and cultural effects.

In the following excerpt Carter is ideologically opposed to heterogenization, which is clearly seen throughout the narrator's detailed description and the way Evelyn, the main character, presented (narrated) his dilemma, which lies at the heart of "transexualization". However, in order to demonstrate this opposition, the story's narrator paradoxically exhibits deep-rooted bias against blacks, principally black women.

(5)

"I said to myself: her slow, sweet flesh has suffused my own with its corrupt languor. The sickness of the guetto and the slow delirious sickness of femininity, its passivity, its narcissism, have infected me because of her. She has been doubly degraded, through her race and through her sex; this affliction she has given me is therefore twice as virulent. I might die of it." (p. 37-38).

Nevertheless, the Portuguese rendering somewhat loses the vivid descriptions common to Carter's style, mainly when preferring clause simplification detrimental to explicitness, as seen in *"She has been doubly degraded, through her race and through her sex"* [literally translated as 'Ela tem sido duplamente degenerada através de sua raça e através de seu sexo'] and *"I might die of it"* [literally rendered as 'Eu posso morrer disso'].

(5.1)

"Disse a mim mesmo: sua pele abrasiva e doce impregnara a minha com seu langor corrupto. A doença do gueto e a lenta doença delirante da feminilidade, sua passividade, seu narcisismo me tinham infectado através dela. Foi duplamente degenerada pela raça e pelo sexo; portanto, essa doença que me passou é duas vezes mais virulenta, posso morrer." (p. 36-37).

Probably, the translator tried to minimize the ideological burden Carter carried in her detailed description, likely in the way the narrator refers to racism and gender-based assumptions, for the receiving culture (Brazil) is a post-colonial country characterized in the past by race slavery and subjugation, principally African slavery (see Loomba, 2001). Hence, based upon the analyses undertaken above, Carter's novel, though considered a literary mark in Anglo-Saxon canon, seems to depict blacks and women as inferiors. Moreover, by *transexualizing* men in a disgraceful condition, Carter also seems to depict gays and queers as abject subjects living in *"the profane essence of the death of cities"*, as well as carrying *"the sickness of the ghetto and the slow delirious sickness of femininity"*, a dreadful and deplorable state.

The following excerpt shows the hybridization of genres that call into question the biblical institutionalized discourse and its own antithesis: the anti-creation of natural, heterogeneous life and its transformation into both "transexualized" state of mind and body shape. Curiously, however, is that Carter is supported by religious discourse, the Paradise or the Eden, either to enrich her detailed description or to negate religiosity and to demonstrate its fault lines.

6)

"'Where is the garden of Eden?' Shophia demanded of her in a ritual fashion.

'The garden in which Adam was born lies between my thighs', responded Mother (…) which seemed to issue from the depths of a sacred well.

She smiled at me, quite kindly.

'Because I can give life, I can accomplish miracles', she assured me." (p. 63).

Once more, in the Brazilian rendering, the translator adopted *simplification* as a means of likely following the textual structures of the source text. By contrast, this translation strategy seems to affect the levels of explicitness in target texts when compared to source texts (Blum-Kulka, 1986/2000).

(6.1)

" – Onde é o jardim do Éden? – perguntou-lhe Sophia, em tom ritual.

— O jardim onde Adão nasceu fica entre minhas coxas – respondeu a Mãe (…) parecia vir das profundezas de um poço sagrado.

Sorriu para mim afavelmente.

— Porque posso dar vida, posso fazer milagres – assegurou-me." (p. 61).

The rendering seems to avoid more elaborated clause constructions, as seen, for instance, in *"She smiled at me, quite kindly"* [literally translated as 'Ela sorriu para mim muito afavelmente'], in which the translator opted to omit the subject 'Ela' [*She*] and the emphatic adverb 'muito' [*quite*]. Due to this kind of omission, in some aspects the translation seems to lack much of the vivid style Carter has, probably in that the rendering's clause construction is rather in search of context-dependent and target-language code appropriateness than of equivalence. Perhaps this context-dependent appropriateness seeks to reduce the immoral and unethical effects translation might produce on the target country religious discourse. In order to lessen these "harmful" effects, the rendering, for in-

stance, omits the subject "I" [*"Because I can give life…"*] by adopting the simplification of it through the verb "posso" [*"Porque posso dar vida…"*]. In doing so, somehow or other the translation seems to avoid a huge responsibility that may fall on the sentence subject, in this case the "I" who is able to *"give life"* and *"accomplish miracles"*, spiritual capacities only ascribed to the saints of the catholic church. Bearing this in mind, translation should rest on language use, which invokes that the concept of *equivalence* is clearly related to the concept of *function,* or the way translated texts are linked to the sociopolitical and language-code systems pertained to the receiving culture audience. By denaturalizing the discursive strategies translators adopt, during translation processes, it is easy to make visible the wider sociopolitical structures of domination and hegemony over texts, be the latter original or translated (cf. Kress, 1991). In short, by making apparent the various linguistic-discursive practices present in target texts, in relation to source texts, the translation analyst is able to put "the forms of texts, the processes of production of texts, and the process of reading, together with the structures of power which have given rise to them, into crisis" (Kress, 1991: 85). This is, I believe, the realm of *Critical Translation Analysis.*

4. Conclusion

Although the ideas mooted above are still in embryonic form, in this paper I tried to demonstrate how lexical and grammatical choices, principally simplification (sentence length) and the use of adjectives, may represent ideological burdens translators carry while deciding what type of discursive strategy is likely to be adopted during translation processes. Furthermore, in this article I have considered that genre hybridization is a useful discursive maneuver to make clear the way power relations and ideological forces are expressed in texts. More importantly, the data analysis has

shown that male gay identity stands for abject and marginalized subjects, in line with a set of prejudices, like racism and gender-based discourses.

Essentially, supported by CDA and Genre Analysis theories, this article has suggested that minority translation amounts first and foremost to playing a critical performative practice, since the cultural textual movement from source culture into receiving one should be considered a recognized commitment able to disrupt power and struggle relations from culture to culture and consequently to cause determined effects upon the target social polysystem. Particularly in male gay literature translation, the analysis undertaken has demonstrated that the more distinctive the translation is, the more notorious the split between heterosexual social characteristics and homosexual way of life. In a nutshell, we might say that male gay translation practices proportionately echo the way gays are yet kept firmly in the lower echelons of society, still forced to hide their gayness from the open societal norms they are expected to adhere to, in relegated private gay meetings, bars, cafeterias, discos, and so forth, events and/or places considered "loony" if compared to major "standard" social events and lifestyles. As a result, far from developing a sense of solidarity and unbiased assumptions, male gay translation seems to reinforce prejudice, namely, racism, sexism, *gaynism*, among others.

Notes

2. From now on, the term gay(s) is read as "gay man" or "gay men".

3. For an overview of the controversial linguistic issues arisen out of queer, gay, lesbian, transgender and bisexual studies during the 1960's and 1970's, see Livia & Hall, 1997.

4. The data analysis follows a comparative method. Therefore, the excerpts are displayed in parallel: firstly the source text and secondly the target text. For example: (3) is the source text and (3.1) is its equivalent translation, and so forth. (1) and (2), however, are the excerpts from source- and target-books' back covers, respectively.

5. See *Dicionário da Língua Portuguesa Contemporânea*, Lisboa: Verbo, 2001. p. 2586 and *Collins Cobuild* 3rd edition. Glasgow: HarperCollins, 2001. p. 146, respectively.

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