A long and winding road: the difficult work of translating written texts in Brazil

Patrícia Maria dos Santos Santana*

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Abstract: The translation industry became essential in our society. In the beginning of the twentieth, the first translations were made in Portugal. After sometime, translators in Brazil also started this new activity. Due to the globalization moment in which we live in, the act of translating texts from one language into another is useful and important because a translation can save time for those who are not proficient in a specific language. Therefore, translation turns communication fast. However, the translators are not free to do whatever they want to because they must follow the rules and the ideas proposed by the commissioners behind the publishing houses. In other words, as the commissioners pay, the commissioners order. After reading the original text, the translator will rewrite in the target language the information from the original text, but respecting the translation brief given by the commissioner. The necessity of discussing solutions for these problems found during the translation process is the main purpose of this paper.

Key words: Translation. Translator. Commissioner. Publishing-House. Use of words.

Resumo: A indústria da tradução tornou-se essencial em nossa sociedade. No começo do século vinte, as primeiras traduções feitas em Portugal. Depois de algum tempo, tradutores no Brasil também iniciaram essa nova atividade profissional. Devido ao momento de globalização no qual vivemos, o ato de traduzir textos de uma língua para outra é útil e importante porque uma tradução feita pode salvar tempo para aqueles que não são proficientes em uma determinada língua. Assim, a tradução torna a comunicação mais rápida. Porém, os tradutores não são livres para fazerem o que quer que pretendam porque eles precisam seguir as regras e as ideias propostas pelos iniciadores por trás das editoras. Em outras palavras, os iniciadores pagam e, portanto, mandam. Após a leitura do texto original, o tradutor irá reescrever na língua alvo a informação obtida, mas sempre respeitando o roteiro tradutório dado pelo iniciador. A necessidade de se discutir soluções para tais problemas encontrados durante o trabalho tradutório é o objetivo maior desse trabalho.


* UFRJ; Bolsista CAPES; santannapatricia@hotmail.com

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Há dias em que cada coisa que vejo me parece carregada de significados: mensagens que seriam difíceis de transmitir aos outros, definir, traduzir em palavras (...)

Ítalo Calvino

Introduction

Ever since men started living in society, communication became an important factor. The mankind history is related to a permanent effort on communication. It happened because only through communication men were able to exchange ideas and experiences. The level of progress in human societies can be attributed to the capacity of communication a folk has. The own concept of nation is closely related to the intensity, the variety and the richness of human communication. (WHITAKER PENTEADO, 1977, p. xi).

There is not a country in this world which does not have legends, histories or traditions to be taught from generation to generation. Every single folk around the world has its own representative importance in cultural aspects and due to this globalization age, many parts of the planet are connected through Internet, making the communication among cultures come up as a great tendency in this second millennium. Therefore, it became necessary to translate texts about the most different subjects and genres from all the languages. The great need of translating texts turned the translational industry a well-explored area in this post-modern moment. Lately the translational industry has been extremely important as an area of study which considers reflective thoughts about language and culture. In Brazil, the translational process and its industry became relevant after the Second World War and it got its importance after Juscelino Kubitschek`s election, due to the multinational investments made in our country. From 1964 on, the translational industry became a strong activity in private and public sectors.

Any reflection about translation must consider, at first, how necessary this translation is. Each translation made seems to allow the reader to enjoy and to appreciate a piece of work which was not written in his/her language, trying to reproduce the same message and emotion it caused in readers who had contact with the original text.
Although people may think that the translational industry is quite simple, just meaning to take the book, the text, the poetry or whatever and translate them, actually it does not happen exactly like this. For all the translated material to be accessible to the public, it is necessary the work of many people. Among these people there are the commissioners and the translators. Both of them have distinguished functions at the translational process. Christiane Nord (1997, p. 32) affirms that the translator only will produce a text according to the objective given by the commissioner. Just after considering the objective through the translation brief given by the commissioner is that the translator will be ready to write the text, i.e., the translator will be ready to translate it. The commissioner is the one who orders and defines the translation work. This person can be a client, the writer himself/herself or simply a person who works for the publishing house. After knowing the commissioner’s intentions is that the translator can do his/her part.

This paper aims at analyzing the universe of translation as well as the main characters involved in its process. The proposed theme was chosen exactly to show that the translation process is much more than knowing one language techniques and rules nowadays. It seems that the expressive work of translators is for many times put aside due to the lack of importance given to the mentioned profession. Actually, the translator belongs to a kind of system in which he/she must obey the publishing house standard and the commissioner’s orders, never being able to translate texts according to the own decisions. According to Nord (1991), the translator occupies the central position in the intercultural communication because the translator is, at the same time, the receptor and the producer of a text. Therefore, the translator must know very well not only the language of the text being translated but also the cultural aspects of the country in which the text was written. The big problem here is that for the commissioner the translator only follows the translation brief which was given before the text started being translated, being exactly a simple producer of the translated text; a person who does not read the translated text to have some pleasure from it. Petra Kaseva (2001, p.4) says that, as a matter of fact, the translator seems to be under the commissioner’s control although most of the times the commissioner does not have any kind of knowledge or degree in language translation.
The translation of texts (literary, scientific, religious…) or poetry always got the attention of many studious as Walter Benjamin, Jacques Derrida and Antoine Berman. Great philosophers and linguistics were interested in analyzing the complex problem of making a text comprehensive in another language. The main complication may be the one once exposed by Derrida (2001) related to the fact that translation will never find a real equivalence in words, only a substitutive signification. Paulo Henriques Britto, the well-known Brazilian translator who is an expert at translating books, essays, poetry written by famous authors as Wallace Stevens, Henry James, Edmund Wilson, Updike and Rushdie, Thomas Pynchon and also had the opportunity of changing into English Luiz Costa Lima’s and Flora Sussekind’s books, mentions that the translator’s work, in fact, belongs to a coauthor process in which the translator is a sort of junior partner of the pair (BRITTO, 2004, p. 52).

The translational process has shown some theories nowadays and they are always shocking against each other. Most contemporary critics observe that it is impossible for a translator to be completely transparent through a translation work because the translator cannot avoid leaving his/her own marks. Some of these critics present a radical point of view saying that there is no difference between translating or writing and they agree that a good translator must leave his/her own mark in the work done. Against this idea, the Australian theorist Anthony Pym says that a real translator cannot do it. Once the translator wants his/her voice to be heard in an explicit way, the translator had better write an own book (PYM, 1996, p. 11).

According to Theo Hermans (1996, p.62), translators, like their products, become transparent, spirit themselves away in the interests of the original’s integrity and authority. Only the translator who operates with self-effacing discretion can be trusted not to violate the original text. Transparency guarantees integrity, consonance, equivalence. And this notion of equivalence really seems to be translation’s ultimate goal.

The translator’s invisibility has to deal with the acceptance of the fact that in a translated text the authoritative original voice is absent because it has been replaced with the translator’s voice. Actually, translation emphasizes the increase in voices, meanings and perspectives. It aims to produce interpretations while it claims that it truthfully reproduces the original text. And the readers accept it all as something true when they claim to have read a book by an author who definitely published it in a
language the reader cannot speak or understand. Translation can be seen as an interpretation of a reality by creating another reality.

For so many times, the translator's work is a hard one. Sometimes the sentence is too long to have a clear translation and words cannot find an exact correspondence into the new language. According to this, could anyone call the translator unreliable for changing the original text? These points will be analyzed through this work.

A problem of demand

Walter Benjamin (1968), in one of his most famous essays entitled The task of the narrator: an introduction to the translation of Baudelaire's 'Tableaux Parisiens', mentions that the translator has as his/her main objective to express the closest relationship between two languages once the objective of a translation really is to transmit the exactest correspondence of form and meaning. On the other hand, Philosophers believe that even an excellent translation is not as important or relevant as the text in its original form (source text). But they agree that the possibility of translating texts is a great link between these two texts. The translator is an important professional. Although many people affirm that, within some years, the computer soft wares based on quick translation will replace this area professionals, Paul Wengorski (2007), the president of the Brazilian Translators Syndicate, utters that it will never happen indeed because computer soft wares will not replace these professionals but only help their work.

Nowadays, bookstores and newsagents are full of magazines or books in which a variety of characters belong to the current ideals and values of modern consumerist society. Most of these materials are translations. Readers do not know that it is a hard work to have all these materials available in the market and the mentioned materials need the devoted work of many people. Among these people there are the commissioners (initiators) and the translators.

The author Nelly Novaes Coelho (1987, p.21) affirms that due to this human essential characteristic, i.e., expression and language comprehension, is that the importance of translation stands out among men since the beginning of our History. Stories from India, invented centuries before Christ, can be a good example of this
fact. For showing a human truth these stories resisted time and were spread out in many countries. It only was possible because of translation. For example, the story of *Calila and Dimma*, a very famous story about the dangers of building castles on the sand, with all the years of translations and adaptations, got to our age renamed as *A moça e o Pote de Leite*. Probably this story was brought to Brazil by Portuguese people and then Monteiro Lobato rewrote it in his book *As fábulas de Narizinho*. In Europe, La Fontaine was the responsible for the remaining of this story in that continent. These narratives were a result of a great translation process. The story *Calila and Dimma* was not forgotten and, based on this, we can affirm that the translational process worked as a kind of disseminator of ideas through literature. About this task translation has developed along the years, Nelly Novaes Coelho considers it:

(...) um dos mediadores mais importantes para a difusão, em âmbito universal, dos altos ideais e/ou das grandes experiências (ou das negativas) que, através da literatura, têm servido de modelo, inspiração ou tabus à humanidade, em sua longa marcha no sentido da evolução e do progresso. (COELHO, 1987, p.24)

Coelho (1991, p.12) also mentions that people attribute tales to Perrault, Grimm, Andersen or La Fontaine but these people forget that they are not the real authors of those narratives. Actually, they are only the responsible for gathering the stories they heard in their countries, stories created a long time ago which were invented by Greek, French, Latin, medieval writers or based on biblical parables. The problem is that once these stories were registered on books, they were credited to the person who first wrote them, although they belong to the folklore of a certain group. Even William Shakespeare, the great English playwright and poet, did it. Just to give a good example among many of them, his notorious Twelfth Night is a rewriting of the medieval tale *The story of Apollonius and Silla*:

A partir do século XIII, o folclore foi se tornando literatura (...) O Gesta Romanorum recolheu nos fins do século XIII as histórias mais apreciadas do folclore medieval. Um exemplar foi ter às mãos de Shakespeare, insaciável leitor de folclore, que devorou contistas italianos (Bocáció à frente) e os mais remotos “romances” franceses (...) Dessa leitura resultou Romeu e Julieta, A Megera Domada etc. (ZILBERMAN E LAJOLO, 1986, p.342)
William Shakespeare read, translated, adapted and wrote these stories into English. Therefore translators read Shakespeare’s books, translated them and changed into Portuguese, French, Italian. This is an example of the importance of translation into literary world: the opportunity of reading any story, any author’s masterpiece in a person’s own language. In Brazil, until the very beginning of the twentieth century, the translation of books was a failing activity. The preference was still related to original texts and the translated books which came to Brazil by that time were from Portugal. Little by little, the Portuguese spoken in Brazil was getting different from the Portuguese spoken in Portugal. Because of this fact, some texts became difficult to be understood in our country due to enormous syntactical and lexical differences.

A nationalist reaction was born in Brazil against the Portuguese culture. Coelho (2000) affirms that Monteiro Lobato was an important figure of this movement against the Portuguese culture: beyond writing books for children, making adaptations for Grimm, Andersen and Carroll on his tales, Monteiro Lobato started translating himself the most important international authors aiming at letting the Brazilian readers up-to-date to the world literary production. Nelly Coelho also says that the most important point in this fact was that children and adults could have a better access to literature, being it original or translated, in order to amplify their life experiences and also to create a real society:

Pelo equilíbrio ou fusão entre as diferenças humanas e/ou sociais, tal qual a tradução vem fazendo com as diferenças lingüísticas, é possível que os homens possam, talvez em futuro próximo, recomeçar a construção coletiva da Torre de Babel que, então mudará a significação semântica: de confusão e dispersão passará a ser entendida como equilíbrio, união e dinamismo criador... (COELHO, 2000, p.31)

But the translational industry is not so simple... A large number of translations nowadays just happen according to the commissioner’s purposes. Christiane Nord (1991) draws attention to the fact that each translation belongs to an intercultural communication process in which the commissioner approaches a translator because a kind of target text is needed for a determined recipient. To Nord, the commissioner and the translator are the most important figures in the development of a translation,
being the commissioner the central character because he is the one who starts all the process of translation and also determines its development. This commissioner (or initiator as some publishing houses also mention) can be the author of the book under translation or a worker of the publishing house which will edit the book in the target language.

The Villains of the process

Christiane Nord (2006, p. 35) classifies at least four types of participants in the translational process:

If we consider translation to be an activity facilitating communication between people belonging to different language and culture communities, the translator is part of a communicative interaction intended to overcome linguistic and cultural boundaries between people. Such an interaction involves at least four participants or, rather, roles:

- the source-culture sender (SC-S) of a message which was produced for a source-culture audience (SC-A) in order to achieve a particular communicative purpose in source culture (SC-P);

- a client or initiator (INI), who commissions a translation or interpretation of this source-culture message for a target culture audience (TC-A) in order to achieve a particular communicative purpose (TC-P);

- a translator or interpreter (TRL), who produces the target text according to the way in which the initiator specifies the commission (possibly in a translation brief);

- the target-text receivers (TC-R), whose reception is guided by their own communicative needs plus the verbal and nonverbal function markers found in the text and in the situation in which it is received, in addition to their expectations toward a text received in such a situation.

Petra Kaseva (2001) says, in a very interesting article, that although the importance of the commissioner during the process of translation is being recognized by many studious, sometimes the commissioner is an invisible figure for the public, an invisible character for many people, a kind of “ghost” in the translational process.
The point is that commissioners are very real for translators. Commissioners represent a kind of harsh reality because the translators know they must obey every order given by them.

Christiane Nord (1991, p.10) mentions that not only the commissioner but also the translator is considered a type of “ghost” in this process because he/she develops a text which already exists, submitting the orders of someone else.

For the public in general, the publishing house is the responsible for the publication of a book and the translator is the one to blame if a translation does not correspond exactly to the lines and ideas of the original text. Actually, the commissioner represents all the power because he is the person who will define the objectives of a translation. First, the commissioner defines the *skopos*, i.e., the purpose of that translation demanded. Just after the delimitation of the *skopos* is that the translator will start his/her work. The *skopos* defines the objectives of the commissioner in relation to a target public.

In 1978, Hans-Josef Vermeer, then professor at the Faculty of Applied Linguistics in Mainz/Germersheim, published an article entitled *Ein Rahmen fur eine allgemeine Translationstheorie* (A general framework theory of translation). It marked the beginning of a new approach to translational studies which later became known as Functionalism. Hans Vermeer placed translation firmly in the context of sociolinguistic pragmatics by declaring that translations must be seen as acts (*Handlungen*). Texts, according to Vermeer, are produced for defined recipients and with a defined purpose. This general principle also fits for translations. One of the key words to understand his approach is *Informationsangebot* (information offered), which means that the source text should no longer be seen as the “sacred original”, and the purpose (*skopos*) of the translation can no longer be deduced from the original text but according to the expectations and needs of the target readers. Therefore, to translate successfully, the translator has to get acquainted with the specific situation of the recipients of his/her translation in the target culture. These Vermeer’s ideas have become widely known under the labels *skopos* theory or *skopostheorie*.

It is important to remember that according to Hans Vermeer’s *skopos* theory or *skopostheorie*, a translation must work in a different context from the context of the original text; otherwise there would be no reason for a translation. When an author
receives a text to translate, he/she must have in mind the type of reader to whom he/she is writing to, i.e., the target public selected by the commissioner. Nord (1997, p. 32) mentions that from the objectives determined by the commissioner, the translator will produce a text with a message to readers respecting their culture and language. Nord also mentions that the readers must be able to understand the text and this text must make sense in the communicative and cultural situations of those readers.

According to Kaseva (2001), this way the translator has in his/her own hands the eternal problem between loyal translation and functional translation. The contents of this *skopos* are the elements which will define the type of translation obtained, respecting the purposes to which the translation is necessary.

Christiane Nord (1997) calls *translation brief* the communicative purpose ordered by the commissioner before the beginning of a translation. This translation brief must show the objectives wanted, the addressee public (target public), the target place, and in cases it is not a translation of a book, the moment that translation will be exposed plus the vehicle of communication that text will be diffused. These facts turn possible to the translator to develop a text which brings a message to readers in agreement with these readers culture. The text must be meaningful in the cultural and communicative situation of the readers.

Petra Kaseva (2001) mentions that beyond defining the *skopos*, the commissioner gives instructions to the translator, supplies the translator with all the necessary information to develop the translation, controls the quality of the text, determines the dead line for the translation to be handed in and pays the translator. Kaseva points out that sometimes the relationship between the commissioner and the translator is full of conflicts because not always the commissioner understands how a translation can be made, it means that sometimes the relationship between the translator and the initiator might be complicated by the initiator’s “unfortunate attitudes” towards translating. These are often caused by the initiator’s ignorance of what translation actually involves.

Nord (1991, p.9) says that although the commissioner is the one who defines all the subjects related to the translation, the public will attribute the responsibility of the translation only to the translator. After all, the translator is the specialist on translation; he/she is the person who knows the necessary procedures and
techniques to translate the texts. Actually, the public does not know that the translators are not free to do whatever they wish during the process of translation. The influences they suffer from commissioners turn their work a kind of tiring task. Most of the times the commissioners just want to have profit for the translations demanded. And the translators, for belonging to this subtle game of orders, may be understood as mercenary people. For this reason, the remarkable studious Anthony Pym (1996, p.338) classifies translators and commissioners as “mercenary experts, able to fight under the flag of any purpose able to pay them”.

Christiane Nord (1991, pp.9-10) affirms that in order to have a feasible translation, the translation brief must have all the necessary information for the translator’s work. Information about the readers such as who they are or in which place and moment that text will be read must be given. It all can bring calmness to the translator in relation to the possible ways the translation will follow.

Nord (1997, p.7) also mentions that, most of the times, author and translator are really separated in time and space and there is no possibility for communication between they two when the translation is in course. To the message of a specific written text be transmitted to a certain public in a different country from that in which the original text was written, it is necessary the translator consider the function of that text.

According to Kaseva (2001), many commissioners do not present a degree in the language translation area. It turns the communication between them very hard because generally the commissioner do not comprehend how difficult it is to the translator to follow the translation brief step-by-step, exactly as demanded. As much experience a translator has, he/she will be able to go on with the translation without big problems.

Generally the translation brief is given to the translator before his first reading of the original text. Christiane Nord (1991, p.10) affirms that this attitude will definitely bring a kind of influence to the translator’s behavior while he/she is translating the text. The author says that, this way, the translator is not only the sender of the message but also the producer of a new text, assuming all the intentions and purposes of another person (the commissioner) and producing a communicative instrument to the culture of the language in which the original text is being translated.
to. The translator is, at the same time, the receptor and the sender of the original text. In this case, he is not only a translator but also a “rewriter”.

This functionalism creates large discussions about loyalty and fidelity in specialized translations. A translation made by convenience can bring great damages. Nord treats the case in a vigorous way:

As everybody knows, physiological and psychological suffering can also be caused by deficiencies we are not aware of. A doctor acting in an ethical way will therefore not only cure the symptoms the patient is complaining about but also try to discover the origin of the illness and look for a remedy. The translator is such a doctor who tries to prevent communicative suffering by responsible and professional procedures. This becomes obvious in cases where old texts belonging to the cultural heritage – like the Bible or the works of Shakespeare – re-translated. Receivers may not recognize certain passages they know by heart or allusions to, or quotations of, well-known words and phrases (even though they may not even be able to explain their meaning). (NORD, 2006, p. 36)

And, in the same article, Nord continues saying:

(...) Professional translators must be able to consider the possible consequences of their translational actions, keep their partners from getting damaged and try to avoid negative consequences. This is an ability no person is born with, so it has to be developed in the course of training, where the future translator receives an education about the theoretical and methodological foundations of translation practice.(id.ibid., p. 37)

An interesting example about the damages or misunderstandings the skopos can cause is given by Sabine Grohmann:

In 1972, Ernest Cardenal published a book with the title En Cuba (In Cuba), in which he enthusiastically described how wonderful he found the “new” Cuba under Fidel Castro. Immediately after its publication in Spanish, the book was translated into German. The West German publisher asked the translator to adjust the author’s Latin American “pathetic style” to what they considered acceptable for a West German audience – precisely connected with a communist system during the Cold War period. Consequently, the translator omitted, or at least, toned down most of the author’s positive evaluative and emotional utterances with regard to post-revolutionary Cuba, Fidel Castro or the Cuban Revolution, and his negative remarks about the United States and their representatives, e.g. the US ambassador. She omitted, for example, the dedication Al pueblo cubano y a Fidel (To the Cuban people and to Fidel), Che
Guevara’s motto Todos parejos en todo (All equal in everything), the characterization con su cara de cerdo (with his pig face) in the description of the dictator Batista, the remark that black people work like slaves in the United States (trabajan como esclavos en los Estados Unidos), three pages of testimonies about torture and acts of violence of the Batista regime, and a whole paragraph in each Fidel Castro explains in verbatim his vision of a socialist society in Cuba in an interview with the author (...) Since this was Ernesto Cardenal first book ever to be published in Germany, German readers received the impression that he was a journalist describing his visit to Cuba in a rather detached, “objective” kind of style. (GROHMANN (1976) apud NORD, 2006, p. 34)

Nord’s theoretical insistence on the dominance of the *skopos* is a kind of weapon against indeterminism. For example, nowadays if the teacher/translator alone no longer has the authority to say how a text should be translated (since many target functions are possible and given), authority is displaced towards commissioners, who must be trained to specify exactly what type of translation they require. Therefore, it is clear now that colleges no longer are ready to graduate “complete” technicians. To Christiane Nord (1993), the *skopostheorie* solves ethical conflicts between the commissioner’s purpose and the translator’s expertise. She mentions that the translator remains responsible for work carried out according to someone else’s criteria and further posits that translator’s loyalty is to both senders and receivers. All these concepts can fit together once the translator has on his/her mind that he/she is an ethical professional following the principles of compability.

Facing all these problems, the benevolent idea found in the very beginning of the translational activity, i.e., the idea of sharing the pleasure of reading a good book with other countries and cultures is left behind. Considering the *skopos*, the function behind a translation made, we may think aprioristically that people involved with translation are exactly like Anthony Pym once defined as “mercenary experts” (1996, p.338).

Conclusion

The Post-Modern moment has turned the Translation Trade into a well-explored activity because, more than ever, there is a great need of translating texts about different subjects and genres from many languages. Due to the globalization moment in which we live in, the act of translating texts is useful and important
because a translation can save time for those who are not proficient in a specific language. A good translation will turn communication fast. However, there are many difficulties during the process of translating written texts from English Language in Brazil.

The public may think that the translational process is a very simple action just meaning, for instance, to take the book, the text, the poetry or whatever and simply translate them. Actually, it does not happen exactly like this. The work of many people is required to turn these materials accessible to the public and among these people there are the commissioners (or the initiators) and the translators who present distinguished functions inside the translational process. The translator is the person who will, as the name indicates, translate the original text and the commissioner is the one who will order the translation in check, defining then the entire translator’s work. This commissioner can be a client, the author himself/herself or a publishing house employee. Just after knowing the intentions proposed by the commissioner is that the translator can start his/her part. It becomes clear that translating texts is more than knowing techniques and rules of a specific language: it is also learning how to accept orders and how to deal with them. The same way the translator occupies the central position in the intercultural communication because the translator is, at the same time, the receptor and the producer of the text, it is relevant to remember that the translator is always under the commissioner’s control, although the commissioner does not have, most of the times, any kind of knowledge or degree in language translation. Analyzing this point, it is difficult to say who is the main character in the story: the translator or the commissioner? Who will deserve all the honors for a translational work? Without the translation brief given by the commissioner, a translator is not allowed to start his/her part. On the other hand, without the work of a translator a translation cannot be made. That is the reason why Christiane Nord classifies both of them as ghosts in the translational process: the commissioner, for being an invisible figure for the public, and the translator, for developing a text which already exists but submitting the orders of someone else. But the public may not face the translator the same way. Most of the times, the translator is the only one to be blamed for translational problems. Another point is that while people read a work they generally think the translator is the real author of that book, article or poem. And it is a bad conclusion taken once all the components
in a translational process must be considered independently, i.e., the author and the commissioner are important, as well as the translator.

Another problem was pointed out in Hans-Josef Vermeer's *skopos* theory or *skopostheorie* showing that if a translation follows a different objective from the original text, that translation belongs to another reality and world. This way, the translator has in his/her own hands the eternal problem between loyal translation and functional translation. In fact, only the contents of this *skopos* can define the type of translation which will be obtained.

It seems that these points contribute to create a negative idea about translator's labor in Brazil. This is the reason why many people consider that the work of translators in our country crosses a long and winding road. However, if the translator has in his/her mind that all he/she wants to do is a good work, very near to the original idea given, all these negative aspects can be ignored. A translator must do his/her best ever, being self-confident to know that the techniques he/she chose to conclude a translation correspond to the best way of representing the original text, article or poem.
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