

UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURAS
CORRESPONDENTES

**TWO TRANSLATED VIEWS OF CAPITU IN *DOM CASMURRO*: AN INVESTIGATION
OF TEXTUAL AND CONTEXTUAL FEATURES IN THE CONSTRUCTION OF
FEMININITY**

Por

ROSSANA FARIAS DE FELIPPE

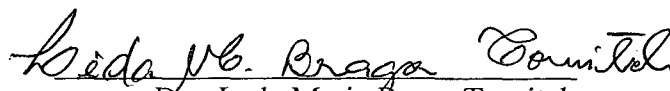
Dissertação submetida à Universidade Federal de Santa Catarina para a obtenção do grau
de MESTRE em Letras

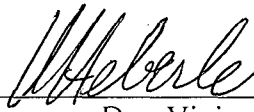
FLORIANÓPOLIS
FEBRUARY, 2001

Esta dissertação de **Rossana Farias de Felipe**, intitulada **Two Translated Views of Capitu in *Dom Casmurro*: an investigation of textual and contextual features in the construction of femininity**, foi julgada adequada e aprovada em sua forma final, pelo programa de Pós-graduação em Letras/Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina, para a obtenção do grau de

MESTRE EM LETRAS


Área de concentração: Inglês e Literatura Correspondente
Opção: Língua Inglesa e Lingüística Aplicada



Dra. Leda Maria Braga Tomitch
Coordenadora



Dra. Viviane M. Heberle
Orientadora

L. V. P. J. A. x

BANCA EXAMINADORA:


Dra. Viviane M. Heberle (orientadora)


Dra. Maria Cristina S. de Borba (examinadora)


Dr. José Luiz Meurer (examinador)

Florianópolis, 20 de fevereiro de 2001.

To Ana Irene,
Maurício
and Tânia.
You are my inspiration.

ACKNOWLEDGMENTS

This thesis is the result of two long years of study in which many people directly and indirectly contributed. This work counted on the contribution of very special people who helped me by teaching how to write, how to read and, finally how to carry out a research. Some others, still special ones have helped me by providing bibliography, lending books and papers, giving suggestions, and by giving me financial and affective support. For these reasons, I owe a special gratitude to:

☉ **Prof. Dr. Viviane M. Heberle**, my supervisor, for her academic support. This research and actual writing of this thesis was only possible because of her thrust in my potential. To Dr. Heberle my respect and admiration.

☉ My respect and admiration go also to my former teachers, at Fundação Universidade Federal do Rio Grande, **Prof. Dr. Eliane Amaral Campello**, **Prof. Dr. Maria Cristina Schleder de Borba** and **Prof. Ms. Tânia Farah Prehn** for having always encouraged me and believed in my potential.

☉ **Prof. Dr. José Luiz Meurer** and **Prof. Dr. Maria Cristina Schleder de Borba**, again, for having accepted to be members of the examining committee.

☉ **Prof. Dr. Maria Lúcia Vasconcellos** for giving suggestions and encouragement which made me able to carry out this research.

☉ **Prof. Dr. Tânia Oliveira Ramos** (LLV/UFSC) for lending meaningful books and papers about *Dom Casmurro*.

☉ My friends **Susana Lauck**, for giving her encouragement at all times, **Alyson Weickert** for having helped me with the language and **Ana Paula Costa de Oliveira** for having lent me books and papers and patiently listened to my constant comments and discussions about the content of this thesis.

☉ My parents **Ana Irene** and **Jorge Renato** for having given me university education and financial support to pursue my objectives.

☉ My fiancée, **Maurício Dirong Böhlke**, for having respected and effectively supported my attempts to get professional improvement.

ABSTRACT

“Two translated views of Capitu in *Dom Casmurro*: An investigation of textual and contextual features in the construction of femininity”

Rossana Farias de Felipe

Universidade Federal de Santa Catarina
2001

Profa. Dra. Viviane M. Heberle
Supervisor

Critical discourse analysis, a recent theoretical perspective on the study of texts, has also focused on literary texts as a way to express social practices. This thesis investigates textual and contextual features of a Brazilian literary masterpiece and two translations into English of Machado de Assis' *Dom Casmurro*, namely those by Caldwell (1991) and Gledson (1996). The specific objective is to analyze the way in which Capitu, the main female character, is cross-culturally constructed. This interdisciplinary work sees translation as retextualization and makes use of it as a methodological tool in order to analyze questions related to gender, as a socially constructed category, and language, as a powerful force to either maintain and/or change social practices. This work is based on principals of critical discourse analysis, on translation studies, on Halliday's systemic-functional grammar (mainly on its ideational component realized by the transitivity system) and gender issues as well. Results suggest that despite some local differences in the retextualizations, such different realizations of ideational meanings seem to maintain the general sexist configuration of Capitu's construal in language.

Number of pages: 72

RESUMO

“Two translated views of Capitu in *Dom Casmurro*: An investigation of textual and contextual features in the construction of femininity”

Rossana Farias de Felipe

Universidade Federal de Santa Catarina
2001

Profª. Dra. Viviane M. Heberle
Orientadora

Análise crítica do discurso, uma recente perspectiva teórica no estudo de textos, tem demonstrado que também o texto literário expressa práticas sociais. A presente dissertação investiga aspectos textuais e contextuais da obra literária brasileira *Dom Casmurro* de Machado de Assis e em duas traduções em inglês: a de Caldwell (1991) e de Gledson (1996). O objetivo principal é analisar como Capitu, principal personagem feminina, é construída em outras culturas. O presente trabalho caracteriza-se por sua interdisciplinariedade considerando a tradução como retextualização e fazendo uso da mesma como ferramenta metodológica a fim de analisar questões relacionadas a gênero, como categoria construída em âmbito social, e linguagem, como uma poderosa força que pode manter e/ou mudar práticas sociais. O trabalho fundamenta-se em princípios de análise crítica do discurso, em estudos de tradução, na gramática sistêmica-funcional de Halliday (ênfatisando o seu componente ideacional através da análise do sistema de transitividade) e em estudos de gênero. Os resultados sugerem que, embora ocorram algumas diferenças locais em cada contextualização, estas diferentes realizações dos significados ideacionais gerais parecem manter as configurações gerais de uma construção sexista de Capitu.

Número de páginas: 72

Table of contents

Chapter 1- Introduction

1.1 Reasons for the selection of the corpus and for the theoretical perspective	2
1.2 Criteria for the selection of the segments and procedures for the analysis	6
1.3 Brazilian femininity and society of the XIX century	7
1.4 Background on the Novel	8
1.5 Outline of the thesis	11

Chapter 2- Theoretical framework

2.1 Introduction	13
2.2 Language and gender	14
2.3 Language as discourse and critical discourse analysis	17
2.4 Systemic functional linguistics applied to translated texts	20
2.5 Language as modelling system	24
2.6 Transitivity	26
2.7 Material Process	28
2.8 Mental Process	30
2.9 Relational Process	31

Chapter 3- Capitu's construal in the original and translated texts

3. 1 Initial Remarks	34
3. 2 Capitu inscribed in the material process in the source text (ST)	36
3. 3 Capitu inscribed into material process in translated text 1 (TT1)	39
3. 4 Capitu inscribed into material process in translated text 2 (TT2)	41
3. 5 Capitu inscribed into mental processes in the ST	42
3. 6 Capitu inscribed into mental process in TT1	43
3. 7 Capitu inscribed into mental process in TT2	45
3. 8 Capitu inscribed into relational process in the ST	46
3. 9 Capitu inscribed into relational process in TT1	49
3.10 Capitu inscribed into relational processes in TT	49
3.11 Final Remarks	50

Chapter 4- A comparative analysis of gender issues in the ST, TT1 and TT2

4.1 Initial Remarks	52
4.2 Encoding experience in language: the ST	54
4.3 Different retextualizations in TT1 and TT2	55
4.4 Final Remarks	63

Chapter 5- Conclusion

5.1 Suggestions for further research	68
--------------------------------------	----

References	70
-------------------	----

Appendix	72
-----------------	----

Figures and Tables

Figures

Figure 2.1	Dichotomies indicating female and male language	15
Figure 2.2	Fairclough's three-dimensional view of language	18
Figure 2.3	Example of Material processes	29
Figure 2.4	Example of Material processes	29
Figure 2.5	Example of Material processes with Beneficiary	29
Figure 2.6	Mental processes as Perception	30
Figure 2.7	Mental processes as Affection	31
Figure 2.8	Mental process as Cognition	31
Figure 2.9	Example of Intensive Attributive Relational processes	32
Figure 2.10	Example of Intensive Identifying Relational processes	32
Figure 2.11	Example of Circumstantial Attributive Relational processes	32
Figure 2.12	Example of Circumstantial Attributive Relational processes	32
Figure 2.13	Example of Possessive Attributive Relational processes	33
Figure 2.14	Example of Possessive Identifying Relational processes	33
Figure 3.1	Example of middle sentence	37
Figure 3.2	Material Process turned into Mental Process	40
Figure 3.3	ST and TT: different Actors	40
Figure 3.4	ST and TT2: Transformation of a material process into a relational process	41
Figure 3.5	An animate Phenomenon in the ST	43
Figure 3.6	Change in processes from the ST to TT1	44
Figure 3.7	Change in Processes from the ST to TT1	44
Figure 3.8	ST and TT: omission of the Phenomenon	44
Figure 3.9	ST and TT: differences concerning Phenomenon	45
Figure 3.10	ST and TT2: Transformation of mental processes into material processes	45
Figure 3.11	ST and TT2: Different Sensors	46
Figure 3.12	ST and TT2: Transformation of relational process into material process	50

Figure 3.13 Omission and Transformation of relational process into mental process

50

Tables

Table 3.1	Examples of material processes in the ST	36
Table 3.2	Material Processes in which Capitu is Beneficiary	38
Table 3.3	Material processes in which Bentinho is Beneficiary	38
Table 3.4	Material processes in which Capitu is Goal	38
Table 3.5	Material processes turned into relational processes	39
Table 3.6	ST and TT: different Goals	41
Table 3.7	ST and TT2: Different Goals	42
Table 3.8	Examples of mental processes in the ST	42
Table 3.9	Relational processes in which Capitu is a Carrier	47
Table 3.10	Relational processes in which Capitu is Identifier	48
Table 3.11	Relational process in which Capitu is Carrier	48
Table 3.12	Relational process in which Capitu is the Possessor	49
Table 5.1	Findings related to lexicogrammatical analysis of the ST, TT1 and TT2	67

Chapter 1

Introduction

Research on language and gender has grown alongside the broad field of discourse analysis. Since the late 1960s and early 1970s, researchers in both fields have recognized the central place of language in the organization of social action (...) those who study language and gender consider the analysis of language practices as a central task in the study of human relationships. For them, power relations get articulated through language. Language does not merely reflect a pre-existing sexist world; instead, it actively constructs gender asymmetries within specific sociohistorical contexts (Kramarae et al., 1997:120).

This thesis intends to be a contribution to the fields of translation and gender by looking at the language used in the source text, in Brazilian Portuguese, and at two translations into English, of Machado de Assis' *Dom Casmurro*. The specific objective is to analyze the way in which Capitu, the main female character, is cross-culturally constructed. This interdisciplinary work makes use of translation as a methodological tool in order to analyze questions related to gender, as a socially constructed category, and language as a powerful force to either maintain or change social practices.

The linguistic researcher Michael Halliday (1985/1994) in his systemic-functional theory considers discourse as 'meaning potential' so that discourse enables and constrains possible ways of knowing about the world; it gives a sense of roles that each one may or may not play within the social world and it also shows how each participant may or may not relate to one another. In this vein, Halliday introduces an integration of social theory of language to text analysis. Based on Halliday's Grammar, the critical discourse analyst Norman Fairclough (1995) proposes a three-dimensional and interdependent way of analyzing discourses (to be discussed in chapter 2).

Having in mind this perspective on language, which assumes that society influences people's production and interpretation of language, I developed this study on

Dom Casmurro in order to run an investigation concerning aspects of gender relations between the main participants in the text. I base my discussion about questions of gender on transitivity choices as proposed by Halliday (1994).

These are the research questions to be answered in this study:

- How is the character Capitu constructed under two different translations? In what specific ways are they different in terms of transitivity choices?
- What transitivity processes prevail in the segments chosen?

1.1-Reasons for the selection of the corpus and for the theoretical perspectives

The corpus consists of Machado de Assis' *Dom Casmurro* and two translations of this text into English, namely Caldwell's (1991) and Gledson's (1996).

'Literature is a creative use of language' (Fowler 1996:21) in a way that it represents a world which establishes an alternative relationship to the accepted version of the "real world". Traditionally, it has been believed that creative forms of writing can offer special insight into human experience and sharpen our perception of social reality. Feminist researchers, since the 1970's, have shown that what is considered 'womanly' or 'manly' behavior is not dictated by biology, but rather socially constructed. And language use is a fundamental domain in which gender is constructed. 'Research on gender and language structure has demonstrated numerous ways that women are ignored, trivialized and deprecated' (Kramarae et al., 1997:121). Literature has served as a site to reveal this kind of discrimination. 'Literary texts may, therefore, provide a more powerful understanding of the ways in which society works to the disadvantage of women' (Morris 1993:7).

In this sense, I focused on actual instances of literary text. My main concern was to analyze, in Brazilian Portuguese and in American English, the linguistic patterns

related to the main female character of *Dom Casmurro* in order to investigate, as mentioned in the previous page, aspects of gender relations between the main participants in the text.

Within systemic-functional linguistics (SFL), the text consists of paradigmatic relations of choice, between what the writer or speaker might have written or said but did not and what s/he actually writes or says. Consequently, the analysis requires a comparative approach based on the description of systemic choice. For this thesis, the analytical procedure relies on an examination of the source and translated texts in terms of options in meaning chosen and realized in the text with a view to showing how and why the gender relations mean what they do.

Hence, a careful analysis was carried out resulting in the selection of the most meaningful segments that provide social, psychological and physical descriptions of Capitu. In this sense, Halliday's grammar is significant since it considers the clause the basic unit of analysis. According to Halliday (1985), a clause is a combination of three functions: Ideational (clause as representation), Interpersonal (clause as exchange) and Textual (clause as message). For this reason, the texts were examined at the rank of the clause. Bloor & Bloor (1995: 6,7) point out:

In the language itself the clause has a special place in expressing meaning because it is at this rank that we can begin to talk about how things exist, how things happen and how people feel in the world around us. It is also in the rank of clause that we usually use language to interact with others.

The passage above concerns the three structures embodied, simultaneously, in a clause, as proposed by Halliday (1985): *ideational* meaning in which the clause represents ‘how things exist’, *interpersonal* meaning in which the clause is used to promote interaction with people, and *textual* meaning in which the clause enable us to express ‘how people feel in the world around us’.

The data analysis was based mainly on Halliday’s (1985) and Fairclough’s (1992) perspectives related to principles of systemic-functional linguistics and critical discourse analysis, respectively. From Halliday I used the lexicogrammatical category of transitivity when I analyzed the textualizations and retextualizations of *Capitu* looking at the different processes and frequency considering Halliday’s conception that the language people choose always has a social effect. From Fairclough, in order to link the micro-analysis of transitivity with a broader view of social effect, I made use of literary criticism in order to present the Brazilian female social position during the time inserted in the novel.

More than a century after it was written, *Capitu* is still an updated subject. This is shown by the fact that in the year of the novel’s hundredth anniversary an audience consisting mostly of women, watched a mock trial in which Bentinho’s wife reputation was discussed. It was sponsored by a famous Brazilian newspaper which considered the trial as a way to pay homage to Machado de Assis (see Appendix, p. 75). A literary and law trial was carried out in which *Capitu* was accused of adultery. On her defense, the lawyer Luiza Nagib Eluf, the historian Boris Fausto, and the writer Rosiska Darcy de Oliveira claimed for the lack of evidence and pointed to the fact that the problem was the result of Bentinho’s paranoia. Both prosecution (composed of the lawyer Márcio Thomaz, the writers Carlos Heitor Cony and Marcelo Rubens Paiva) and the defense agreed with the fact that *Capitu*’s husband is neurotic, a loser and even boring. In his

verdict, the judge and also Brazilian Minister of Justice Sepúlveda Pertence considered Capitu not guilty of adultery due to the lack of evidence. According to the Brazilian law, only witnessed adultery is considered as a proof. However, the judge justified the sexism in the novel, taken as an argument by the defense, as a natural expression of males' rights of XIX century due to their fears concerning fatherhood. The judge also expressed his personal opinion that ran against Capitu:

Não sei, se devesse votar secretamente num júri, se resistiria à minha convicção íntima moral de que existiu adultério . Mas devo agir aqui como juiz profissional, impedido de decidir por consciência e obrigado a decidir conforme as provas (Cd-Rom Folha 2000)

Next, another example supports my argument that the gender relations and their representations in the novel influence our social context up to now. For instance, a Brazilian eight o'clock soap opera named one of its character, who played a prostitute, as Capitu. Within the Brazilian and even international literary context, Capitu¹ is a site of controversy. Her name has been associated, for a long time, with dissimulation and treachery. And even now Capitu is considered a treacherous in the opinion of famous literary writers and critics such as Antonio Candido, Antonio Callado and Dalton Trevisan. Other researchers question this negative association, e.g., Caldwell, and, finally, other ones come to the conclusion that there is no point in discussing her integrity, e.g., Silviano Santiago, Roberto Schwarz, John Gledson (see Appendix, p. 75). Nevertheless, many experts place themselves in favor or against her (Stein, 1984). All these assumptions express the ideological connections with gender issues in the novel.

1 Some examples of publications in books concerning Capitu: F. de Paula Azzi, *Capitu, o enigma de D. Casmurro* (1939), Carlos Castello Branco, *A dos olhos de ressaca* (1939), Helen Caldwell, *The Brazilian Othello of Machado de Assis* (1960), Wilton Cardos, *Os olhos de Capitu* (1947), Aloysio de Carvalho Filho, *O processo penal de Capitu* (1958), Manuel Antônio de Castro, *O enigma "e" Capitu ou Dom Casmurro?* (1973), Eugênio Gomes, *O enigma de Capitu* (1967), Elizabeth Halsselmann Gonçalves, *Capitu na obra de Machado de Assis* (1953), Antônio Sérgio Mendonça, *Pour lire la Capitu* (1971), Augusto Meyer, *Capitu* (1938), João Luís Pinaud, *O adultério de Capitu* (1955), Breno Pinheiro, *Capitu* (1939), José Maria Sena, *Capitu* (1955), and *Defesa de Capitu* (1955) (Stein 1984: 103). More recently: Roberto Schwartz,, *Duas Meninas* (1997) and Rubens Alves Pereira, *Fraturas do texto* (1999).

1.2-Criteria for the selection of the segments and procedures for the analysis

Whenever a researcher develops an investigation involving data analysis and interpretation, s/he has to make choices concerning the data. In this thesis, the first choice I had to make was what kind of text I would work with. After selecting a fictional narrative, I had to decide which literary text would be the corpus of this analysis. My choice was influenced by a lecture presented by John Gledson in 1999, at UFSC, in which he discussed some points regarding his translation into American English of Machado de Assis' masterpiece, namely, *Dom Casmurro*. Then I decided to carry out a study about lexicogrammatical features concerning Capitu based on *Dom Casmurro*'s translations into English because she represents one of the most famous female characters of our literary culture. For this reason, I found that Gledson's text and another one by Caldwell would fit my main concern: the analysis of gender relations and representations in discourse. The novel gives a historical view of gender relations and representations of the Brazilian society, from the XIX century, which still influences the current society. In this sense, it represented a challenge for me to work deeply with such text, since it was necessary to analyze this story precisely, both in Brazilian Portuguese and in American English, under the functional grammar perspective of Halliday in order to verify questions about gender.

After selecting the text and two translations of it, I chose all the most relevant segments in which Bentinho describes Capitu. From these segments, I selected the ones that specifically present a social, psychological and physical description of her. For the analysis of transitivity, first I analyzed the segments clause by clause in the ST (Source Text) regarding Participants, Processes and Circumstances. A similar analysis was carried out concerning TT1 (Translated Text 1), which refers to Caldwell's text, and TT2 (Translated Text 2), which refers to Gledson's text. Hence a comparative study

was established in order to show how each translator retextualizes *Capitu*, to what extent they differ in terms of transitivity and how these differences influence gender issues related to her. For the analysis, I needed to investigate the status of Brazilian women in the XIX century, the time in which the narrative takes place, in order to establish connections between the textual aspects with broader social practices. I turn now, thus, to a brief contextualization of Brazilian femininity in the XIX century.

1.3- Brazilian femininity and society of the XIX century

In the middle of the XIX century the role of women in the Brazilian society was taken as secondary. It was essential, mainly, for married upper-class women to be mothers engaged in household chores which included how to manage meetings and parties in favor of their husbands. Within this context, Brazilian women were seen as husbands' motivators. Women belonged to the private life while men circulated into the social public sphere. Consequently, men were considered active participants, not fond of sentimental feelings, with a more accentuated sexual instinct, and women, pure and submissive beings with no sexual interest, born mainly to be wives and mothers. Pseudoscientific articles claimed that women had no sexual feelings. According to Stein (1984), these are the reasons that placed Brazilian women in a social secondary position:

- There were unequal opportunities in the educational environment;
- Women were not allowed to be professionals. Some women worked as teachers but very few were remunerated;
- Marriage was seen as the only alternative to raise their social status;
- There was an unequal situation concerning sexual life. Men, in general, had sexual freedom while women were restricted to the married condition. This

restriction has to do with the fatherhood guarantee; for this reason, women were responsible for the conservative values promoted, ideologically, by the Catholic church.

The image of wife-mother-householder as the main female function was reinforced by hegemonic entities as churchmen, doctors and lawyers under political permission and widespread by the press (Mott et al., 1998).

1.4- Background on the novel

Having briefly described the situation of Brazilian women of the XIX century, it is necessary to present some information related to the author and novel. The popularity of Machado de Assis (1839-1908) as one of the greatest novelists in Latin America has to do with the domestic drama called *Dom Casmurro*. The novel was first published, in Brazilian Portuguese, in 1899 by H. Garnier and printed in Paris. Only in the subsequent year the book was released in Brazil. *Dom Casmurro* took years in order to call the attention of the Brazilian public and, consequently, to be considered Assis' masterpiece (<http://www.Brazil-Brasil/>). One of its translator, John Gledson (1996), in his foreword, gives the reader the peculiar characteristic of Machado's fiction: 'Machado de Assis (...) is an anomaly among the great novelists of the nineteenth century: a Brazilian, but with no tropical lushness and grandiloquence to conform to "Latin American" stereotypes of his day'(...) (1996:xi). However, Gledson demonstrates great anxiety concerning the explanations about Brazil's social and historical position by means of footnoting.

The intention of both translators, Helen Caldwell (1991) and John Gledson (1996), is to reduce the distance between the foreign reader and Machado's place and time (this fact is considered domestication in translation studies), emphasizing that his fiction has more European characteristics than Latin American ones. "Machado's art is

more English and European than what we think of as Latin American” (Caldwell 1991:xvi). Instead of presenting landscapes of Brazil, or in particular the urban life of Rio de Janeiro, Machado highlights the interior of the narrator’s mind, in this case Bentinho’s. On the other hand, according to Bellei (1992), since the very beginning of Machado’s literary career, he was aware of the difficulties faced by a Latin –American writer in terms of production. For this reason, Machado also developed his work as a translator mainly because he considered translation as a way to present a creative alternative of reading literary texts². His main object concerning translation was to adapt foreign masterpieces into a Brazilian reality in order to make them accessible to the target public.

As writer, Machado de Assis’ masterpieces bring in issues of human nature that go beyond the Brazilian context. This fact seems to be a good point in terms of circulation in another culture. It is important to emphasize that the narrator is the main character, Bentinho, so that he is the only one who presents his viewpoint. According to Fowler (1996) a linguistic analysis of point of view in a narrative text can be very effective in demonstrating the set of values, or belief systems communicated by the language of the text. The narrator presents an *internal* perspective; then, narration is introduced from a point of view within Bentinho’s consciousness, manifesting his feelings about, and evaluations of, the events and characters of the story and bringing in, mainly, issues of male nature; in spite of this, the female role is discussed by the narrator when he presents his views regarding Capitu.

Capitu and Bentinho are the main characters of the story. Although the title of the novel refers only to him, he is not able to tell his life story without mentioning her. Bentinho’s passion and obsession for Capitolina, known by the diminutive Capitu

² According to Bellei (1992: 89), Machado de Assis carried out translations on *Oliver Twist* by Charles Dickens, fragments of William Shakespeare and Dante, and “The Raven” by Edgar Allan Poe.

stands for the true center of the story. The narrator is telling Capitu's story through his age-old point of view, after having been supposedly betrayed by her. Bento Santiago starts reporting the reason of his story title and, later on, what happened in the afternoon of 1857 when Capitu was 14 and he was 15. In the first 97 of its 149 chapters, the narrator remembers his teens and his childhood flirtation with his neighbor, Capitu (Gledson, 1996). Chapters XXXII and CXXIII are landmarks in the story. Chapter XXXII represents a reverence to Capitu from the town district of Matacavalos and CXXXIII represents what Bento considers to be a proof of Capitu's betrayal from Praia da Glória (Pereira, 1999). The ambiguity that permeates the whole story suggests to the readers that Bento Santiago, as the narrator, is not trustworthy. In fact, he even says at the beginning of the novel that he is an old man with a bad memory. On the other hand, he insists on the issue that he is telling a true story of betrayal.

Since his childhood, Bento is prepared to become a priest, due to a promise his mother makes before he is born. As a grown-up, by the mediation of Capitu and José Dias, a member of the household, he abandons a religious career to become a lawyer and Capitu's husband. For many years he leads a happy and peaceful life with Capitu and, after some attempts, Capitu bears a child named Ezequiel.

However, due to his best friend's death, Bento notices a tear for the dead man, Escobar, in Capitu's eyes. From that day on, the day of Escobar's funeral, in 1871, suspicion becomes a paranoia³. He starts to believe in what he considers evidence in order to persuade the reader that Capitu and his friend had an affair. The suspicion is aggravated by the fact that Bentinho sees a resemblance between his son and Escobar. His obsession originates another ambiguity, related to fatherhood, which prevails throughout the novel.

³ According to the Cobuild Dictionary, paranoia means a technical psychiatric term involving intense suspicion, fear and distrust of people.

As a lawyer, Bento Santiago plays the role of a prosecutor asking his reader to condemn the adulteress. As an accusatory narrative, the story reflects the legal and social foundation of its time in which Brazilian women were inserted. The defendant, Capitu, never has the chance to expose her point of view in the book. Consequently, the question of adultery remains unanswered.

At the end, Capitu and Ezequiel move to Switzerland, a fashionable place for wealthy people from those days, where she dies. Later on, Ezequiel dies too, on a trip to Egypt. And Bento Santiago, the only survivor, sees in literature the only way of getting revenged.

Being an object of desire and suspicion, Capitu plays an essential role in the novel. Bento depends on her since their days in Matacavalos, at the beginning of the novel, up to the day of Escobar's funeral. She controls him and this inverted power relation was unacceptable for the social structure of those days. Even being voiceless, her descriptions are given in detail both by the narrator and the translators.

1.5-Outline of the thesis

This thesis is divided into five chapters. After the introduction (Chapter 1), I present the theoretical perspectives (Chapter 2) used for the analysis carried out in this work, having in mind that this is an interdisciplinary research which aims at the investigation of female gender representation concerning the contextualization and two retextualizations of *Dom Casmurro*.

In Chapter 3 and 4, I proceed to the analysis of the patterns characterizing Capitu's description in the original and in two translated texts. The lexicogrammatical features associated with Capitu's construal are investigated, interpreted and evaluated in

the ST, TT1 and TT2 in order to compare the linguistic effects of the patterns produced in each construction.

The last Chapter presents the main points discussed in the previous chapters, points to final considerations and offers suggestions for further research.

Chapter 2

Theoretical Framework

A text is a semantic unit, not a grammatical one. But meanings are realized through wordings; and without a theory of wordings – that is, a grammar – there is no way of making explicit one's interpretation of the meaning of a text. Thus the present interest in discourse analysis is in fact providing a context within which grammar has a central place. (Halliday 1994: xvii)

2.1- Introduction

Continuing the tradition of studies within systemic-functional grammar, some Ph.D. dissertations and M.A. theses of Universidade Federal de Santa Catarina have served as valuable alternatives to analyze lexico-grammar and gender issues. Heberle (1997), for instance, investigates textual and contextual features related to editorials of women's magazines published in Britain. Besides relying on Halliday's systemic-functional grammar, the research is also based on principles of critical discourse analysis, on gender studies as well as on discourse analysis. The results suggest, among other findings, that editorials help to maintain a misrepresentation of women's world as participants of the private sphere of personal and domestic issues.

M.A. theses at UFSC have also been carried out by a number of students interested in discourse investigation. Prawucki's (1998) work intends to provide educators with a way of analyzing critically the texts they take into elementary school classroom in order to verify if these texts are shaped by sexist discourse or not. His analysis suggests that readers/writers are aware of the topic gender roles in society. However, contradiction originated from an interdiscursive world is perceived when the social actors commit themselves to express meanings about those roles. Another M.A.

thesis by Grimm (1999) examines the verbal and visual language used in the advertisements of women's magazine in the context of Brazilian and North American culture. The analysis shows that the ads from Nova and Cosmopolitan revolve around romantic relationships between heterosexual women and men. Grimm's findings rely on the assumption that despite coming from women's magazines that call themselves liberal, Nova and Cosmopolitan ads subtly support the traditional position of men as the dominant partners in female/male relationships.

2.2 Language and gender

In spite of its interdisciplinary nature, my main concern in this research is related to gender issues. In this section, I develop a discussion on the topic which tries to account for its association with language.

The definition of gender, usually, overlaps with sex. For this thesis, I consider sex as a biological term which is related to the genital anatomy of human beings. On the other hand, I assume gender as the sociocultural construction of both sexes associated to their roles in society (Simon 1996; Heberle, 1997). Taking this difference into account, I believe that gender is acquired within social relations: society intervenes in the way people think, behave and act by placing women and men in separate and different spheres.

Gender studies achieved greatest influence in North America. In the late 60's, grassroots women's movements, that is, movements composed of women without a high level of educational instruction and scholars from the Western Europe and North America developed tools and analytical categories in order to understand and explain the inequalities concerning men's and women's opportunities in their social roles. In those days early feminists used the term gender as an analytical category referring to the

result of the social process that turns young girls into women. It was viewed as a phenomenon that affected all kinds of women: from the household to the workplace women occupied an inferior position (Flotow, 1997).

The awareness of women's exclusion from large parts of the public and academic life prompted the establishment of women's studies. It was a landmark toward the implementation of feminist ideas in the academy. Women's studies motivated a feminist revisionism in diverse areas such as history, literary history, literary studies, sociology and psychology.

'Language, here, rather than simply reflecting society, actually, brings about and shapes changes in the way we see and think' (Mills 1995:87). Feminists have emphasized the idea that language produces our perception of the world and have called attention to sexism inherent in many of the labels which English speakers use. Sexist language⁴ means the language-use which may alienate and may inhibit the effective social interaction in the act of communicating. Other feminists called the attention to the lexical gaps in the language, the lack of terms to express women's experience.

Some researchers such as Cameron (1985) have placed women's and men's roles in society in what is accepted as naturalized different spheres, the public and the private spheres.

Female	Male
Private Domain	Public Domain
Leisure	Profession
Powerless	Powerful
Interaction-focused	Information-focused
Intimacy	Distance

Fig. 2.1: Dichotomies indicating female and male language (mentioned in Heberle 1997:27)

⁴ The concept of sexist discourse derives primarily from Lakoff, (although the term was not used in that work). Lakoff's argument starts from the premise that there is a pervasive ideology which tends to downgrade, marginalise and exclude women. This very general perspective operates through a wide variety of linguistic practices (Lee 1992:110)

These oppositions show that women's roles are usually associated with the private domain. Heberle (2000) criticizes these dichotomies as they impose strict categories and do not account for the heterogeneity and diversity of male and female social groups. However, these dichotomies tend to prevail in several contexts. For example in her analysis of editorials in women's magazines, Heberle (1997) found that topics related to leisure (e.g.: having fun) and intimacy (e.g. beauty care) are quite often associated with the female figure. Indoor activities such as housekeeping and motherhood are naturally considered by society as female activities. This same society does not give a high status to nor does it respect these kinds of roles mainly because the terms 'man' and 'woman', 'feminine' and 'masculine' are not used symmetrically: male connotations are always positive standing for humanity in general; however, the female ones are defined as the opposite of what a man is.

The dichotomies presented in Fig. 2.1 are consequences of patriarchal dominance maintained and exercised by means of men's control over the sexual relationship (Morris, 1993). In this sense, many literary texts contribute to the misogynistic images of women by punishing the ones who violate the social sphere. Machado's masterpiece is an example that explicitly asserts this reality. Capitu's construal assembles a puzzle. The narrator maps out her physical traits and tries to account for her emotional characteristics. Her intellectual abilities are treated as mere curiosities associated to negative meanings. Bento Santiago, up to chapter CXXIII, links her excessive feminine sexuality and her seductive power with magic and witchcraft. From Chapter CXXIII onwards the narrator makes use of her 'feminine' characteristics in order to portray himself as a victim of Capitu's unfair methods of a supposed betrayal.

Dom Casmurro is characterized as an ambiguous text for this reason: there is no evidence that proves adultery. However, the way that the reader interprets the text may

reveal her/his values and beliefs in relation to gender issues. Even though the text has a sexist content which sees women as the other through its detrimental language, it portrays women as the location of all that is desired and feared, mysterious and magical and all that must be controlled and mastered. My point here is to see how both translators deal with the sexist content related to female representations through a lexicogrammatical analysis.

2.3-Language as discourse and Critical Discourse Analysis

In this section, I offer the functionalist perspective of language in order to define discourse. The functionalist approach views discourse as language use according to researchers of language such as Halliday (1985, 1994) and Fairclough (1992), who see that society influences the language people produce and is influenced by it, in a bi-directional perspective. For functionalists, the analysis of language use 'cannot be independent of the analysis of the purposes and function of language in human life' (Schiffrin 1995: 31). In this sense, 'discourse is assumed to be interdependent with social life, such that its analysis necessarily intersects with meanings, activities, and systems out side of itself' (ibid.).

Within critical discourse analysis (CDA), a recent theoretical perspective on the study of language, Fairclough (1995) sees any discourse through the three-dimensional framework, expressed in the Fig. 2.2:

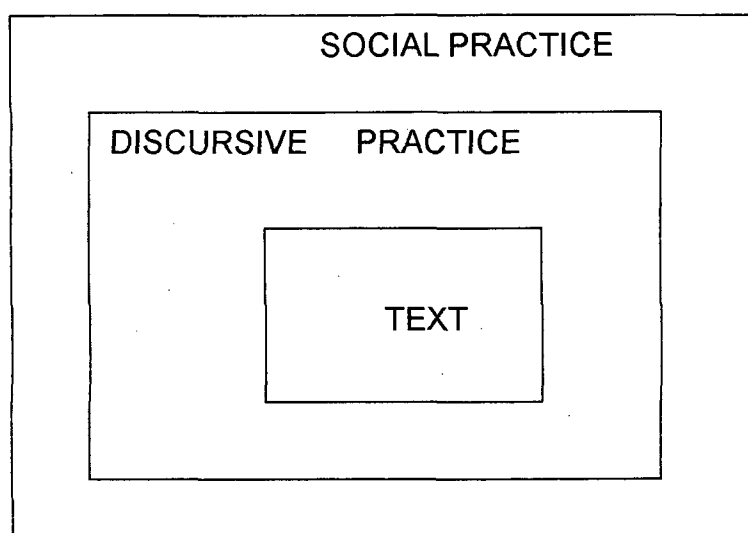


Fig. 2.2: Fairclough's three-dimensional view of language

This three-dimensional view of language, according to Fairclough (1992: 72), represents:

an attempt to bring together three analytical traditions, each of which is indispensable for discourse analysis. There are the tradition of close textual and linguistic analysis within linguistics, the macrosociological tradition of analyzing social practice in relation to social structures, and the interpretivist or microsociological tradition of seeing social practice as something which people actively produce and make sense of on the basis of shared commonsense procedures.

Fairclough's framework attempts to encapsulate three traditional procedures of discourse analysis that used to be considered separately, but in Critical Discourse Analysis these three procedures are seen as interrelated levels of analysis.

The text dimension deals with the analysis of micro and macro textual issues, and tries to account for 'description' (ibid. 73), that is the examination of linguistic forms and meanings. The second dimension, discursive practice, is concerned with 'interpretation'. It focuses on the processes involved in the production, distribution and consumption of texts. It is related to the way people produce and interpret texts and to their accounts to the establishment with reference to discursive practices, that is, the

discursive practice of an institution or political party, for instance. The social practice dimension relies on 'explanation'. It analyzes discourse in relation to ideology, relations of domination on the basis of class, gender, cultural groups and hegemonic institutions, countries or institutions (these are the relations of domination/subordination which take place where the text is produced or consumed). In Critical Discourse Analysis, ideology is considered as:

The significations/constructions of reality (social relations, social identities) which are built into various dimensions of the forms of discursive practice and which contribute to the production / reproduction or transformation of relations of domination (Fairclough 1992:87).

While producing a written or spoken text, the linguistic choices made are not only our choices (Fairclough, 1995); they represent options that have been built inside our minds through our history under the daily influence of other people and circumstances. The influence of other people, according to Althusser (1983), are the basis of Ideological Status of Apparatuses, that are the structures/institutions which form society, such as family, school, and church, for instance. Althusser (ibid.) affirms that these institutions act upon humans beings' world views through naturalized and stereotyped values which aim at showing how people must behave, feel and think. Taking into account Althusser's Ideological Status Apparatuses, it is possible to say that reality, which is influenced by society, contributes to determine what is appropriate to be said, written, heard and read (Fairclough 1995). Thus, discourse is composed of values of different institutions and members of society. These institutions and their members have different ways of interpreting reality. When people are exposed to this variety of interpretations, they are also acquiring, in some way, these different perspectives of reality. For these reasons, it can be affirmed that people's discourses are

formed by the combination of other discourses. So, a discourse is always permeated by different discourses (Fairclough, 1995).

In this sense, Halliday's study of transitivity serves as an alternative for critical language researchers to develop text analysis (more details in the following sections). His approach assumes that the participants and process types are options that people make while speaking or writing. These options cannot, as was explained before, be neutral; they are always ideological. In a certain way, people will favor certain participants and process types.

Whenever the analysis of a discursive practice and social practices are made, other discourses have to be contextualized. This means that other discourses influence the writers in the production of a text as well as the readers' reactions towards the writers' options. As readers, people are also influenced by society while bringing certain meanings to the text, depending on the interests of this society. In this sense, any text is socially constructed. Thus critical discourse analysts look at text aiming at the denaturalization of dominant ideologies showing how social structures determine properties of discourse and how discourse determines social practices. And that is my purpose while looking at *Dom Casmurro's* translations: from the text itself and contextual data involving the writer's as well as the two translators' point of view, I intend to recover the social meanings and constructions related to Capitu.

2.4- Systemic Functional linguistics applied to TTS

The British linguist Michael Halliday proposes a linguistic theory named systemic-functional linguistics focusing on contextual meaning and the social context of situation in which language takes place. In this theory, language is seen as a *modelling*

system, 'enabling human beings to make a mental picture of reality, to make sense of what goes on around them and inside them' (Halliday 1994: 106).

Systemic-functional linguistics is interested in the *actual*, what a speaker or writer actually chooses to say or write, and in the *potential*, the background of what could have been chosen but was not. This distinction allows the analysis of the texts as one of the possible *textualizations* and of translated texts as one of the possible *retextualizations* against the background of the meaning making potential of the grammar (Coulthard, 1987; Vasconcellos, 1997).

Systemic-functional Grammar (SFG) enables the analysis of a two-level approach to the understanding of texts: a lower level achievement (Halliday, 1994) – the linguistic analysis which enables us to show how and why the text means what it does – and a higher level achievement – here the linguistic analysis may enable one to say why the text is, or is not, an effective text for its own purposes, in what respects it succeeds, and in what respects it fails, or is less successful (Halliday, 1994).

Systemic-functional Linguistics is also interested in the aspects of situation, the environment in which the text comes to life. Considering a literary text, according to Berry (1977:132, quoted in Vasconcellos, 1997) different sets of situation must be taken into account, which can be summarized as:

- i) the inner situation of the text, on the basis of the functional meanings being communicated;
- ii) the situation of the composition of the work of literature, including the type of situation in which the writer wrote the piece of work for a specific audience.

The inner situation of the text, in terms of gender issues, portrays three different situations: the beginning and the end of a love story, the patriarchal values expressed through the discourse of law used by the narrator regarding adultery and the anxiety in calling the attention of the reader to female treachery.

Concerning the situation of composition, *Dom Casmurro* was written in the 1890's, but most of the chapters take place in 1850s in which Bento portrays his teens and his relationship with Capitu. The contrast of the 1850s and 1890s tells something about Brazilian social structure that is implicit in the plot, but in many ways taken for granted (Gledson, 1996).

The context of situation of narratives is also discussed by Halliday (1978: 146, quoted in Vasconcellos, 1997) when he says:

In a fictional text, the field of discourse is on two levels: the social act of narration, and the social acts that form the content of the narration. The tenor is also on two levels, since two distinct sets of role relationships are embodied in the text: one between the narrator and his readership, which is embodied in the narrative, and one among the participants in the narrative, which is embodied in the dialogue.

At this point, it is important to highlight that the story is told through the eye of an *internal* narrator (Fowler, 1996), that is narration is introduced from a point of view within Bentinho's consciousness related to his past, a fact that involves his feeling and evaluations of events and characters of the story. His feelings and evaluations mirror patriarchal values and beliefs regarding femininity along the novel, especially when the narrator refers to Capitu as a girl and Capitu as a woman.

To the tenor dimension, regarding fictional narratives, Vasconcellos (1997: 37) adds a third level to the relationship between the writer (embedded in the context configuration of his/her historical, geographical and ideological status) and that of audience s/he is writing to (also embedded in the contextual configuration of its historical, geographical and ideological status).

This distinction is relevant for the work carried out in this thesis. The present research concentrates on one level, that of lexicogrammatical features of the source and translated texts focusing on questions related to gender. The analysis of lexicogrammatical features inserted in the most meaningful excerpts from the ST show

some Brazilian ideologies of the XIX century widespread by its narrator. On the other hand, what is crucial for this work is to show how each translator deals with sexist values of the ST. In this work, I consider translation as ‘retextualizations which consists in the selection and organizations of meanings already textualized in a source language and in their translation into linguistic substance in a target language’ (Vasconcellos 1997: 35).

Based on what Halliday (1978: 57-8) has said about the range of interests of functional grammar,

We are interested in what a particular writer has written, against the background of what he might have written – including comparatively, against the background of other things he has written, or that other people have written.

Vasconcellos proposes a remarkable extension and adaptation concerning translated texts:

We are interested in what a particular **translator** has **retextualized**, against the background of what other people have **textualized** and for what and of what he **might have retextualized** – including comparatively, against the background of **other things** he has **retextualized himself**⁵ [emphasis in the original].

Applying the systemic-functional linguistics of lexicogrammatical features of the text to a translated one allows the analysis of a wider context of production, the context of situation involving the translator.

⁵ I am aware that several quotes in this thesis use “he” as a universal generic pronoun to refer to men and women. However, I have not added any specific comment on this fact.

2.5-Language as a modelling system

This section is based on the view of language as a modeling system which, as Halliday says, ‘enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them’ (1994:106). This notion is relevant for this work because it deals with translated texts. The translator is encoding in another language a representation of reality already coded, or textualized, in a previous language for a specific audience. “What is required of writers when creating texts is to a large extent also required of translators when producing translated texts” (Meurer 1996: 85-86). This fact entails the way that the translator will make sense of the textual reality – the source text – and how his/her text will make sense to the new audience. Besides that, Machado de Assis chose to present the reality through the eyes and voice of Bento Santiago that models his experience of the world in very peculiar ways. What is relevant for the present report is how the linguistic resources are used to code Bentinho’s perspective on Capitu and how the two translators model this perspective.

The functional theory of language, proposed by Halliday, attempts to explain linguistic structures and phenomena by referring to the functions of language in the life of the individual (psychological viewpoint) and the functions of language in the life of the community (sociological viewpoint). Hallidayan functional grammar considers the clause as the basic unit of analysis. A clause represents a combination of three functions: (1) the ideational (clause as representation), (2) the interpersonal (clause as exchange), and (3) the textual (clause as message). Each function represents different aspects of meaning in the clause.

The *ideational* meaning concerns, according to Fairclough (1993:136) ‘the representation and signification of the world and experience’. The speaker or writer

expresses in language his/her experience of the phenomena of the real world including his/her experience of the internal world of his/her own consciousness (Halliday 1985/1994). Thus, any clause means a representation of the world.

The *interpersonal* meaning takes into account the exchanges between speaker and listener or writer and reader, the way the speaker uses the language and the relationship that the speaker establishes between him/herself and the listener or reader. The *textual* meaning of the clause is concerned with the creation of the text. More specifically, with the internal organization of the sentence, with its meaning as a message in relation to the context (Halliday, 1973).

Halliday's systemic-functional grammar has served as an important tool used by a number of critical discourse analysts worldwide. Some examples of studies from Universidade Federal de Santa Catarina were mentioned in section 2.1. It is relevant now to mention some works that have applied systemic-functional linguistics (SFL) to the analysis of translation studies (TS). For instance, Vasconcellos (1997) carries out a translational stylistics research applying systemic-functional linguistics to the analysis of translated texts. Operating with the concept of translation as *retextualizations*, it focuses on a linguistic analysis of two short stories from Joyce's *Dubliners* and two versions into Brazilian Portuguese of these short stories. The researcher concludes that the analysis of literary texts and their retextualizations under SFL offers solid ground for Literary Translation Quality Assessment.

Another example concerns Silva's (1999) study located at the encounter between SFL and translation in order to delineate Blanche's (the protagonist of Williams's *A streetcar named desire*) configuration through the patterns emerging from the transitivity choices selected to model the character's view of reality in both cinematic production of Williams' *A streetcar named desire* (1951) and the Brazilian Portuguese

subtitling of the movie entitled *Uma rua chamada pecado* (1951). Silva's analysis demonstrates that, despite some local differences in the retextualization, such different realizations of ideational meanings do not seem to disturb the general configuration of the protagonist's construal in language.

These examples and the other ones from section 2.1 as well support my interdisciplinary work that deals with a stylistic study, a linguistic analysis of literary text, of *Dom Casmurro* and its two translations, previously mentioned, into English.

In the following sections I will further specify the theoretical background mentioned above which also gives support to my work.

2.6- TRANSITIVITY

In my research, I studied in particular what Halliday calls the most powerful impression of experience that consists of 'goings-on'★ happening, doing, sensing, meaning, being and becoming (1994:106) and applied it to an example of narrative fiction. The transitivity system has been widely used in the stylistic study of literary text. The classical example is Halliday's (1973) study of William Golding's *The Inheritors*. In his analysis, Halliday demonstrates that the processes can say much about how the realities are represented. After selecting three passages from the book and analyzing in detail each sentence in the passages, "Halliday has shown how consistent selections from the transitivity system can suggest different world-views" (Fowler 1996:220). Another example concerns Kennedy's (1982) analysis of Joyce's short story entitled *Two Gallants*. According to Kennedy, the story presents a picture of two different characters, Lenehan and Corley. The intention of his analysis is to see whether the differences between the two men are communicated to the reader by the use of certain language patterning. His study has shown that the combination of the three

functions, the ideational, interpersonal and textual, create a picture of two different personalities: Corley is described as an active initiator with a strong physical presence for asserting verbs of action, having “head” and “body” as participants, producing more utterances/statements than Lenehan; on the other hand, Lenehan is described as a passive observer of the situation for being, mostly, the Carrier and not the Actor, having “eyes” as Actors and asking many questions. The objective of both studies is to show how systemic-functional grammar can provide a linguistic basis for interpreting a text.

In order to analyze the representation of reality, I have also chosen the grammatical system called transitivity which embodies the general principle for modelling experience. I aim to show that by using certain elements of systemic-functional grammar, patterns can be isolated from a text and provide objective linguistic basis for interpreting a literary text. Halliday (1994) defines transitivity as the system which ‘construes the world into a manageable set of process types’ (p.106). In Hallidayan context the term process refers to the ‘goings-on’ that compose reality. We express these ‘goings-on’ by means of processes, participants and circumstances describing who does what to whom, when, where and how. Bloor and Bloor (1995: 110) explain it in more details

The term Process as a technical term in Systemic Functional Grammar has a slightly different meaning from the everyday usage. As we have said, it is used in two senses: (i) to refer to what is going on in the whole clause, and (ii) to refer to that part of proposition encoded in the Verbal Group.

Thus, within the verbal group, in SFG verbs and agents are classified according to the type of process. Transitivity shows how writers and speakers encode in language their mental picture of reality and how they account for their experience of the world around them (Simpson, 1993). They express their mental picture of these realities through the processes (verbal group) chosen. By expressing processes, transitivity is related to the experiential component of the ideational function of language. It refers to

how meaning is represented in the clause. That is why it can be related to what Fowler (1986: 148) says: “language has a representational (ideational) function ... the speaker or writer embodies in language her/his experience of the phenomena of the real world; and this includes her/his experience of the internal world of her/his consciousness: her/his reactions, cognitions, perceptions and also the linguistic acts of speaking and understanding”.

According to Heberle (1997), in the field of critical discourse analysis, transitivity has been used to interpret and criticize the ideological implications of discourse concerning the linguistic choices related to its three components, based on Hallidayan grammar: (1) the *process*, represented by the verb phrase in a clause, (2) the *participants*, the roles of persons and objects, by and large, realized by noun phrases, (3) the *circumstances* associated with the process, normally expressed by adverbials of time, place and manner.

Processes can be classified according to whether they represent actions, speech, and states of mind or simply states of being. ‘The functions assumed by the participants in any clause are determined by the type of process that is involved’ (Halliday 1994: 112). The three main types of processes in the English clauses are: material, mental and relational. Halliday emphasizes that each of them presents three distinct kinds of structural configuration and accounts for the majority of all clauses in a text.

2.7- MATERIAL PROCESSES

These process types are classified, in the Systemic Functional Grammar, as processes of *doing*. They have two participants taking part in the action: the Actor and the Goal. The Actor is the entity that *does* the action while the Goal is the person or entity affected by the action.

The following clauses⁶ are examples of Material processes:

Actor	Material process	Goal
She	wore	strong cloth shoes

Fig. 2.3: Example of Material processes

Actor	Material process	Goal
She	didn't study	Latin

Fig. 2.4: Example of Material processes

Capitu, the only participant, introduced in both examples as *she*, is explicitly the performer of the action. Therefore, she is labeled as Actor. In Fig 2.3, Capitu did something to the strong cloth shoes; she wore them. In this case, the label given to the shoes is Goal. In spite of its negative connotation, the clause in Fig.2.4 refers to the action of study in which Capitu is inserted as the Actor and the topic to be learnt *Latin* as Goal.

Halliday (1994) also presents another participant concerning Material processes, the Beneficiary: 'the Beneficiary is the one to whom or for whom the process is said to take place' (ibid.: 144). In traditional grammar, it is associated with the indirect object. Bloor and Bloor (1995) point out that it cannot be interpreted literally. If the proposition is negated, the participant is still called Beneficiary. The example below shows a material process and its three participants:

ACTOR	Material process	BENEFICIARY	GOAL
She	didn't give	me	time

Fig. 2.5: Example of Material processes with Beneficiary

⁶ Instead of presenting examples from Halliday's Grammar, I decided to illustrate the problem with excerpts from my own corpus. All the examples displayed in this chapter were taken from *Dom Casmurro* translated by John Gledson (1996).

Fig. 2.5 shows Capitu effectiveness's into the world because her action concerns a human entity, in this case, the narrator.

2.8-MENTAL PROCESSES

According to Hallidayan grammar (1994), mental processes involve psychological events and states of mind. Clauses of mental processes are 'clauses of feeling, thinking and perceiving' (ibid.: 114) with two participants: Senser and Phenomenon.

Halliday (ibid.) points out five characteristics that grammatically distinguish mental process clauses from material processes: I) the Senser is 'endowed with consciousness' (ibid.:114) so that, at least, one participant is human or human-like; II) the Phenomenon is the fact that is sensed, felt or thought; III) mental processes are generally associated with the simple tense, while the material type are generally associated with the present continuous; IV) in mental processes, 'either the Senser or the Phenomenon that is being sensed can be the Subject, still keeping the clause in the active voice'(ibid.: 116/117); V) mental processes are not kinds of doings, they are kinds of *sensing*.

Within mental processes, three subtypes are distinguished: '(1) PERCEPTION (seeing, hearing etc), (2) AFFECTION (liking, fearing etc.) and (3) COGNITION (thinking, knowing, understanding etc.)'(ibid.: 118). The examples below show the participants associated with each subtype:

a) Perception

Senser	Mental process	Phenomenon
Capitu	listened	(to) me

Fig. 2.6: Mental processes as Perception

b) Affection

Senser	Mental process	Phenomenon
Capitu	feared	our separation

Fig. 2.7: Mental processes as Affection

c) Cognition

Senser	Mental process	Phenomenon
Capitu	was reflecting	—

Fig. 2.8: Mental process as Cognition

The analysis of mental processes helps the language researcher to portray Capitu as an intelligent woman. Along the novel, this characteristic of hers points to associations with slyness and dissimulation according to the narrator's point of view. Actually, as the narrator develops the story, he attempts to emphasize the close connection between intelligence and dissimulation in relation to femininity.

2.9-RELATIONAL PROCESSES

The final main category called relational processes express processes of *being*. 'In relational clauses, there are two parts of 'being': something is being said to 'be' something else. In other words, a relationship is being set up between two separate entities' (ibid.: 119). Relational processes operate with three main types: intensive, circumstantial and possessive.

(1) intensive	'X is A'
(2) circumstantial	'X at A'
(3) possessive	'X has A'

Each one comes in two distinct modes: attributive and identifying. In the intensive attributive relational process, the attribute characterizes the Carrier.

Carrier	Intensive Attributive relational process	Attribute
She	was	tall, strong and well-built

Fig. 2.9: Example of Intensive Attributive Relational processes

In the intensive identifying relational process, X is identified and A, the identifier so that X is identified by A.

Identifier	Intensive Identifying relational	Identified
Men	are not	priests

Fig. 2.10: Example of Intensive Identifying Relational processes

In Fig. 2.11, the circumstantial attributive relational process is characterized as an attribute ascribed to some entity by means of a circumstance. In the circumstantial identifying process, shown in Fig. 2.12, there is a circumstance that established a relationship between an entity and circumstance.

Carrier	Circumstantial attributive relational	Attribute
I	was	at home

Fig. 2.11: Example of Circumstantial Attributive Relational processes

Identifier	Circumstantial identifying relational	Identified
It	was	in 1857

Fig. 2.12: Example of Circumstantial Attributive Relational processes

In the possessive attributive relational process, X is the Possessor and A, the Possessed. In the possessive identifying type, the two entities are related in terms of ownership.

Carrier	Possessive attributive relational	Attribute
Eternity	has	its pendula

Fig. 2.13: Example of Possessive Attributive Relational processes

Identifier	Possessive identifying relational	Identified
They	are	yours

Fig. 2.14: Example of Possessive Identifying Relational processes

These are the main processes, participants and circumstances which exemplify Halliday's concept of transitivity.

A detailed analysis of transitivity features, developed in chapter 3, shows how the patterns emerging from transitivity choices delineate Capitu's configuration in the source text (ST), Caldwell's translated text (TT1) and Gledson's translated text (TT2).

Chapter 3

Capitu's construal in the original and translated texts

3.1- Initial Remarks

...language serves for the expression of content: it has a representational, or, I would like to call it, an IDEATIONAL function.(...) it is through this function that the speaker or writer embodies in language his experience of the phenomenon of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions and perceptions(...) (Halliday1973:105-106)

This chapter aims to look at Capitu's construction in language through the analysis of transitivity patterns. The basis of analysis consists of the most relevant excerpts from *Dom Casmurro* in which Bentinho maps out Capitu regarding physical and emotional traits. Her description assembles a puzzle, specially, up to chapter CXXIII. From this chapter on, she loses all the "magic" that used to "enslave" the narrator. My analysis deals with the identification of different processes and participants and does not concern more details of delicacy within the Systemic Functional Grammar since my main purpose relies on questions related to gender issues. In the segments chosen, Bentinho describes Capitu, at first, as a fourteen-year-old girl who leads a very simple life. He emphasizes her old shoes and cheap dresses. But he is in love and believes that she feels the same. I have chosen the excerpts which describe how Capitu used to be, think and do at this point of her life. The turning point of the novel happens when, after getting married, he notices a tear for his dead friend, Escobar, in Capitu eyes. From that moment on, when the accusatory narrative becomes more explicit, he describes Capitu's in a different way. The narrator openly shows an example of sexist discourse that underestimates Capitu as a woman.

Similar to Carter's (1982) examination of linguistic features in Hemingway's *Cat in the rain*, I begin the analysis of transitivity patterns in *Dom Casmurro* by presenting some general considerations about the effects produced by the fictional events taking place in the novel. They are:

(i) The story is about Bentinho. For this reason, everything which is told, either in the first or third person narrative, has to do with his point of view. Even Bentinho himself shows some doubts about what he is affirming. Capitu is described as his object of desire.

(ii) The author incorporates stereotypes into the narrator's language in order to encourage the reader to concur with the narrator's convictions about Capitu's "feminine nature". The stereotypes construct this woman as sly, oblique, gypsy-like, capricious, calculating, fickle and treacherous. The stereotypes can be extended to women in general.

(iii) The images of Capitu are negative: the narrator emphasizes her socially inferior position as a single woman. Besides that, she is criticized, in effect, for taking her own initiatives, and not taking the role required of the submissive woman.

The analysis of the transitivity options emerging from the segments regarding Capitu, in the first part, reveals a woman who gradually achieves her purposes because she is aware of the limits society has imposed on her. On the other hand, despite being very intelligent, the values imposed by the patriarchal society defeat her. Capitu loses her power through his descriptions.

For methodological reasons, the clauses containing the same transitivity patterns are grouped together. Since the chronological order of the events within the segments is not decisive for the analysis of Capitu's main characteristics, it is not taken into consideration. The main purpose in this chapter is to compare each translation in

relation to the source text. Hence, an analysis of the ST is carried out first, followed by a discussion of the TT1 (Caldwell's Translated Text) and TT2 (Gledson's Translated Text).

3.2- Capitu inscribed in the material process in the ST

An investigation of the material processes suggests the following classification:

Actor	Process	Goal	Circunstance
[Capitu] ⁷	Calçava	Sapatos de duraque	
Ela	Dera	Alguns pontos	
Capitu	Agarrou	-me	
[Suas idéias]	Alcançavam	O fim proposto	
A imagem de Capitu	Ia	Comigo	
[Capitu]	Não foi		Adiante
Uma força dos olhos	Arrastava		Para dentro
[Ela]	Trazia	Um vestidinho melhor e os sapatos de sair	
Capitu	Não dominava	se	Só na presença da mãe
[Ela]	Não estudou	latim	
[ela]	Fitou	Os olhos de ressaca	Em mim
Ela	Ia prendendo	Minha mãe	
[nós]	Devíamos dissimular		
Capitu	Ia entrando		Na alma de minha mãe
Capitu	Ia crescendo		As carreiras
[Suas] formas	Arredondavam	-se	
[Suas formas]	Avigoravam	-se	
[Ela]	Tocava		Nas casas de amizade
[Ela]	Não foi		Ao baile
Capitu	Olhou	(Para) o cadáver	Alguns instantes
Os olhos de Capitu	Fitaram	O defunto	
Capitu	Enxugou	-as[lágrimas]	Depressa
Capitu	Devia morrer		
Capitu	Começara a escrever	cartas	
A razão	Ascendeu	O desejo	Nela
A minha amiga	Mostrava	Tanta lucidez	
Capitu	Usava	Certa magia	

Table 3.1- Examples of material processes in the ST

⁷ The brackets, which appear in the tables, stand for information not realized in the original but retrieved from the text.

In table 3.1, six clauses consist of verbal groups made up of two verbs: *ia prendendo*, *deviamos dissimular*, *ia entrando*, *ia crescendo*, *devia morrer* and *começara a escrever*. SFG recommends that these two verbs be analysed as a single transitivity structure, the second being generally the relevant one for the classification of the process (Martin et al., 1997). An investigation of material processes shows Capitu's power, in a sense that the material processes into which she is inscribed depict her as Actor affecting a Goal. Among twenty-seven processes in which Capitu is Actor, eight processes do not present Goals.

This configuration reveals her effectiveness in acting upon the world since most of the material processes into which she is inscribed extend to other participants. The goals affected by Capitu's actions consist of motion in space, animate goals and changes in her physical make-up. For examples: "Capitu agarrou-me"; "Capitu ia crescendo às carreiras, as formas arredondavam-se e avigoravam-se com grande intensidade; moralmente a mesma coisa".

When a clause involves an Actor and a process happens without requiring a goal, it is considered an example of intransitivity according to traditional grammar. From another perspective proposed by Halliday, the ergative one, a happening involves a process and some central entity. This entity is called Medium. The following table shows the sentence which stresses a turning point in the story. It belongs to the second part of the novel which begins in chapter CXXIII. Fig.3.1 expresses his opinion concerning what an adulteress deserves:

Medium	Material Process
Capitu	Devia morrer

Fig.3.1: Example of middle sentence

This example also shows a peculiar grammatical structure. Generally, when an action is described, the agent comes at the front of the sentence and the person who is

affected by the action comes after the verb. The choice that is made in Fig. 3.1 is to place Capitu in the position normally reserved for the agent. The person who takes this position seems in a sense to be the agent and to bear the responsibility for the action (Mills, 1995). Throughout the novel it is realized that Bentinho is a dependent person who is rarely placed as an agent, but in this example he takes advantage of his passivity and seems to be apart from this fact, as if her death would be a kind of natural punishment for what he supposes she has done; her betrayal.

Out of the thirty material processes, only two clauses present Capitu as the Beneficiary. It is important to highlight that the Actors, in this case, are abstract entities, which reinforces the idea that people does not influence her. An abstract entity as devil, for instance, emphasizes her evil nature:

Actor	Material process	Beneficiary	Goal
O diabo	deu	-lhe	aqueles olhos
A razão	ascendeu	nela	o desejo

Table 3.2 Material Processes in which Capitu is Beneficiary

On the other hand, when Bentinho is the Beneficiary, he is influenced by Capitu as the Actor according to these two examples:

Capitu	Deu	-me	As costas
Capitu	deu	-me	igual conselho

Table 3.3 Material processes in which Bentinho is Beneficiary

Still examining material processes, one can notice that Capitu is also ascribed the role of Goal of herself through the reflexive pronoun when the subject concerns her physical attributes:

Actor	Material Process	Goal
[Suas] formas	arredondavam	-se
[Suas formas]	avigoravam	-se

Table 3.4 Material processes in which Capitu is Goal

All the lexicogrammatical features shown above realize meaning selections constructing Capitu's configuration in language as they are presented by the narrator in the source text. They emphasize Capitu's physical changes, her persuasive power and contribute to portray her as a seductive and dangerous woman.

3.3- Capitu as inscribed into material processes in TT1

In this section, the ST is compared to Caldwell's translations. As far as material processes are concerned, the following features are emphasized: out of thirty processes, only two were turned into another kind of process. Two of these clauses were turned into relational process. These changes can be seen in the table below

Source Text					Translated Text 1		
Material Process					Relational Process		
Actor	Proce	Goal	ss	Circunstance	Carrier	Process	Attribute
Capitu	Não	se	domi nava	Só na presença da mãe	She	Was	Mistress of herself
Capitu	Usava			Certa magia	Capitu ⁸	Was	A mistress of a certain magic

Table 3.5: Material processes turned into relational processes

The transformations from Goal of material process into an attribute in TT1 omit the idea that Capitu dissimulates not only in the presence of her mother but also in anybody's presence. The attribute given enhances her independent way of living.

The presence of her mother in the ST represents a role attributed to motherhood by patriarchal society as the one responsible for children's control, especially for daughters'. Capitu in this example is introduced as a transgressive person who violates the rules of familiar social structure. TT1 omits all the semantic implications involved within hierarchical familiar power. The Attribute *mistress of herself* is broader than the

⁸ Caldwell uses *Capitú* with the accent on "U".

Circumstance *in the presence of her mother*. In TT1, the translator softens what the narrator means in the original: that Capitu was able to manipulate people. In TT1, it seems that she has a magical power, as if it is addressed to her as a gift. Although these different realizations do not change the whole configuration, TT1 ends up emphasizing the construction of Capitu as strong and active in the public sphere.

The figure below shows the transformation from Goal into Phenomenon. Here I consider the verb *estudar* as an example of Material process due to the action involved in this kind of mental absorption.

Source Text			Translated Text 1		
Material process			Mental process		
Actor	Process	Goal	Senser	Process	Phenomenon
[Ela]	não estudou	Latim	She	did not learn	Latin

Fig. 3.2: Material Process turned into Mental Process

The translator has chosen the verb *learn* instead of *study*. This transformation in TT1 exemplifies a mental process that stresses out Capitu's lack of opportunity in developing a skill, in this case, *Latin*.

The comparison between the ST and TT1, in terms of transformation within material processes shows that some participant roles were modified. In TT1, the translator does not attribute to Capitu the fact that she did not learn English as a lack of perseverance as it is presented in the ST:

Source Text			Translated Text 1	
[Ela]	não foi	adiante	It	fell through

Fig. 3.3 ST and TT: different Actors

Two further examples present the inclusion of Goal:

Source Text	Translated Text 1
As formas [de Capitu] arredondavam-se	Her figure was taking on new curves
[As formas de Capitu] avigoravam-se	[Her figure was taking] a new firmness

Table 3.6: ST and TT: different Goals

In the ST Capitu is both Actor and Goal. The Goals are reflexive pronouns that refer to Capitu herself. In the American English version the verb ‘take on’ replaces two different verbs from the ST. For this reason, it requires, however, direct objects which includes inanimate Goals as participants *new curves* and *new firmness*. The translator maintains the erotic proposal of the ST when referring to Capitu’s *new curves* as Goal but exclude this possibility when referring to her *new firmness* which, semantically, can be addressed to her character.

3.4- Capitu inscribed into material processes in TT2

Comparing the ST and Gledson’s translation (TT2), it is realized that out of thirty material processes only one was turned into a Relational process.

Source Text	Translated Text2
A imagem de Capitu ia comigo	The image was with me

Fig. 3.4: ST and TT2: Transformation of a material process into a relational process

Here the ST does not refer to any image; it emphasizes that the image is related to Capitu. TT2 omits her name. The transformation of the material process into a relational one lessens her power over Bentinho.

In relation to Capitu’s physical description, TT2 softens the sexist content of the ST by using the verb *filling out* that does not emphasize Capitu’s curves. It also changes the Goals which in the ST were addressed to Capitu herself. In TT2, the translator omits reference to Capitu’s body, and, the Goal may be seem as referring to psychological characteristics instead of physical attributes as it is presented in the ST. This fact asks for readers interpretation.

Source Text	Translated Text 2
Suas formas arredondavam-se	Her figure was filling out
[Suas formas] avigoravam-se	She was fast taking on new strength and energy

Table 3.7: ST and TT2: Different Goals

3.5- Capitu inscribed into mental processes in the ST

Capitu's construction in language can also be traced in the examination of mental processes. The features emerging from the analysis of the material processes, which seems to characterize Capitu as an effective person, are also detected when mental processes are investigated. The analysis of such processes shows that those characteristics are present when Capitu inscribes herself as a Senser into fourteen mental processes. It must be emphasized that all the examples below took place in the first part of the novel when Bento is in love with her.

Senser	Mental Process	Phenomenon	
As mãos [de Capitu]	não cheiravam	A sabão fino	
Capitu	amava	me	
[Capitu]	gostava de saber	tudo	
[Capitu]	aprendera	a ler/ escrever/ contar/ francês/ doutrina e obras da agulha	
Capitu	temia	nossa separação	
[Capitu]	não aprendeu	a fazer renda	
[Capitu]	quis aprender	inglês	
[Capitu]	gostasse	de jóias	
Capitu	refletia		
Capitu	gostava	de ser vista	
[Capitu]	não sabendo	piano	
Senser	Mental process	Phenomenon	Circunstance
Capitu	aprendeu	piano	depois de casada
A cabeça de minha amiga	sabia pensar	–	claro e depressa
Senser	Mental process	–	β^9
Capitu	imaginou		que era pretexto

Table 3.8: Examples of mental processes in the ST

⁹ The symbol β is used to refer to projected clauses (the content of sensing projected as a clause in a hypotaxis nexus while α refers to the secondary/ continuing clause in a parataxis nexus both in logic and semantic relation (Halliday, 1994).

Out of these fourteen clauses Capitu herself takes the role of Senser in twelve, the other two have parts of her body as Sensers: hands and head. Only one clause has a projected clause represented by the symbol β instead of Phenomenon. The clause shows content of consciousness. The configuration above introduces Capitu as a Senser involved in mental processes that present her feeling, sensing or cognising a Phenomenon. It is relevant to highlight that mental processes in which Capitu plays the Senser involve inanimate Phenomenon. This fact points to Capitu's interests in a mental absorption of cognitive skills. Through mental processes the narrator stresses her efforts in to the intellectual arena (ler, escrever, contar, francês), the social up-ranking (francês, doutrina and piano) and domestic life (obras da agulha, renda) Notice, according to the novel, that some skills are not successfully acquired such as learning English, others are just achieved after she gets married such as playing the piano, and still others are taught to her since she was a child, specially the domestic ones. The narrator emphasizes the fact that she does not learn lace-making as if it were something important to be learned. The following example is the only excerpt in which an animate Phenomenon is involved:

Senser	Mental Process	Phenomenon
Capitu	amava	me

Fig. 3.5: An animate Phenomenon in the ST

3.6- Capitu inscribed into mental processes in TT1

The patterns emerging from the analysis of TT1 in terms of mental processes conform a similar construal of Capitu in both the textualization and retextualizations. Out of fourteen mental processes into which Capitu is inscribed in the ST only one was turned into a material process.:

Source Text			Translated Text 1		
Senser	Process	Phenomenon	Actor	Process	Goal
[Ela]	não sabendo	piano	She	had never studied	Piano

Fig. 3.6: Change in processes from the ST to TT1

The ST emphasizes a skill which was not acquired by Capitu and is just available to her after she marries Bentinho. This example points to the fact that marriage improved to her social standing. It must be taken into account that this was a very common alternative available for lower class girls who wanted to raise their social status. TT1 refers to piano lessons as a Goal that she has never had the opportunity to achieve. Some differences concerning verb choices within mental processes were realized. The figure below shows this configuration:

Source Text			Translated Text 1		
Senser	Process	Phenomenon	Senser	Process	Phenomenon
[Ela]	quis aprender	inglês	She	decided to learn	English

Fig. 3.7: Change in Processes from the ST to TT1

Here the translator stresses Capitu's power of decision. The verb *decide* involves concluding or settling while *querer*, the verb used in the ST, stands for having an inclination towards a desire to learn, in this case, English language.

The following configuration points out the omission concerning the Phenomenon:

Source Text			Translated Text 1		
Senser	Process	Phenomenon	Senser	Process	Phenomenon
A cabeça de minha amiga	sabia pensar	—	My darling's head	could think	—

Fig. 3.8: ST and TT: omission of the Phenomenon

Fig. 3.8 gives a strong sexist notion about Capitu in general. More than mapping out her body, it also means that she characterizes a different woman because she could think. By calling her as *minha amiga* or *my darling*, the narrator establishes a level of intimacy that seems to lessen the sexist charge. In this sense it sounds as a compliment.

The next configuration shows different semantic meanings concerning Phenomenon:

Source Text			Translated Text 1		
Senser	Process	Phenomenon	Senser	Process	Phenomenon
Capitu	Gostava	De rir e divertir-se	She	Loved	Fun and amusement

Fig. 3.9: ST and TT: differences concerning Phenomenon

In the ST, the Phenomenon portrays her behavior and attitudes. Semantically, the clause emphasizes that Capitu leads a pleasant life in which she provides her own fun expressed by the reflexive pronoun *divertir-se*. In TT1 the behavioral traits are omitted. The Phenomenon does not encapsulate her attitudes. It just refers to her preferences.

3.7- Capitu inscribed in the mental processes in the TT2

As for mental retextualizations, the patterns emerging are those of Capitu's ability to cognize. Fig. 3.10 below shows that out of a total of fifteen mental processes into which Capitu is inscribed, only two processes were transformed into other process types:

Source Text	Translated Text 2
Mental process	Material process
[Ela] não sabendo piano	She couldn't play the piano

Fig. 3.10: ST and TT2: Transformation of mental processes into material processes

As the comparisons show, the general tendency in TT2 is towards the selection of the same pattern as that in the ST. However the different realization presented in the configuration above seems to downgrade her ability to cognize. Fig. 3.11 also shows differences concerning the Senser.

Source Text	Translated Text 2
A cabeça de minha amiga sabia pensar claro e depressa	My young friend was able to think clearly and fast

Fig. 3.11: ST and TT2: Different Sensers

The example cited above shows that the sentence lost its metaphorical meaning in TT2. The Senser in the ST was metaphorically related to Capitu's head. This fact enhances Capitu's cognition; on the other hand, sexist meaning is embedded in the clause since it highlights something that seems to be a peculiar characteristic in a woman. Despite not maintaining the metaphorical meaning, TT2 presents Capitu as Senser but through the verbs *was able to think* the translator seems to point out an unusual ability for a woman, that of cognition.

3.8- Capitu inscribed into the relational processes in the ST

Out of thirty relational processes, Capitu functions as participant in all of them. As was said in the previous chapter, relational processes are divided in two types: the attributive and the identifying. As pointed out by Martin et al. (1997: 116) the attributive relational processes classify the Carrier and the attribute in terms of class membership while identifying relational processes identify the identifier and identified through symbolization. Most of the examples in the ST are attributive which establishes a relationship between Capitu and the attribute under the viewpoint of the narrator: in most cases, they seem to classify Capitu in a certain category that overemphasizes her gender.

Carrier	Process	Attribute	
[Capitu]	era	morena	
[Capitu]	trazia	-as sem mácula	
[Capitu]	era	Uma imagem de pau	
[Capitu]	[era]	Uma criatura mui particular	
[As idéias de Capitu]	eram	Só atrevidas	
[As idéias]	faziam-se	hábeis, sinuosas, surdas	
A gente Pádua	não é	[de todo] má	
[Os olhos de Capitu]	são	de cigana oblíqua e dissimulada	
[Capitu]	era	mais mulher do que eu era homem	
[Capitu]	era	mais curiosa	
As curiosidades de Capitu	eram	explicáveis e inexplicáveis, úteis e inúteis, umas graves e outras frívolas	
A cor e a doçura [dos olhos de Capitu]	eram	minhas amigas	
Ela	era	uma mulher completa	
Os olhos [de Capitu]	eram	claros e diretos	
Os gestos [de Capitu]	eram	únicos na terra	
Capitu	era	tudo e mais que tudo	
As cartas dela	eram	submissas	
Carrier	Process	Attribute	Circumstance
As mãos [de Capitu]	eram	curadas	com amor
Tudo	era	matéria	as curiosidades de Capitu
A reflexão	não era	coisa rara	nela
As atitudes de Capitu	eram	tão retraídas	agora
Capitu	era	mulher	por dentro e por fora

Table 3.9: Relational processes in which Capitu is a Carrier

In the examples above, the narrator describes Capitu under physical, psychological, familiar and sexual attributes. The first example from Table 3.9 gives a characteristic related to her appearance, while sentences 4, 5, 9 and 10 better exemplify her psychological characteristics. Sentence 7 refers to her family, the Páduas and sentences 9, 13 and 22 overemphasize her female characteristics. Notice, also, the comparisons made by the narrator between Capitu and him: “Capitu era mais mulher do que eu era homem”, “Capitu era mais curiosa”. Being a woman and more curious, according to his description, seems to be, later on, the reason for the hypothetical

betrayal. The Sentence “As cartas de Capitu eram submissas”, which takes place at the end of the story, addresses to her a characteristic which does not match with the others pointed out along the novel, since it assigns her a submissive role. Being the last Attribute directly addressed to her, it contains a powerful negative meaning that influences in her construction. In this sentence, all her strength and independence, opposing to Bentinho’s characteristics, are crossed out due to its strategic location.

Out of thirty relational processes, Capitu is ascribed as Identifier in two examples:

Identifier	Process	Identified
Capitu	Era	Capitu
Capitu	Era	A flor da casa, o sol da manhã , o frescor das tardes, a lua das noites

Table 3.10: Relational processes in which Capitu is Identifier

The first example presents Capitu as Identifier/Identified, that is an example of tautology that reinforces the narrator’s difficulty in describing her. This clause explains the reason for so many introductions in relation to Capitu. All the references to her presented along the novel try to account for the Identified *Capitu*.

The second example points to the romantic atmosphere in which Capitu is placed in. Although it is referring to her, semantically, it highlights the way that she is treated by the narrator as something beautiful as a flower and essential as the sun and the moon.

Within the relational processes one of its subcategories emerges out: the circumstantial attributive relational process. The metaphorical meaning once more refers to the idea that Capitu assembles a puzzle that leads to the conclusion that Capitu is born with all the malice within herself.

Carrier	Process	Circumstance
Capitu da praia da Glória	Estava	Dentro da Capitu de Matacavalos
Uma [Capitu menina]	Estava	Dentro da outra [Capitu mulher]

Table 3.11: Relational process in which Capitu is Carrier

Another subcategory emerges out of the relational processes: the possessive relational processes.

Possessor	Process	Possessed
[Capitu]	[Tinha]	Olhos claros e grandes
[Capitu]	[Tinha]	Nariz reto e comprido
[Capitu]	[Tinha]	A boca fina e o queixo largo
Capitu	Tinha	Idéias atrevidas
Os olhos [de Capitu]	Traziam	Um fluido misterioso e energético
Capitu	Tinha	Meia dúzia de gestos

Table 3.12: Relational process in which Capitu is the Possessor

The analysis of the relational processes in the ST shows the intention of the narrator in portraying Capitu as an irresistible woman, giving emphasis to her gender as something relevant to the construction of her dissimulating nature. The analysis of the possessive relational processes points to the fact that Capitu has no material assets but physical attributes and intelligence, which are considered negative characteristics by the readers.

3.9- Capitu inscribed into relational processes in TT1

The analysis of the relational processes presents no change in the reconstrual of Capitu, at the macro level. No process was turned out to be actualized as other types of process, e.g. “Capitu was Capitu”, “Capitu was more woman than I was man”. The same realizations point to the same patterns highlighted in the ST: Capitu’s effectiveness and power which are suddenly lessened, from Chapter CXXIII on, according to Bentinho’s portrayal of reality.

3-10 Capitu as inscribed into relational processes in TT2

The analysis of relational processes presents almost the same features as the analysis of the other two process types. In TT2, there is a slight change in the

reconstruction of Capitu. One relational process was turned into a material process. This different realization highlights even more what was pointed out in the ST: Capitu's effectiveness and power through single characteristics.

Source Text	Translated Text 2
Relational Process	Mental Process
Tudo era matéria às curiosidades de Capitu	Nothing escaped Capitu's curiosity

Fig. 3.12: ST and TT2: transformation of relational process into material process

Different realizations found in TT2 eliminate Capitu from the relational process: Fig. 3.13 omits the relational process and adds a mental process giving emphasis to the role of Bentinho as Senser:

Source Text	Translated Text 2
A cor e a doçura eram minhas amigas	The color and the soft sweetness I knew of old

Fig. 3.13: omission and transformation of relational process into mental process

In the ST, the relational clause presents an identifier/identified relation while TT2 presents a Senser/Phenomenon relation. This fact favors Bento, since he is included in the clause in the position of the Senser.

3.11- Final remarks

This chapter analyzed the most relevant clauses ascribed to Capitu throughout *Dom Casmurro* in the ST, TT1 and TT2 with a view to accounting for the way Capitu is construed in Brazilian Portuguese and reconstructed in two American English translations. When comparing the transitivity system of Machado de Assis and its translations into English, we can see that most of the features coincide. By looking at the patterns foregrounded in TT1 and TT2, one can notice that Capitu's most significant characteristics were kept unaltered. The lexicogrammatical features made evident in the

analysis of the ST, TT1 and TT2 represent Capitu as participant of the processes, in the sense that she does, senses, thinks and extends her actions towards other human beings.

Changes occurring at the micro level do not modify the character's construction at a macro level. However, different meanings realized in TT1 and TT2 resulted in some differences concerning the tone of the novel. This fact is crucial mainly because the narrator constructs an accusatory narrative and even slight differences can stress or lessen sexist assertions towards femininity. Hence, a comparative analysis of the transitivity system between the translations is carried out in the next chapter in order to discuss the main purpose of this thesis that concerns gender issues with reference to femininity.

CHAPTER 4

A comparative analysis of gender issues in the ST, TT1 and TT2

4.1 Initial Remarks

Language intervenes actively in the creation of meaning. Like other forms of representation, language does not simply “mirror” reality; it contributes to it. Translation, we know, refers to a process of interlinguistic transfer. Translators communicate, re-write, manipulate a text in order to make it available to a second public. Thus they can use language as a cultural intervention, as part of an effort to alter expressions of domination, whether at the level of concepts, of syntax or of terminology. (Simon 1996:9)

Based on the assumption that transitivity is ‘a lexicogrammatical resource for construing our experience of the flow of events’ (Mathiessen, 1998: 02), the previous chapter investigated Capitu’s modelling of reality according to one-sided observer. The picture coming out from the analysis of the transitivity patterns inscribes Capitu into (I) material processes where the Goals being affected vary between human entities and inanimate entities. Notice that when the Goals are inanimate, they stress her desire for social climbing or help to build negative and ambiguous images, e.g. “Minha amiga mostrava tanta lucidez”, “Capitu usava de certa magia”, (II) mental processes where different Phenomena are created by her cognising, feeling or seeing and which also give evidence that she knows how the social order functions e.g. “Capitu aprendera a ler, escrever, contar, Francês, Doutrina e obras da agulha (...) Se não estudou latim com o Pe. Cabral foi porque o padre depois de lho propor gracejante, acabou dizendo que latim não era língua de meninas”, and (III) relational processes in which all Attributes refer to peculiar characteristics of hers, i.e., “Capitu era Capitu, isto é, uma criatura mui particular”, [Os olhos de Capitu] são de cigana oblíqua e dissimulada”.

The patterns emerging from the analysis of transitivity in the ST portray Capitu as the product of an ideological formation under stereotypes generally associated with

women such as being: sly, oblique, gypsy-like, capricious, calculating, fickle and treacherous, as previously mentioned. Capitu is punished for her curiosity (notice that cleverness is not attributed to her image, only curiosity as a way to downgrade her mental ability), independence and desire to climb socially. Chapter XXXI, 'Capitu's curiosity' summarizes all these characteristics of hers. "We should remember that all these examples are given by Bento: heavily influenced by his mother, he has learned that, in a woman, independence of character is a vice" (Gledson 1996: 255). Taking these points into account, it is possible to affirm that language in *Dom Casmurro* produces a sexist perception of the world. Sexist language is considered in this sense as the language-use which may alienate and may inhibit the effective social interaction in the act of communicating. But how did Caldwell's and Gledson's translations on the novel deal with this fact one century after its publishing?

Caldwell's and Gledson's are classified as integral translations. A translation is termed integral when it contains 'all chapters and titles, prefaces and dedications, including those in verse (...) and the length of the chapters in both languages are virtually the same' (van Leuven-Zwart 1989:153). Notwithstanding shifts on the microstructural¹⁰ level, as shown in chapter 3, indicate conscious or unconscious choices on the part of each translator which affect the macrostructural level.

The purpose of this chapter is to analyze the most relevant excerpts concerning the representation of the "woman" by comparing TT1 and TT2. The comparison aims at demonstrating how the translators differ when each of them deals with sexist language concerning Capitu and the "feminine nature".

¹⁰ On the microstructural level, i.e. the level of sentences, clauses and phrases, shifts involving semantic, stylistic and pragmatic values take place. On the macrostructural level, where units of meaning are involved which transcend sentences clauses and phrases, shifts occur with respect to such things as the attributes and characterization of persons, the nature and ordering of the action and the time and place events (van Leuven-Zwart 1989: 154-5).

Before carrying out the analysis referred to above, I consider relevant to point out an example in which both translators add a different connotation to Capitu. In *Dom Casmurro*'s Chapter XIII, 'Capitu', when the female protagonist is mentioned for the first time, reference to her age and physical appearance are stressed out. In the ST, Capitu is described as "morena", but in TT1 and TT2, she is described as dark:

ST [Capitu] era morena.

TT1 She was dark.

TT2 She was of dark complexion.

Brazilian readers of the novel know that if Capitu was dark, this fact would imply a racial issue. In those days, it would be difficult for a man from an upper social class to compromise with a dark girl. According to the novel, Capitu and Bentinho are socially distant but it does not involve racial differences. The conscious choice made by both translators make an exotization of Capitu influencing the ideational function when referring to Brazilian literary culture. This example shows that 'a different image of the fictional world means a different way of looking at and telling about that world' (van Leuven-Zwart 1989:72) and that 'frequent and consistent *exotization* causes the mind style', images of the fictional world, 'to be evocative, creating an exotic image in the reader's mind. As a result, the fictional world offered to the reader of the translation is exotic as well' (ibid. 1989).

4.2- Encoding experience in language: the ST

Based on Cameron's (1990) assumption that 'language encodes the culture's values and preoccupations and transmits these to each new generation' (10), *Dom Casmurro* is an example of a literary text which encodes cultural values and preoccupations in relation to women through samples of what is considered nowadays

detrimental language concerning female nature. Since its beginning, it becomes clear that most of the attributes addressed to Capitu, as shown in chapter 3, over emphasize her face and body. In chapter XIII, for example, such descriptions are used by the narrator to explain to his reader why he falls in love with her. But when Capitu reveals her effectiveness in acting upon the world, gradually, negative psychological characteristics are established. Gledson gives his definition of Capitu:

Capitu perhaps the most famous character of Brazilian literature, has her complexities and her charms, which would be spoiled by too much introduction, though it should be remarked that she, too, is the product of her place in society, and has a natural desire to climb the social ladder and to educate herself in such unladylike subjects as Latin (1996: xv).

Her charms mentioned above are followed by indications that she is from a lower class. Capitu is poor but free and her independence brings along her psychological complexities which are considered disapproving under a patriarchal viewpoint.

Even excerpts that show her awareness about how the social order functions are designed to support the current idea that as a beautiful woman, she was following ‘a natural desire to climb the social ladder’, e.g., her effectiveness related to social upranking (French, religion doctrine, piano) and domestic life (needlework, lace-making). However, her attempts fail, when she tries to learn what was considered ‘unladylike subjects’ (Latin, English). These passages serve to show that she has to follow the social rules which aim at preparing ladies for marriage and motherhood.

4.3- Different retextualizations in TT1 and TT2

Within the context of translation as retextualizations, the translator represents a meaning producer (Coulthard, 1992); however, the decisions made will draw on the meanings selected and realized in the ST. For this reason, my concern lies in the linguistic options selected by the translators, in relation to the excerpts analyzed, and

their connection with the total meaning concerning gender issues as well as their relation to the meanings selected in the ST.

Since both translations are integral, some passages show accordance with the sexist content of its ST, as, for instance, in chapter LXXXIII, when the narrator scrutinizes Capitu's physical attributes with a sexual connotation:

ST Era mulher por dentro e por fora, mulher à direita e a esquerda, mulher por todos os lados, e desde os pés até a cabeça

TT1 She was a woman within and without, a woman to the right and to the left, a woman on every side and from head to foot

TT2 She was a woman inside and out, to left and right, a woman from every side from top to toe

Chapter CXLV expresses another example: the last time Bento Santiago sees Ezequiel, they talk about a scientific trip that the latter is planning to take with some friends. Bento asks of which sex these friends are. Ezequiel answers that it would be impossible to make a scientific trip with a female friend because :

ST (...) as mulhers eram criaturas tão da moda e do dia que nunca haviam de entender uma ruína de trinta séculos.

TT1 (...) women were such creatures of fashion and of the day, that they would never understand a ruin of thirty centuries.

TT2 (...) women were such creatures of fashion and of the present moment, that they would never understand a ruin of thirty centuries old.

In the last chapter the narrator mentions a biblical passage in order to reinforce his moves against the female nature. It also serves as a piece of advice to his male reader which is a perfect example of sexist language:

ST Não tenha ciúmes da tua mulher para que ela não se meta a enganar-te com a malícia que aprender de ti¹¹.

11-In the story, the sentence is presented as a quotation from Ecclesiasticus, one of the books of the Apocrypha, which in Greek was entitled *The Wisdom of Jesus, Son of Sirac* (Gledson, 1996).

TT1 Be not jealous of thy wife lest she set herself to deceive thee with the malice that she learnt from thee.

TT2 Be not jealous of thy wife, lest she deceive thee with arts she learned of thee.

The examples above show that the translators kept the sexist notion of the original. Next, I discuss the differences raised between the retextualizations, which aim at showing how each translator deals with gender representation under the analysis of transitivity features.

An investigation of processes suggests changes in relation to material processes which bring along different interpretation of the microstructural level. This can be seen in the sets below:

Set 1: Changes in material processes

Set 1a

ST [*Ela*] não foi adiante.

TT1 *It* fell through.

TT2 *She* didn't persevere.

Set 1b

ST Em tudo isso mostrava a minha amiga tanta lucidez

TT1 *My little friend* gave *proof* of such lucidity

TT2 *My companion* gave *evidence* of such clear thinking

Set 1c

ST Capitu ia entrando na *alma* de minha mãe

TT1 Capitu *was making* her way into my mother's *heart*

TT2 Capitu *was finding* her way into my mother's *heart*

Set 1d

ST Capitu usava certa magia que cativava

TT1 Capitu *was* mistress of certain magic which *enslaved*

TT2 Capitu *was able to deploy* a certain captivating magic

Set 1e

ST [*Suas*] formas arredondavam-se e avigoravam-se

TT1 Her figure *was taking new curves*, a new firmness; and also *her spirit*

TT2 Her figure *was filling out*, and she was fast *taking on new strength and energy*

From comparison, we see points of convergence and points divergence. In set 1a, the Actor of the ST is embedded in the clause; this fact demands a decision in the Translated Texts. The Actor “It”, in TT1, addresses to the whole process of learning the responsibility of being unsuccessful; on the other hand, TT2 presents Capitu as Actor and all connotation of being unsuccessful is addressed to her.

Comparing the Actors in set 1b, it is clear that TT1 gives emphasis to Capitu’s struggle in rising into the world. The Goal in TT1 is to prove something while in TT2 it is to make her thinking evident.

In set 1c, both Circumstances differ from the ST through different lexical realizations in terms of their metaphorical meaning. The Circumstance in the ST refers to his mother's soul; it expresses a possible interpretation that Capitu was taking control of his mother’s mind. This point stresses out Capitu as an evil being with premeditated ideas. In TT1 and TT2, the Circumstances are related to his mother’s heart, the place within a person where feelings or emotions are located. This fact lessens the ambiguous content of the ST. However, TT1 highlights Capitu’s efforts in order to please Bentinho’s mother through the material Process “was making”.

In set 1d, TT1 changes the material process into a relational one; however, it adds a different lexical relation “enslaved”, an example of material process that, at this time, addresses to Capitu an evil power. TT2 is in accordance with the whole meaning of the ST.

According to set 1e, TT1 shows accordance with the whole sexist meaning of the ST having Capitu’s body as a Goal; on the other hand, TT2 softens the sexist content of the ST by using the process ‘filling out’ without explicitly referring to Capitu’s curves. TT2 adds abstract entities as Goals, “her new strength and energy” which is not

mentioned in the ST. In TT1 the word spirit is presented as Actor with the same Goals referred to Capitu's body.

It is worth observing that there are some changes when comparing mental processes that reflect different meanings concerning gender representation. These are the clauses:

Set 2: Changes in mental processes

Set 2a

ST O pai não lhe meteu mais medo

TT1 *Her father* did not frighten *her* a bit more

TT2 *She* was no more afraid of *her father*

Set 2b

ST A cabeça de minha amiga sabia pensar

TT1 My darling's head *could think* clearly and fast

TT2 My young friend *was able to think* clearly and fast

Set 2c

ST Não sabendo piano, aprendeu depois de casada

TT1 She had never studied piano but learned after our marriage

TT2 Since she couldn't play the piano, she learned after our marriage

All sets above refer to different choices in the process. In set 2a, TT1 emphasizes the role of Capitu's father as a Phenomenon that used to give her creeps. In TT2, this situation is presented by a relational clause having Capitu as the Carrier and her father as circumstance: this fact lessens the patriarchal power played by the fathers of those days.

In set 2b, TT1 shows accordance with the ST by keeping the metaphorical meaning in relation to Capitu's head, a fact that highlights Capitu's cognition. In spite of this apparent compliment similarly to what is expressed in the ST, TT1 also maps out Capitu's body. On the other hand, TT2 deals with this situation as a behavioral process which points out the narrator's commonsense that the ability of cognition was unusual for a woman.

Set 2c presents as alternative realizations for the form *Não sabendo piano*, *She had never studied piano* (TT1), *Since she couldn't play the piano* (TT2) followed by a reference to Capitu's marital status. In TT1, this situation is pointed out by a mental process that leads to an interpretation that she had the opportunity of studying the piano, after her marriage. TT2 shows this situation through a material process so that playing the piano was something impossible to her as a single woman. It only becomes true after her social climbing through marriage. TT2 keeps this sexist sense that marriage was a question of opportunity available to women in order to improve their social manners.

The analysis of changes in the relational processes also brings up relevant observations in terms of gender issues. These are the examples:

Set 3: Changes in relational processes

Set 3a

ST [Capitu] era uma criatura mui particular

TT1 [Capitu was] a very special creature

TT2 [Capitu was] a very particular person

Set 3b

ST [Capitu era] mais mulher do que eu era homem

TT1 [Capitu was] more woman than I was man

TT2 [Capitu was] more of a woman than I was man

Set 3c

ST Latim não era língua de meninas

TT1 Latin was not a language for little girls

TT2 Latin was not a language for girls

Set 3d

ST [Suas idéias] faziam-se hábeis, sinuosas, surdas

TT1 Her ideas were apt, sinuous, inobtrusive

TT2 [Her ideas] became clever, insinuating, stealthy

Set 3e

ST As atitudes de Capitu eram agora tão retraídas

TT1 Capitu's attitudes were now so *shrinking*

TT2 Capitu's demeanor was now so *reserved*

Set 3f

- ST Era uma mulher completa
 TT1 She was a *full-grown young lady*
 TT2 She was a *complete woman*

Set 3g

- ST Eu já sou meia moça
 TT1 I'm almost a *young lady*
 TT2 I'm nearly a *woman*

Set 3h

- ST [Ela] *Era mulher como eu era homem*
 TT1 She had become a *woman*
 TT2 She was *as much a woman as I was a man*

Set 3i

- ST Uma estava dentro da outra, como a fruta está dentro da casca
 TT1 [Capitu as a girl] was in the other, like fruit inside its rind
 TT2 [Capitu as a child] was within the other, like the fruit within its rind

Set 3j

- ST Tudo *era* matéria às curiosidades de Capitu
 TT1 Everything *was* a matter for the curiosity of Capitu
 TT2 Nothing *escaped* Capitu's curiosity

Set 3k

- ST A cor e a doçura *eram* minhas amigas
 TT1 Their color and gentleness *were* my old friends
 TT2 The color and the soft sweetness I *knew* of old

Set 3l

- ST Capitu *namorava* o piano de nossa casa
 TT1 She *was* already *in love* with our piano
 TT2 She *was* already *looking longingly* at the piano

Set 3m

- ST Capitu não se dominava só na presença da mãe
 TT1 She was a *mistress of herself* not only in the presence of her mother
 TT2 Capitu was not only able to *control herself* in her mother's presence

Set 3n

- ST [Capitu] fez-se mais *assídua e terna, vivia ao pé dela*
 TT1 She became more *solicitous, more tender hung about her* [Bento's mother]
 TT2 She *attached herself to my mother*, became more attentive and affectionate

In set 3a, TT1 addresses to Capitu an Attribute, *special*, more positive than *particular* as in TT2. On the other hand, TT2 is the only one which refers to Capitu as *person*. Both translations soften the sexist charge of the ST that constantly refers to her as a female creature. Set 3b exemplifies this point by making an explicit reference to Capitu's physical development. Notice that to be a woman in TT1 is an Attribute and in TT2 *to be more of a woman* is a Circumstance that realize psychological characteristics. It implies that in TT2 she is not only a woman outside but also inside. In set 3c, TT1 deals with her impossibility of learning Latin as a matter of age when the Goal refers to little girls. But in TT2, the idea that there was unequal engendered learning upranking is maintained.

In set 3d and 3e, TT1 and TT2 present different lexical realizations concerning Capitu's attributes. In relation to the analysis of Capitu's ideas, TT2 emphasizes her mental improvement by the relational process *became*, in opposition to it, TT1 gives the sense that Capitu was a self-made woman. In set 3e, different lexical realizations refer to Capitu's behavior. In TT1, it just changed without specifying how, while in TT2, it is reserved expressing abrupt change.

Sexual development is the concern in sets 3f and 3g. While TT1 addresses to her attributes regarding her physical growth, TT2 refers to her as a complete woman which means that her gradual development leads her to an engendered category in which all the women are the same.

In set 3h, TT1 refers to her as a woman without mentioning the narrator's physical and psychological development while TT2 does. The narrator is included reflecting explicitly the competition that Bento establishes along the narrative between them both.

In set 3i, Capitu is previously referred in TT1 as a child, while TT2 considers her a girl. This difference shows that TT1 considers her a person without taking into account her gender opposing to TT2 that keeps the engendered references.

From set 3j up to 3n, all the examples show process changes. Sets 3j and 3m indicate that the translator of TT2 chooses material processes in order to stress Capitu's effectiveness into the world. However, when he makes use of control, it seems to emphasize her dissimulating behavior, as expressed by the narrator. In Set 3k, TT2 makes use of a mental process and places the narrator as the Senser. It emphasizes his presence and gives him some power. In set 3n, the translator of TT2 chooses the behavioral process in order to express Capitu's desires of learning to play the piano and pleasing Bento's mother. These facts serve to show that Capitu has given evidence about her premeditated intentions.

4.4- Final Remarks

In the analysis of the Translated Texts, my concern has been with the linguistic options selected and their relation to gender representations. I have focused on the translated texts as two possible retextualizations in English of ideational content already textualized in Brazilian Portuguese. Differences in the encodings can be explained by a number of reasons. According to Vasconcellos (1997:246), it includes 'the translator's reading and interpretation' of Machado's text, 'the selection of meanings to be encoded in the TT, the cultural and linguistic constraints, and, finally, the general objective of the translation which informs the decisions'. Similarly, Meurer (1996) explains that translators as writers have to be aware of social, cultural, discursive and textual demands to create efficient adequate texts. Borba (1999) also calls the attention to the significant role of cultural distance and temporal difference in the field of translation.

This researcher also points out that ‘texts may also shift their function along the line of history. This may happen in the realms of a single culture’ (ibid. 21). As my concern deals with gender representation, it also includes the translator’s ideologies, ‘the significations/constructions of reality (...) which contribute to the production/reproduction or transformation of domination’ (Fairclough 1992:87), as shown in Chapter 2. Within the context of Critical Discourse Analysis, in its social practice dimension, it must be taken into account that Helen Caldwell was the first translator of *Dom Casmurro* into English and the first foreign literary critic to raise the possibility that Capitu did not betray Bento Santiago in her book *The Brazilian Othello of Machado de Assis: A study of Dom Casmurro* (1960). Although her translation is in accordance with the whole sexist meaning of the ST, the analysis of the ideational function of some excerpts has shown her effort in altering expressions of domination.

Gledson’s translation belongs to The Library Latin America series which aims at making available major nineteenth-century authors whose works have been neglected in the English-speaking world. For this reason, although it is an integral translation, his focus relies on the essence of *Dom Casmurro*’s historical and social message. The translator claims that there is no point in wanting to know if Capitu did commit adultery, since the story is narrated by Bento. But one can point out how the theme of betrayal is built up, and how it is related to the historical collapse of the imaginary world of a class. In its integral translation, Gledson gives emphasis to engendered differences by classifying Capitu as woman far too many times, a fact that explains why, at the end, she is defeated by the social rules; however, sexual attributes related to her image are softened and, in turn, psychological Phenomena are emphasized.

Chapter 5

Conclusion

If men could see us as we really are, they would be a little amazed; but the cleverest, the acutest men are often under a illusion about women: they do not read them in a true light: they misapprehend them, both for good and evil: their good woman is a queer thing, half doll, half angel; their bad woman almost always a fiend. (Charlotte Brontë, *Shirley* quoted in Morris 1993:13)

Like social class, ethnicity and age, gender is part of the individuals' social identity which has a crucial bearing on human beings' experience and relationship to social processes (Lee, 1993). In this sense, the representation of gender relations in literature plays an essential role. According to what was discussed in Chapter 1, the Brazilian Portuguese masterpiece, *Dom Casmurro*, portrays gender relations which take place in the Brazilian society of the XIX century. It is argued that the text contains sexist discourse referring to its main female protagonist, Capitu, and women in general. The narrator sees the woman as "the other". Paraphrasing what De Beauvoir argues in *The Second Sex*, the woman as represented by Bento Santiago 'has a double and deceptive meaning ... She incarnates all moral virtues from good to evil, and their opposites ... He projects upon her what he desires and what he fears, what he loves and what he hates' (quoted in Morris 1993:15). Concerning gender issues one may say that *Dom Casmurro* is a text that portrays the old way of thinking about female nature. As it was discussed in Chapter 2, different sets of situation must be taken into account when making, in this case, a systemic-functional analysis of a literary text: 'the inner situation of the text', 'the situation of the composition including the type of situation in which the writer wrote the piece of work for a specific audience' (Berry 1977:132 quoted in Vasconcellos 1997). The fact is that the Brazilian audience keeps on reading *Dom*

Casmurro for numerous purposes which still affects our social practices. In Brazilian culture, nowadays, the name Capitu is almost considered an adjective used when referring to licentious women. This association has to do with a character who played a prostitute in an 8 o'clock soap opera named Capitu as a homage to Machado de Assis, as pointed out in the beginning of this work. But, somehow, this association evokes a misleading interpretation of the novel and, consequently, agreements with its sexist charge. Capitu and the novel itself are still an updated subject. Otherwise the novel would not have been translated into English at least twice in the 1990s.

However, my main concern in this work was to show how each translator deals with *Dom Casmurro*'s sexist values related to Bento's view of Capitu. What the lexicogrammatical analysis of the ST, TT1 and TT2 reveals in chapters 3 and 4 is that, despite microstructural changes, both translations are integral. TT1 and TT2 keep the essential structure marked by Chapters XXXII and CXXIII: Chapter XXXIII as a reverence to Capitu's power, and Chapter CXXII, as the beginning of a hate relationship that points to her fading into the novel. But whether the narrator is in love with her or not, he makes use of a sexist discourse by emphasizing Capitu's charms and complexities, mapping out her physical and emotional traits. At this point the translators differ a little from the ST. The lexicogrammatical analysis of meaningful Capitu's gender construal in *Dom Casmurro* and its translations yield the following results:

Capitu inscribed in the Source Text	Capitu inscribed in the Translated Text 1	Capitu inscribed in the Translated text 2
30 intransitivity/transitivity verbs of action	27 intransitivity/transitivity verbs of action	28 intransitivity/transitivity verbs of action
14 Mental clauses	14 Mental clauses	12 Mental clauses
32 Relational clauses	32 Relational clauses	30 Relational clauses
Body, Eyes, Ideas as Actors	Body, Eyes, Ideas as Actors	Eyes, Ideas as Actors
Hands, Head as Sensers	Hands, Head as Sensers	Hands as Sensers
Eyes, Hands, Ideas, Gestures, Attitudes, Curiosity as Carriers	Eyes, Hands, Ideas, Gestures, Attitudes, Curiosity as Carriers	Eyes, Hands, Ideas, Gestures, Demeanor, Curiosity as Carriers

Table 5.1: Findings related to lexicogrammatical analysis of the ST, TT1 and TT2.

The lexicogrammatical analysis has shown that transitivity in the ideational function can be a solid analytical tool concerning the analysis of gender representations in the field of stylistics translation. These findings reveal that in spite of few different occurrences, both translators see Capitu as an important participant in actions and attributes. By keeping the same occurrence regarding material and relational clauses and the narrator's mapping out strategy, TT1 seems to be more of a literal translation than TT2. Some meaningful differences, discussed in Chapter 4, show the translators' attempts to neutralize the sexist charge of some clauses; however, as integral translations the differences are very subtle in order to keep the ambiguous tone of the novel.

Basically my investigation showed that, by using certain elements of systemic-functional grammar, patterns can be isolated from the text which will provide an objective linguistic basis for interpreting gender relations and representations. Looking at macro and microstructures, such as lexicogrammar, I could perceive that the views and beliefs of the novel, despite their socio-historical importance, as they are stressed in Gledson's translation through his footnotes, are also related to questions of gender. And this fact fires discussions even nowadays. Considering Fairclough's proposal of a critical, social and historical perspective to analyze discourse, I developed my work

towards the social representations and beliefs involving Capitu, who also represents the situation of the Brazilian women of the nineteenth century, which, unfortunately, still permeates the Brazilian society.

Having said this, I would like to suggest Fairclough's framework, taking systemic- functional grammar into account, as a way to further down gender analysis in stylistics mainly because it calls for a "critical awareness of language and discursive practices" as "a prerequisite for democratic citizenship" (Fairclough 1993:142, Heberle, 1997).

5.1- Suggestions for further research

I hope that my work will be enlightening and lead to consciousness-raising among readers in general. There are a number of possible ways to study *Dom Casmurro* and its translations into English, and in this section I present some ideas that may be developed in further research:

- 1- A research could be carried out comparing the ST and TTs in order to analyze configurations emerging from interpersonal meaning, that is, the way in which the communication with the reader is established. As it was shown before, the story is told by an internal narrator. In terms of gender studies, the narrator's distinct attitudes when "talking" to his readers could be analyzed, making gender distinctions explicit by alternating conversations with "leitor" and "leitora".
- 2- A follow-up study could make a semiotic analysis concerning the ST and TTs' covers in order to investigate to what extent the visual images interfere in gender issues.

As I set out in the beginning of this thesis, my functional objectives were a) to contribute to the literature of gender studies by making use of translation as a

methodological tool and transitivity as an analytical one, and b) to inform, through a comparative study, women and men about the characteristics of verbal discourse regarding Capitu in *Dom Casmurro*, so that they might become more critical readers. Concerning the first objective, I have tried to account for an interesting study, containing information that may enable further linguistic research on literary texts and gender issues. Concerning the second objective, I believe that I have called the attention to how different gender representations can result in different interpretations. The sexism of *Dom Casmurro* must not only be translated as a sign of its historical and cultural Brazilian nature. It must also be critically recognized as a sign of its historically and culturally "limited" universal nature either in the original or translated form.

What must be done is to continue emphasizing that gender discourse influences and is influenced by social practices. This fact prompts investigations of sexist notions that lead to misinterpretations of the female nature. Small but firm steps towards this direction will be able to change biased social values and beliefs.

References

- Assis, Machado de (1992). *Dom Casmurro*. São Paulo: Scipione
- Assis, Machado de (1991). *Dom Casmurro*. H. Caldwell (trans.). NY: The Noonday Press
- Assis, Machado de (1996). *Dom Casmurro* J. Gledson (trans.). NY/ Oxford: Oxford University Press
- Bell, R.T. (1991). *Translation and Translating. Theory and Practice*. London/NY: Longman.
- Bellei, S. L. P. (1992). *Nacionalidade e literatura: os caminhos da alteridade*. Florianópolis: Ed. da UFSC.
- Berry, M. (1975). *Introduction to Systemic linguistics: 1 Structures and systems*. London: Batsford.
- Bloor, T. & Bloor, M. (1995). *The Functional Analysis of English – a Hallidayan Approach*. London/NY: Arnold.
- Borba, M.C.S. (1999) Text Diversity, Intertextuality & Parody in Wonderland. *Fragmentos* 16, 15-22. Florianópolis; Editora da UFSC
- Cameron, D. (1990). *The feminist critique of language. A reader*. London/ NY: Routledge
- Cd-Rom Folha edição 2000. *Folha de São Paulo*. São Paulo: Publifolha
- Cobuild, Collins (1987) (1 ed.) *English Language Dictionary*. London: Collins Publisher.
- Costa, W. C. (1992^a). The translated text as re-textualisation. In M. Coulthard (Ed.), *Ilha do Desterro. 28 – Studies in Translation/ Estudos em tradução*, 25-36. Florianópolis: Editora da UFSC.
- Coulthard, R. M. (1987). Evaluative Text Analysis. In R. Steele & T. Treadtoll (Eds.). *Language Topics: Essays in honor of Michael Halliday*, 181-190 Amsterdam: John Benjamins.
- Coulthard, R. M. (1992) Linguistic constraints on translation. *Ilha do Desterro 28 – Studies in Translation/ Estudos de Tradução*, 9-23. Florianópolis: Editora da UFSC.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Fairclough, N. (1993) Critical discourse analysis and the marketization of public discourse: the universities. *Discourse and Society*. Vol. 4 (2): 133-168.
- Fairclough, N. (1995) *Critical Discourse Analysis – The Critical Study of Language*. London: Longman.
- Fowler, Roger (1996) *Linguistic Criticism*. Oxford/ NY: Routledge.
- Flotow, Luise von (1997) *Translation and Gender. Translating in the 'Era of Feminism'*. Manchester: St Jerome Publishing .
- Grimm, E. (1999) *A Visual and Lexicogrammatical Analysis of Advertisements in Nova and Cosmopolitan*. Unpublished M.A. Thesis. Florianópolis: UFSC
- Halliday, M.A. K. (1973). *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K. (1978). *Language as a Social Semiotic*. London: Edward Arnold.
- Halliday, M.A.K. (1985). *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K. (1994) (2 ed.) *An Introduction to Functional Grammar*. London: Arnold.

- Heberle, V.M. (1997) *An Investigation of Textual and Contextual Parameters in Editorials of Women's Magazines*. Unpublished Ph.D. Thesis. Florianópolis: UFSC.
- Heberle, V.M. (2000) Análise Crítica do Discurso e Estudos de Gênero (Gender): Subsídios para a leitura e interpretação de Textos. In M.B. Fortkamp & L.M.B. Tomitch (Eds.). *Aspectos da lingüística aplicada. Estudos em homenagem ao Professor Hilário Bohn*, 289- 316 Florianópolis: Insular.
- Kramarae, C., Lazar, M.M. & West, C. (1997). Gender in Discourse. In T. van Dijk (Eds). *Discourse as social interaction*, 117-143 London: Sage. 117-143
- Kennedy, Chris (1982) Systemic grammar and its use in literary analysis. In R. Carter (Ed.) *Language and Literature: An Introductory reader in stylistics*. London: George Allen & Unwin.
- Leuven- Zwart, K. van (1989) Translation and Original: Similarities and Dissimilarities I. *Target* 1:2.
- Leuven- Zwart, K. van (1990) Translation and the Original: Similarities and Dissimilarities II. *Target* 2:1
- Martin, J. R., Mathiessen, C.M.I.M. and Painter, C. (1997) *Working with Functional Grammar*. London/NY: Arnold.
- Marthiessen, C.M.I.M. & Halliday, M.A. K. (1997) *Systemic Functional Grammar: A First Step into Theory*. Australia: Macquarie University.
- Mills, Sara (1995) *Feminist Stylistics*. London/NY: Routledge.
- Meurer, J.L. (1996) Aspects of a model of writing: translation as text production. In M. Coulthard & P.A.O. de Baubeta (Eds.). *The knowledge of the translator: from literary interpretation to machine classification*, 67-90 Lewiston/ Queeston/ Lampeter: The Edwin Press.
- Morris, P. (1993). *Literature and Feminism. An introduction*. Massachussets: Blackwell
- Mott, M.L. & Maluf, M. (1998) Recônditos do mundo feminino. In N. Sevcenko (Eds.). *História da vida privada no Brasil* 3, 367-422 São Paulo: Companhia das Letras.
- Nascimento, E. (1999). Those words, those eyes. *Brazzil* [on-line]. Available: [Http:// Brazzil.com/ p08feb999. Html](http://Brazzil.com/p08feb999.html)
- Pereira, R. A. (1999) *Fraturas do texto e seus leitores*. Rio de Janeiro: Sette Letras
- Prawucki, M (1998) *Girls don't climb trees, boys don't cry. A Critical Discourse Analysis of Gender Roles in a Narrative for Children*. Unpublished M. A. thesis. Florianópolis: UFSC.
- Schiffrin, D. (1994) *Approaches to discourse*. Massachussets: Blackwell
- Silva, L. M. (1999) *Character, Language and Translation: a Linguistic study of character construction in a cinematic version of Williams's A streetcar named desire*, Unpublished M.A. thesis. Florianópolis: UFSC
- Simon, Sherry (1996). *Gender and Translation. Culture and Identity and the Politics of Transmission*. London/NY: Routledge.
- Simpson, Paul (1993). *Language, Ideology and Point of View*. London/NY: Routledge.
- Stein, I. (1984) *Figuras femininas em Machado de Assis*. São Paulo: Paz e Terra.
- Vasconcellos, M. L. B.(1997) *Retextualizing Dubliners: a systemic functional approach to translation quality assessment*. Unpublished Ph.D. Thesis. Florianópolis: UFSC.

Appendix

Brazzil
February 1999
Brief and Longer Notes

Those Words Those Eyes

Capitu has been portrayed as a woman with "a gypsy's eyes, oblique and sly." The most intriguing female character of the Brazilian literature is celebrating its 100th anniversary. Has Capitu betrayed her husband Bentinho or not? This burning question has tormented generation upon generation of critics and readers.

Elma-Lia Nascimento

Arguably the most celebrated Brazilian novel, as well as the most intriguing female character of the nation's literature, are celebrating their 100th anniversary. She is Capitu, the wife and object of desire and suspicion of Dom Casmurro, the male character who gives name to the Machado de Assis's book. Brazil is also celebrating the 160th anniversary of the writer's birth. Machado de Assis, considered Brazil's greatest writer ever, was born on June 21, 1839.

Dom Casmurro was published in 1899 by H. Garnier, Livreiro-Editor and printed in Paris as all other books from that publishing house at the time. Only in the following year, however, did the book appear in Brazil. Few people were impressed by it and it would take many years before the critics and the public would go back to its pages and find there what today almost every critic considers to be Assis's masterpiece.

The book opens reporting facts that happened in an afternoon of 1857 when Capitu was 14 and Bentinho (Dom Casmurro), 15. The narrator is Bentinho (Bento Santiago) who tells the story late in life. He is a seminarian, who against the wishes of his mother who had vowed to make him a priest, abandons a religious career to become a lawyer and marry his childhood sweetheart, Capitu (Capitolina Pádua). For many years it seems like an uneventful tale and similar to many other families who are happy or seem to be. Capitu and Bentinho have a boy, Ezequiel, and the three of them lead a petit-bourgeois and peaceful life with family and friends.

One day, Escobar, a family friend, drowns and Dom Casmurro notices a tear for the dead man in Capitu's eyes. From that day on, suspicion and jealousy start corroding his soul and little by little he puts together—always without proof—a puzzle that shows him how Capitu has betrayed him with his best friend. All of this is aggravated by the fact that there is some physical similarity between Escobar and Bentinho's son.

A tortured life leads to the separation of the couple while suspicions of having been betrayed make Dom Casmurro obsessed and taciturn. Capitu never has a chance to expose her own viewpoint in the book. This ambiguity that permeates the book seems to be one of the biggest attractions of the story even to today.

Capitu has been portrayed as a woman with "a gypsy's eyes, oblique and sly". In one of the most memorable lines of the novel, the author ponders in length about the eyes of the protagonist: "Lovers' language, give me an exact and poetic comparison to say what those eyes of Capitu were like. No image comes to mind that doesn't offend against the rules of good style, to say what they were and what they did to me. Undertow eyes? Why not? Undertow. That's the notion that the new expression put in my head. They held some kind of mysterious, active fluid, a force that dragged one in, like the undertow of a wave retreating from the shore on stormy days. So as not to be dragged in, I held on to anything around them, her ears, her arms, her hair, spread about her shoulders; but as soon as I returned to the pupils of her eyes again, the wave emerging from them grew towards me, deep and dark, threatening to envelop me, draw me in and swallow me up."

Dom Casmurro graduated from law school in Europe and the narrative seems like a long accusatory piece by a prosecutor asking for the condemnation of a voiceless and lawyerless defendant.

Has Capitu betrayed Bentinho or not? This burning question has tormented generation upon generation of critics and readers. Books have been written about the subject, seminars and conferences have discussed it, but no one believes that an answer will ever be found. According to one of the top experts in Machado de Assis, Brazilian writer Antônio Carlos Villaça, the novelist "took this secret to his tomb." In his 1967 book *O Enigma de Capitu* (Capitu's Enigma), Eugênio Gomes concluded he couldn't reach a verdict.

Some scholars believe that Dom Casmurro is a veiled self-portrait of the author himself who is believed to have fallen in love with Georgina, the wife of his good friend and renowned writer José de Alencar. The publication in 1897 by Silvio Romero of *Machado de Assis*, a very critical book, would have encouraged the author to write what he thought was his most intense and vivid story that he kept under wraps until then. The death of Alencar in 1877 had profoundly shaken Assis.

The ABL (Academia Brasileira de Letras—Brazilian Academy of Letters), which was created and first presided over by Machado de Assis, has planned a series of conferences and debates to celebrate the *Dom Casmurro's* centennial. The so-called Ciclo Machado de Assis (Machado de Assis Cycle) will have several of the 40 Academy members addressing different topics on the author.

On April 21, there will also be a ceremony when the remains of Assis and his wife Carolina will be transferred to the ABL mausoleum at the São João Batista cemetery in Rio. Arnaldo Niskier, ABL's president, emphasized that the Academy is intent on celebrating the life and work of its founder. Said Niskier, "We are absolutely committed to these celebrations to the greatest Brazilian writer ever."

capitu

Conheça, a seguir, uma amostra da polêmica história da recepção crítica de "Dom Casmurro", sobretudo em relação ao ponto mais discutido do livro, a questão do adultério.

José Veríssimo - ("Dom Casmurro" trata de) um homem inteligente, sem dúvida, mas simples, que desde rapazinho se deixa iludir pela moça que ainda menina amara, que o enfeitiçara com a sua faceirice calculada, com a sua profunda ciência congênita de dissimulação, a quem ele se dera com todo ardor compatível com o seu temperamento pacato." ("História da Literatura Brasileira")

Lucia-Miguel Pereira - "Capitu, se traiu o marido, foi culpada ou obedeceu a impulsos e hereditariedades ingovernáveis? É a pergunta que resume o livro. (...) Há a idéia central de saber se Capitu foi uma hipócrita ou uma vítima de impulsos instintivos. Em outras palavras, se pode ser responsabilizada." ("Machado de Assis")

Augusto Meyer - "Capitu é o melhor exemplo daquilo que Bentinho afirmava, a propósito de si mesmo: 'Chega a fazer suspeitar que a mentira é, muita vez, tão involuntária como a transpiração'. Capitu mente como transpira, por necessidade orgânica." ("Capitu", em "Textos Críticos")

Antonio Candido - "Dentro do universo machadeano, não importa muito que a convicção de Bento seja falsa ou verdadeira, porque a consequência é exatamente a mesma nos dois casos: imaginária ou real, ela destrói sua casa e a sua vida." ("Esquema de Machado de Assis", em "Vários Escritos")

Silviano Santiago - "Os críticos estavam interessados em buscar a verdade sobre Capitu, ou a impossibilidade de se ter a verdade sobre Capitu, quando a única verdade a ser buscada é a de Dom Casmurro." ("Retórica da Verossimilhança", em "Uma Literatura nos Trópicos")

Antonio Callado - "Respeitemos um dos dogmas da nossa literatura, que é o da maculada conceição do filho de Capitu com Escobar. Cultuemos a sua infidelidade e não afastemos de nós a negra inveja que sentimos de Escobar." (Na Folha, em 12/10/1994)

Dalton Trevisan - "Até você, cara —o enigma de Capitu? Essa, não: Capitu inocente? Começa que enigma não há: o livro, de 1900, foi publicado em vida do autor —e até sua morte, oito anos depois, um único leitor ou crítico negou o adultério?" (Na Folha, em 23/5/92)

Otto Lara Resende - "Quem fica tiririca, e com toda razão, com essa história mal contada, e tão mal contada que desmente o próprio Machado de Assis, é o Dalton Trevisan (...) Dar o Bentinho como o 'nosso Otelo' é pura fantasia. Bestialógico mesmo." (Na Folha, em 8/1/1992)

John Gledson - "É característico do uso que Machado faz do narrador em primeira pessoa, seja ele Brás Cubas, o Conselheiro Aires ou o padre de 'Casa Velha', que Machado está, de fato, bem distante do ponto de vista deles (...) —foram intencionalmente concebidos para agradar o leitor, aliciá-lo no sentido de aceitar o ponto de vista do narrador. (...) Concordamos com eles porque compartilhamos suas atitudes —é por isso que a (possível) inocência de Capitu levou tanto tempo para ser descoberta, e, talvez, também por isso, foi descoberta por uma mulher." ("Machado de Assis - Impostura e Realismo")

Roberto Schwarz - ("Dom Casmurro") solicita três leituras sucessivas: uma, romanesca, onde acompanhamos a formação e decomposição de um amor; outra, de ânimo patriarcal e policial, à cata de prenúncios e evidências do adultério, dado como indubitável; e a terceira, efetuada a contracorrente, cujo suspeito e logo réu é o próprio Bento Santiago, na sua ânsia de convencer a si e ao leitor da culpa da mulher. Como se vê, uma organização narrativa intrincada, mas essencialmente clara, que deveria transformar o acusador em acusado. Se a viravolta crítica não ocorre ao leitor, será porque este se deixa seduzir pelo prestígio poético e social da figura que está com a palavra." ("A Poesia Envenenada de Dom Casmurro", em "Duas Meninas")

ou se o erro é a própria errata. Dou dois exemplos: um é esse, no Brás Cubas, o capítulo que diz, "talvez suprima o capítulo anterior... não quero dar pasto a crítica do futuro". Como ele se refere ao capítulo anterior como sendo o anterior, e não o 35, 57 ou 69, nunca se pode saber se o anterior foi efetivamente suprimido ou não, porque haverá sempre um capítulo anterior. Outro exemplo, e esse é muito mais importante, de fato é o paradigma da "errata pensante", é o capítulo que Dom Casmurro chama "A Saída", no qual ele diz: "Aqui devia ser o meio do livro, mas a inexperiência fez-me ir atrás da pena, e chego quase ao fim do papel com o melhor da narração por dizer".

Esse capítulo funciona claramente como uma errata, porque é o momento que marca o aparecimento de um projeto de livro diferente daquele que Dom Casmurro tinha dito. Ele dissera que pretendia passar o tempo, portanto ia pôr no papel as reminiscências à medida que viessem vindo. Quando chega ao meio, ele diz "aqui devia ser o meio", ou seja, há um princípio e há um fim. Então percebe que tem o melhor da história por contar, quer dizer: ele está escrevendo para contar uma história.

Ora, isso tem para trás um efeito de correção — tudo que está para trás precisa ser corrigido — e essa parte passa a valer como um novo livro. Mas, na medida em que ele não pode eliminar o que está para trás, e o que está para trás continua a colocar problemas, a "errata pensante" é uma forma de corrigir enunciando a lei que permite a correção. Ele está enunciando ao mesmo tempo a regra segundo a qual o que está para trás deve ser corrigido, o que cria legitimamente o problema de saber se essa regra existiu sempre ou se essa regra só está a ser enunciada no próprio momento em que surge a errata.

É aí que aparecem os problemas todos, porque, na verdade, como sabem os tipógrafos, o grande problema das erratas é que, por sua vez, podem precisar de outras erratas, uma errata pode ter novos erros. A figura da "errata pensante" cria um livro com capítulos curtos, com processos de interrupção acentuados, com capítulos que ferem claramente o livro que está sendo construído, mas sem que exista um capítulo em que nós possamos surpreender a lei que governa o todo e dizer "é aqui que ele diz o que está fazendo". Tanto pode ser aqui, como pode ser ali. O processo da errata torna-se infinito. E, no caso do "Dom Casmurro",

Por exemplo, "Otelo mataria a si e a Desdêmona no primeiro ato, os três seguintes seriam dados à ação lenta e decrescente do ciúme..." até a vitória do amor, indo o espectador para casa com uma impressão doce e feliz. Essa impressão doce e feliz, ou a necessidade, a procura, de uma impressão doce e feliz, é uma das razões que provoca tanta paixão em volta dessa questão.

De fato, o problema que o livro nos põe nesses termos é saber se realmente o Bentinho foi ou não foi vítima de um destino muito irônico: é certo que ele era ciumento, mas também é certo que ele nunca teve ciúmes justamente daquele de quem ele vem a desconfiar depois de morto, Escobar, e também é Escobar que serve como agente para o tirar do seminário e o entregar a Capitu. Escobar parecia ser um agente da felicidade e, no final, segundo o Dom Casmurro, tornou-se o principal agente da infelicidade. Saber se ele foi ou não foi vítima de uma ironia terrível do destino é uma coisa que afeta qualquer pessoa, desde o crítico literário mais sofisticado até o leitor mais ingênuo, pois é um exemplo dramático, vivo, do que pode ser a busca da felicidade e do fraudar dessa busca da felicidade.

A verdade é que nós assistimos em dois terços do livro à marcha gloriosa, encantadora, de um amor que, obstaculizado entre dois adolescentes, parecia ir direto no sentido da felicidade. No último terço do livro é a marcha para a derrocada, para a destruição que surge. Saber quem foi responsável por essa destruição é um problema básico, essencial, para qualquer leitor. Por isso não me admira que o livro provoque tanta paixão. É comparável, mal comparando, por exemplo, à morte da princesa Diana. É um problema supostamente universal. Toda a gente sente que tem direito à felicidade, toda a gente sente que vai voltar para a felicidade, mas toda a gente sabe que a felicidade é qualquer coisa de muito difícil, e o destino, qualquer coisa de muito traiçoeiro.

O cerne do livro para os críticos literários, a meu ver, reside no encontro com a tragédia, mas, para qualquer leitor comum, o cerne do livro é colocado, numa forma tão visível e, simultaneamente, tão amarga, no problema da felicidade e da busca da felicidade nesta vida.

Onde encomendar:

"Autobiografias - Solicitação de Livro na Ficção de Machado de Assis" (Lisboa, Relógio d'Água, 605 pags., 1998), de Abel Barros Baptista, pode ser encomendado na Livraria Portugal (r. Genebra, 165, SP, tel. 011/3104-1748).

JOHN GLEDSON
especial para a Folha

De alguns anos para cá, o crítico português Abel Barros Baptista vem publicando livros e artigos sobre Machado de Assis. Em 1991, apareceu "Em Nome do Apelo do Nome - Duas Interrogações sobre Machado de Assis" (Litoral), que trata do ensaio "Instinto de Nacionalidade" e dos primeiros capítulos das "Memórias Póstumas de Brás Cubas". Em "O Legado de Helen Caldwell ou o Paradigma do Pé Atrás", publicado em 1994 e cujo argumento está incorporado a "Autobiografias", explicitou as diferenças que tem com a tradição crítica representada, entre outros, por Caldwell, Roberto Schwarz, Silvano Santiago e por mim.

Como se sabe, a escritora americana foi a primeira a avançar a tese de que Capitu seria inocente do adultério, e Bento, portanto, um advogado disfarçado de romancista. Há, com efeito, uma "tradição" que acha que, nas palavras de Schwarz, "Dom Casmurro" é um livro "escrito contra o seu pseudo-autor" (isto é, contra o narrador, Bento Santiago) e que, consequentemente, se quisermos entender o romance, temos que compreender o pensamento do autor verdadeiro, Machado de Assis.

O argumento de Baptista não poderia ser mais oposto a esse. Ele acredita que os romancistas — ou certos romancistas, dos quais Machado seria um dos exemplares — se recusam a "responder pela" sua obra e que patenteiam isso de várias maneiras, nos prefácios a seus livros e/ou na feição dos mesmos. Herman Melville, num conto estranho, "Bartleby", publicado em 1862, exemplifica essa atitude na personagem central, amanuense que responde a qualquer pedido do seu patrão com as palavras "I would prefer not to" ("Preferiria não fazê-lo").

O grande modelo é Cervantes, que se disse o "padrasto" e não o pai de "Dom Quixote". Numa frase memorável de Baptista, o romancista seria "um conjunto de qualidades sem homem" (pág. 184). Parte da inspiração desse ponto de vista vem de críticos como Jacques Derrida e Paul de Man, os chamados "desconstrucionistas", mas seria um erro categorizar Baptista sumariamente. A bibliografia extensa, o uso que faz de vários autores que não são dessa linha e, sobretudo, o seu jeito próprio de argumentar são provas da sua independência.

A palavra "solicitação", no subtítu-

Continuação da pag. 5-4

O procedimento inicial despista o que a frase seguinte ou o contexto vão desocultar. A máscara é a face pública da isenção, e a convenção necessária. A fenda é o corte por onde a luz sai do fundo do olho, descobrindo, por um relance, o que tinha sido encoberto. Mas não é minha intenção estender o olhar do Conselheiro a toda a obra de Machado: seria generalizar. Além disso, o enigma se adensa quando o narrador apenas insinua ao leitor que o gesto do personagem pode ser insincero, mas detém-se na suspeita: caso de Capitu e Bentinho. Então a fenda antes se entrefecha do que se entreabre, e começa o trabalho do intérprete.

Se desloca o termo "máscara" do narrador para a personagem (assim entendo a pergunta), devo retomar a análise diferencial que tentei fazer no ensaio. Além dos tipos, em que a "alma interior" foi, às vezes prazerosamente, absorvida pela "alma exterior", há personagens que resistem estoicamente, no seu íntimo, à máquina social; ou ao menos tem consciência da força que esta exerce, como acontece com o narrador de "O Espelho". O olhar autoconsciente rememora tudo quanto estava dentro ou "por trás" da sua forma pública. Essa autoconsciência, que permite afinal que alguém conte e analise a própria vida e as próprias transformações, é desengano e negatividade, mas não é o puro vazio.

"O Espelho" talvez seja a meditação mais profunda que Machado fez sobre a imposição que a sociedade opera sobre o ser humano. Vejo a minha primeira leitura desse conto como uma meia verdade. De fato, a forma social se impôs: o alferes engoliu o homem. A tipicidade cava fundo: somos apenas nosso papel social. Sem o espelho social a pessoa não existe. Mas como alguém pôde contar sua transformação? Caso a forma social fosse imposta sem resíduo, não sobriaria a consciência.

Em "O Enigma do Olhar" acrescento um deslocamento importante: quem narra tem consciência de sua transformação. A vitória da forma social não é de toda absoluta, já que não impede o recontar da consciência. Esse conto é uma negação da literatura como reflexo, aponta para uma teoria literária mais complexa: existe

reflexo e existe reflexão. É impossível pensar a literatura moderna sem a dimensão da consciência. O meu desconforto com a leitura anterior é que a consciência estava na sombra. Se é verdade que a literatura é reflexo da sociedade, o avesso também é verdadeiro, a literatura é reflexão. Oxalá meu trabalho ajude a compreender essa dialética negativa.

Folha - Em que medida o olhar realista de Machado se diferencia do de seus contemporâneos?

Bosi - Certamente ele não partilhava da ideologia do naturalismo brasileiro ou até mesmo do naturalismo ocidental da época, cujo pensamento era evolucionista e positivista. Essa ideologia, que tinha em mente um progresso linear, pelo qual a consciência humana também evoluiu, estava presente em Sílvio Romero, na geração de 70 e nos seus amigos liberais, José Veríssimo e Rui Barbosa. Machado estava inteiramente rodeado de intelectuais progressistas. A ideologia da cultura do seu tempo tinha uma visão progressiva e progressista da história.

Dentro desse quadro Machado era um marginal. A cultura dominante acreditava que o tempo era uma medida cumulativa, ao passo que, para ele, as coisas parecem opostas. Há uma entropia, cada momento histórico acrescenta mais infidelidade aos ideais da humanidade. Para Machado "o tempo é cúmplice de atentados".

Folha - Logo na abertura de "O Enigma do Olhar" o sr. se questiona sobre a necessidade de escrever novamente a respeito do significado da ficção machadiana para, logo em seguida, afirmar que "lidos os melhores estudos sobre Machado, advirto ainda, em face do problema central da perspectiva, um resíduo de insatisfação cognitiva e desconforto moral".

Bosi - Penso que esse "quadro" que cobre a vida do Rio dos meados ao fim do século 19, marcado por relações assimétricas, tão bem estudado por Roberto Schwarz e Maria Sylvia de Carvalho Franco — e que considero uma conquista a ser incorporada ao nosso pensamento histórico —, ainda não resolvia a relação entre o "quadro" e a "perspectiva" de Machado. A minha hipótese é a de que Machado não fica só na descrição da assimetria, mas a julga à luz de um pensamento antievolucio-

nista e profundamente pessimista:

Para isso foi necessário fazer uma arqueologia do moralismo. O que justifica a espécie de antologia que proponho no final do volume: do "Eclesiastes", passando por Maquiavel, atravessa os grandes moralistas e chega até Schopenhauer, filósofo contemporâneo de Machado e que universaliza o pessimismo. Por que acho importante essa universalização? Porque a tendência dos estudos sociológicos, "stricto sensu", deriva dos embates ideológicos contemporâneos: para tal sociedade, tal ponto de vista.

Folha - Na leitura que vem desde Helen Caldwell, "The Brazilian Othello of Machado de Assis" (1960), passa por John Gledson e chega até a reviravolta interpretativa de "A Poesia Envenenada de Dom Casmurro" (1997), de Roberto Schwarz, assistimos a um progressivo desmascaramento de Bentinho e a um elogio da modernidade esclarecida de Capitu. Como o senhor vê essa questão?

Bosi - Não consigo ver modernidade em Capitu. Tudo o que ela fez visava alcançar o status de esposa de Bentinho. Não vejo no romance um só exemplo de que Capitu pretendia transcender a situação de mulher casada com um homem rico. Quando Bentinho a acusa de traição, ela simplesmente nega, nem sequer esboça a intenção de viver como uma pessoa independente. Ela viaja para a Suíça e aceita viver esse quase exílio. No final, tudo se acomoda numa espécie de separação honrosa. Ela não perde nem socialmente nem economicamente. Se fizermos uma análise materialista clássica, ela não perde nada. Por que ver modernidade em Capitu? Só vejo a antiga astúcia feminina — dotada de grande senso prático e capacidade de realizar seus desejos —, uma constante desde o teatro grego.

É preciso ter cuidado com certas generalizações. Quando Capitu chama Dona Glória de "beata, carola e papa-missas", não devemos tomar essa crítica como afirmação de uma ideologia moderna. A cena está circunscrita a uma situação específica, ou seja, o motivo dessa explosão está relacionado a um desejo feminino contrariado. A promessa de Dona Glória representava uma ameaça ao casamento de Capitu. Mas, não deixa de ser curioso que, no dia em que Bentinho

O retorno de Capitu

por **Adriano Schwartz** em **14/Nov/99**

Editoria Mais! Página 5-4 Edição Nacional Assunto **TEATRO; LITERATURA; MARIA VELHO DA COSTA; DOM CASMURRO /LIVRO/; OS MAIAS /LIVRO/; MADAME /PEÇA TEATRAL/**
Observação **COM SUB-RETRANCA**

A criação feminina mais célebre de Machado de Assis ressuscita no palco, na peça "Madame", ao lado de Maria Eduarda, a personagem de Eça de Queirós.

ADRIANO SCHWARTZ

Editor-adjunto do Mais!

Nenhuma obra literária causa tanta polêmica no Brasil quanto "Dom Casmurro", romance de 1899 de Machado de Assis que tem como intriga central a hipotética traição de Capitu. Por isso, não deixa de ser significativo que, após cem anos, a personagem esteja mais uma vez de volta _agora em versão teatral da portuguesa Maria Velho da Costa.

Ao contrário da maior parte de seus predecessores artísticos e ensaísticos, entretanto, a autora não busca soluções no recém-lançado "Madame" (Sociedade Portuguesa de Autores/Publicações Dom Quixote, 83 págs.) e sim acrescenta novos e muito bem estruturados conflitos aos já existentes nos romances originais. Ela põe em relação e confronto a menina dos olhos oblíquos e dissimulados, agora uma senhora, com outra distinta senhora de passado também complicado, a incestuosa Maria Eduarda, personagem de "Os Maias" (1888), obra-prima do português Eça de Queirós _cujo centenário de morte acontece no ano que vem.

Com estréia prevista para março, na cidade do Porto, "Madame" deve ser apresentada depois em Lisboa e vir ao Brasil ainda em 2000. Para representar Capitu, foi convidada Eva Wilma, e, para o papel de Maria Eduarda, a atriz portuguesa Eunice Muñoz. Nos últimos dias, em Portugal, aconteceram as primeiras reuniões de trabalho entre as atrizes, o diretor de teatro Ricardo Pais e a escritora.

A idéia de escrever o texto surgiu de uma conversa entre a autora (leia entrevista abaixo) e o diretor, que desejava fazer um espetáculo no qual contracenassem uma atriz portuguesa e uma atriz brasileira. Escrita a peça, em 1997, restava tornar viável a montagem, o que acabou acontecendo com apoio oficial dos dois governos envolvidos, no âmbito das comemorações dos 500 anos da chegada de Pedro Álvares Cabral ao Brasil.

Composto de sete cenas, além de um prólogo _no qual são lidos trechos dos romances_ e de um epílogo, o espetáculo exigirá muito esforço das atrizes, já que elas precisarão atuar, cada uma, em três papéis distintos. Além de Capitu e Maria Eduarda, Eva Wilma e Eunice Muñoz serão também criadas e elas mesmas ao longo da exibição _e não está totalmente descartada, como conta Maria Velho da Costa, a hipótese de elas representarem ainda os dois únicos papéis masculinos, o de Ezequiel, filho de Capitu, e o de Manuel Afonso, tio ou irmão de Maria Eduarda.

"Madame", como nota o crítico Abel Barros Baptista (leia artigo na pág. ao lado), vincula-se de "bom grado" a "Dom Casmurro" e "Os Maias" e não hesita em "acrescentá-las". Assim, nas duas primeiras cenas, conversam Capitu e Maria Eduarda, no presente da narrativa e, retrospectivamente, no dia em que se conhecem, no salão de jantar de um grande hotel. Surgem, em seguida, as criadas e, com elas, um ambíguo questionamento do que fora antes dito, artifício que cria um retorno em outro patamar aos romances originários. Nos episódios posteriores, em que se confrontam sempre pares de personagens, voltam as protagonistas (cenas 5, 7 e no Epílogo) e aparecem Manuel Afonso (Cena 4, com Maria Eduarda), Ezequiel (Cena 6, com Capitu) e, em determinados momentos, as próprias atrizes.

Em uma de suas falas na peça, essa renascida Capitu diz para Maria Eduarda: "Eu como e durmo raiva todos os dias (...), marido tarado, filho invertido, viúva de vivo à esmola dele _eu tenho um berro entalado na goela, menina. Você não entende". Maria Velho da Costa afirma que, na peça, ela jogou "com essa necessidade que têm as duas de se defender de um mundo que é um pouco agressivo para elas, quer do ponto de vista social, quer do ponto de vista sexual". Em "Madame", ambas ganham o direito _ainda que talvez não o queiram usar_ de berrar. Uma personagem não poderia querer mais.

Capitu vai a julgamento hoje na Folha

em 21/Jun/99

Editoria Ilustrada Página 6-8 Edição Nacional Assunto **LITERATURA; DOM CASMURRO /LIVRO/; MACHADO DE ASSIS; **CAPITU** /PERSONAGEM/; JULGAMENTO; FOLHA DE S.PAULO /JORNAL/; EVENTO**

Observação **COM SUB-RETRANCA** Vinheta **EVENTO FOLHA**

Selo **EVENTO FOLHA**

da Redação

A Folha promove hoje o evento "O Julgamento de Capitu", que comemora os 160 anos de nascimento do escritor Machado de Assis e o centenário do livro "Dom Casmurro".

Participam do evento o ministro do Supremo Tribunal Federal José Paulo Sepúlveda Pertence, como juiz; o advogado criminalista Márcio Thomaz Bastos, responsável pela acusação; a promotora de Justiça de São Paulo Luiza Nagib Eluf, como advogada de defesa; o jornalista e escritor Carlos Heitor Cony e o escritor e dramaturgo Marcelo Rubens Paiva, como testemunhas de acusação; e o historiador Boris Fausto e a presidente do Conselho Nacional dos Direitos da Mulher, Rosiska Darcy de Oliveira, como testemunhas de defesa.

O evento será às 19h, no auditório da Folha. As vagas para acompanhar o "O Julgamento de Capitu" estão esgotadas.

Ambiguidade marca o romance

em 25/Jun/99

Editoria Ilustrada Página 4-6 Edição Nacional Assunto **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; CAPITU /PERSONAGEM/; DOM CASMURRO /LIVRO/; CARLOS HEITOR CONY**
Observação **SUB-RETRANCA** Vinheta **A TRAMA**

da Redação

O romance "Dom Casmurro", publicado em 1899, tem como narrador Bentinho, filho único de uma família abastada do Rio de Janeiro, que, quando velho, revê sua existência para "atar as duas pontas da vida e restaurar na velhice a adolescência".

As lembranças de Dom Casmurro giram em torno de sua relação com Capitu, que conhece desde criança. Depois de passar pelo seminário, para cumprir promessa de sua mãe, Bentinho casa-se com Capitu, e ambos mantêm uma relação muito próxima com o casal de amigos Escobar e Sancha.

Ao longo da narrativa, o protagonista-narrador estará permanentemente evocando episódios e remoendo suas dúvidas sobre a possibilidade de Capitu ter cometido adultério com Escobar, que poderia ser o pai de seu filho tardio, Ezequiel.

O texto de Machado trabalha com ambiguidades e deixa o leitor ao sabor de indícios que nunca se transformam em fatos claros e objetivos. O adultério está sempre presente e insinuado, jamais explicitamente revelado.

Há quem veja em "Dom Casmurro" um correspondente brasileiro de "Otelo", o clássico sobre o ciúme do inglês William Shakespeare.

"Otelo" não foi o único personagem literário que "participou" do julgamento. Duas "primeiras-damas" da literatura universal, "Anna Karenina", de Leon Tolstói, e "Madame Bovary", de Gustave Flaubert, foram citadas por Carlos Heitor Cony, como outros romances emblemáticos sobre adultério.

Mas em ambos existe uma preocupação moral de castigar as protagonistas dos romances.

"Machado de Assis não teve preocupações morais. Ele não era moralista, não era feminista, não era machista. Era simplesmente um homem que olhava dentro do homem. E muito bem", disse Cony.

O escritor também convocou para o debate os recém-lançados "Amor de Capitu" (Ática), de Fernando Sabino, e "Capitu - Memórias Póstumas" (Artium), de Domicio Proença Filho, como exemplos de releituras de "Dom Casmurro". O primeiro é centrado na narrativa de Bentinho, assim como no original. O segundo é a relação de Capitu e Bentinho sob a perspectiva da personagem feminina.

Advogado ataca com Pelé, Jango, Otto Lara e 'mosaico de indícios'

por **Cassiano Elek Machado** em **25/Jun/99**

Editoria Ilustrada *Página 4-6* *Edição Nacional* *Assunto* **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; **CAPITU** /PERSONAGEM/; DOM CASMURRO /LIVRO/; MÁRCIO THOMAZ BASTOS**
Observação **SUB-RETRANCA** *Vinheta* **A ACUSAÇÃO**

Editor-assistente interino da Ilustrada

Márcio Thomaz Bastos, o advogado de acusação do julgamento de Capitu, recebeu a platéia ainda efervescente com o "efeito Rosiska" (leia texto na página ao lado).

Para reverter esse quadro e provar que Capitu se "enleou carnalmente" com Escobar, como definiu o adultério, o ex-presidente da OAB cercou-se de dois artifícios.

O primeiro, que ocupou dois terços de seu discurso de 40 minutos, foi a recapitulação de um "mosaico de indícios" que apontariam a traição de Capitu. O segundo, o de criar uma muralha de nomes de personalidades que já se manifestaram em favor da idéia de que houve o adultério (de Cony a Silvio Romero, passando por Otto Lara Resende e Dalton Trevisan).

Sua argumentação teve como núcleo o fato de Capitu e Escobar "não terem sido pegos na cama", de não ter havido o "flagrante de delegacia", expressão de Lara Resende. Restava, então, mergulhar nos indícios de adultério que Bentinho teria espalhado por toda a extensão de "Dom Casmurro".

"Um indício não prova, mas a soma leva à conclusão inquestionável do adultério de Capitu", disse, em referência ao depoimento da testemunha de defesa Boris Fausto, que reconheceu uma série de indícios, mas defendeu que eles não seriam provas.

Para começar a enumerar os "vestígios que se amalgamam", Bastos toma o mais evidente no romance de Machado de Assis: a semelhança que o "filho" de Capitu e Bentinho (as aspas são do advogado) teria com Escobar. "A similaridade é vista por todas as outras personagens do livro", disse, enfileirando entre essas testemunhas a mãe de Bentinho, a "própria Capitu", José Dias e Bentinho.

Até Pelé entrou na argumentação. "Mesmo sem exame de DNA, conhecemos casos irretorquíveis de semelhança. Basta olhar para um e para o outro. Os casos de Pelé e de Jango, por exemplo, dispensam investigações", disse Bastos, tentando mostrar que Ezequiel seria o fruto de um adultério.

Empenho maior que o gasto para falar sobre as coincidências fisionômicas entre Ezequiel e Escobar o advogado usou apenas para falar a respeito do capítulo 113 do livro, chamado de "Embargos de Terceiro" (título que, segundo Bastos, alude ironicamente a um recurso jurídico, "embargo de terceiro", em que alguém intervém na ação de outrem por ter sido privado de alguma posse).

Nesse trecho, Bentinho conta que só se lembra de ter ido sem Capitu ao teatro duas vezes. Em uma delas, a moça dos "olhos de ressaca" diz que não poderia assistir à estréia de uma ópera pois tinha adoecido. Preocupado com o padecimento da mulher, Bentinho volta mais cedo, após o primeiro ato. Quando chega em casa, encontra Escobar. O amigo explica que tinha ido lá para tratar de alguns negócios urgentes.

Em sua acusação, Bastos dramatizou a situação de modo a demonstrar que a "terrível dor de cabeça" de Capitu, que "logo desaparece", estaria intrinsecamente ligada à visita inesperada de Escobar.

"É uma situação de quase flagrante", explicou o advogado. "Se Bentinho voltasse após o segundo ato da peça, teria uma cena de Nelson Rodrigues", resumiu, aludindo ao desfile inacabável de adultérios na obra do autor carioca.

Bentinho não voltou no segundo ato e quem ameaçou, não com muita seriedade, deixar o julgamento antes que ele terminasse foi o próprio Bastos.

Primeiro disse que Capitu deveria ser absolvida "se não conseguirmos razões que nos levem a essa convicção acima de qualquer dúvida de adultério". Em seguida, deixou escapar a idéia de que

"Bentinho é paranóico", argumenta advogada de Capitu

por **Cynara Menezes** em **25/Jun/99**

Editoria Ilustrada *Página 4-7* *Edição Nacional* *Assunto* **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; CAPITU /PERSONAGEM/; DOM CASMURRO /LIVRO/; LUIZA NAGIB ELUF**

Observação **SUB-RETRANCA** *Vinheta* **A DEFESA**

Bentinho é paranóico", argumenta advogada de Capitu

CYNARA MENEZES

da Reportagem Local

Com voz pausada e citando estudiosos estrangeiros de Machado de Assis, a advogada de defesa, Luiza Nagib Eluf, levou oito minutos para chegar ao ponto central de sua argumentação: o adultério de Capitu não passou de paranóia de seu narrador, Bentinho.

Os olhares que teria dirigido ao "amante" Escobar morto, no caixão; a semelhança entre este e o filho de Capitu e Bentinho, Ezequiel; os encontros furtivos que teriam acontecido entre os dois "adúlteros". Absolutamente toda a suspeita em "Dom Casmurro", para Nagib Eluf, é invenção da mente neurótica do marido ciumento.

"Essa história é milenar. É a história da paranóia masculina", disse a advogada, para êxtase da platéia que vinha acompanhando sua narrativa com atenção, como se estivesse esperando pelo momento em que a palavra aparecesse.

O retrato traçado por Luiza Nagib Eluf do marido de Capitu é o de "um sujeito que construiu sua própria ruína. A semente da destruição mora em Bentinho".

Foi a paranóia que o teria levado a ver uma confissão de culpa no comentário da própria Capitu sobre a semelhança dos olhos de Ezequiel com os de Escobar _o que, disse a advogada, "não seria dissimulação, seria burrice".

Idêntico sentimento norteava, segundo ela, o sultão das "Mil e Uma Noites" em seu plano de se casar todas as noites com uma virgem e matá-la no dia seguinte com medo de ser traído. "Esse é um elemento que pode ser encontrado na psicologia de muitos homens."

Para Nagib Eluf, quem deveria estar sendo julgado ali era o marido Bentinho, por paranóico, neurótico e inseguro que era, "ensandecido de ciúmes, como muitos homens que mataram suas esposas".

Provocando o advogado de acusação, Márcio Thomaz Bastos, lembrou que o advogado criminalista havia sido acusador "em casos ótimos, condenando os assassinos" de cônjuges sob a extinta alegação de legítima defesa da honra.

"Bentinho não é assassino, mas é quase", argumentou, porque obrigaria a suposta adúltera Capitu a viver no exílio com um filho que poderia ser dele, onde morreria "provavelmente de infelicidade".

"Nem Bentinho tem certeza da traição. Escreve esse livro apenas para reforçar para si próprio a certeza de que agiu corretamente. O fato de ele enxergar no filho a pessoa do amigo é extremamente subjetivo. É parte de sua paranóia."

Mas a estratégia da procuradora de Justiça não se limitou a apontar a existência da neurose masculina em Bentinho como razão suficiente para inocentar Capitu, "uma moça moderna cuja energia e liberdade são intoleráveis" para o marido, em citação do inglês John Gledson, estudioso da obra de Machado de Assis.

Um dos trunfos de Nagib Eluf foi municiar-se não apenas do livro de Machado, mas também de farta jurisprudência para mostrar a impossibilidade de condenar Capitu sem provas concretas.

Em um país onde o adultério ainda é considerado crime passível de punição, a curiosa jurisprudência brasileira sobre o tema, que só existe em latim, de acordo com Nagib Eluf, também causou risos.

"Para a configuração do adultério é necessário que o casal se encontre 'solus cum sola in solitudine' (juntos e sozinhos)", explicou. "Antigamente, se exigia que estivessem 'nudus cum nuda' (homem nu com a mulher nua), mas hoje não é mais necessário."

Encontrou ainda um texto legal que caiu como uma luva no julgamento: para fins penais, a prova

do adultério deve ser positiva e concludente, não bastando comportamento ambíguo _exatamente o caminho escolhido pelo escritor para narrar a história.

"Eles leram Machado", comemorou a procuradora, concluindo que sem prova de conjunção carnal o julgamento de Capitu estava decidido, novamente em latim: "In dubio pro reo" _na dúvida, a favor do réu.

"Efeito Rosiska" desmontou acusação

por **Cynara Menezes** em 25/Jun/99

Editoria Ilustrada Página 4-7 Edição Nacional Assunto **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; CAPITU /PERSONAGEM/; DOM CASMURRO /LIVRO/; ROSISKA DARCY DE OLIVEIRA; BORIS FAUSTO**
Observação **SUB-RETRANCA** Vinheta **A DEFESA**

Efeito Rosiska" desmontou acusação da Reportagem Local

O "efeito Rosiska" foi evidente no julgamento _assim como, a bem da verdade, a vantagem feminina na platéia. Havia cerca de duas mulheres para cada homem.

Única testemunha aplaudida, a ex-presidente do Conselho Nacional dos Direitos da Mulher Rosiska Darcy de Oliveira conseguiu, de toda maneira, transformar a ré Capitu em vítima a ponto de forçar um novo testemunho do acusador Carlos Heitor Cony.

Em um discurso que mesclou feminismo, argumentação jurídica e interpretação literária, Rosiska procurou demonstrar que era Bentinho, e não Capitu, quem tinha desejos de infidelidade pela mulher do amigo Escobar, Sancha.

"Por ser Bentinho um traidor, só pode ser absolvido pela traição dela", disse Rosiska, comparando "Dom Casmurro" ao "Otelo" de Shakespeare. "Se Desdêmona, que era inocente, mereceu a morte, o que não mereceria Capitu, que é culpada?"

Nas palavras da testemunha, Capitu era, ao contrário, uma jovem reprimida pelo pai, por chamar "atenção desde a juventude por aquilo que foi visto e detectado como rebeldia", e logo pelo marido.

"Quem lhe faz criminosa?", perguntou. "Um filho único de mãe viúva, habituado à exclusividade de um amor neurótico. Todo o livro é um discurso da dúvida de Bentinho sobre ele mesmo, sobre sua capacidade de se fazer amar e de satisfazer uma mulher."

Pouco antes, o historiador Boris Fausto, a outra testemunha de defesa, já havia chamado a atenção para a personalidade "complicada" de Bentinho, seu "ciúme doentio", sua visão "enviesada, perturbada", dos fatos que narra.

"Ele nos deixa pistas sobre o preconceito que cercava aquilo que se chama hoje de 'mulher fatal'. Não dá para confiar nele", disse.

Boris Fausto também lembrou que, na época, nem se imaginava que um dia pudesse existir o teste de DNA, o que atualmente poria a discussão por terra.

"Essa história de semelhança não serve para condenar ninguém. Não se condena ninguém por indícios. Como prova evidentemente 'Dom Casmurro' não serve. Com licença de Machado de Assis, do ponto de vista da acusação jurídica é uma peça absolutamente imprestável."

(CM)

Capitu absolvida

por **Marcos Augusto Gonçalves** em **25/Jun/99**

Editoria Ilustrada **Página 4-6 A 4-7** *Edição Nacional* **Assunto** **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; CAPITU /PERSONAGEM/; DOM CASMURRO /LIVRO/**

Observação **COM SUB-RETRANCAS** *Vinheta* **O VEREDICTO**

Cem anos depois, juiz Sepúlveda Pertence absolve personagem do romance "Dom Casmurro", acusada de trair o marido Bentinho

MARCOS AUGUSTO GONÇALVES

Editor de Domingo

Um sécuio depois de vir a público, foi julgado e sentenciado o rumoroso caso relatado pelo sr. Bento Santiago, o Bentinho, no romance "Dom Casmurro", de Machado de Assis. A centenária querela, envolvendo a suspeita de adultério da mulher do narrador, Maria Capitolina Pádua, a Capitu, com o amigo Escobar, foi decidida em julgamento "jurídico e literário" realizado na última segunda-feira no auditório deste jornal.

O jurista José Paulo Sepúlveda Pertence, ministro do Supremo Tribunal Federal, depois de considerar os argumentos apresentados, decidiu pela absolvição, não apenas por insuficiência de provas, mas por inconstitucionalidade dos dispositivos legais da época à luz da atual ordem constitucional _o que o fez declarar "irrelevante a indagação".

Apesar da absolvição, o juiz declarou sua convicção pessoal de que ocorreu o adultério: "Não sei, se devesse votar secretamente num júri, se resistiria à minha convicção íntima moral de que existiu o adultério. Mas devo agir aqui como juiz profissional, impedido de decidir por consciência e obrigado a decidir conforme as provas".

O advogado Márcio Thomaz Bastos, ex-presidente da OAB, encarregou-se da acusação, ficando a defesa representada por Luiza Nagib Eluf, procuradora de Justiça em São Paulo. Foram convocados como testemunhas da acusação os escritores Carlos Heitor Cony e Marcelo Rubens Paiva. Testemunharam pela defesa o historiador Boris Fausto e a escritora Rosiska Darcy de Oliveira.

Um público majoritariamente feminino lotou a sessão, que transcorreu por cerca de três horas. De modo peculiar, Cony e Paiva deram início aos depoimentos insistindo na ocorrência do adultério mas, ao mesmo tempo, na inocência de Capitu.

As testemunhas trataram a relação extraconjugal como uma prática não apenas defensável, mas até mesmo desejável _mais ainda, tratando-se o marido, no entender de Cony, de um "chato" e, no de Paiva, de personagem com pendoros homossexuais.

Essa quase "elegia do adultério", nas palavras do juiz Sepúlveda Pertence, foi objeto de uma pequena reprimenda no discurso que embasou a sentença: "As testemunhas chegaram perto da elegia do adultério, ao menos quando o marido é chato (disse-o sem conter o riso). Além de antiisonômico, é cruel. Quase teríamos, então, que trocar o título do romance imortal de Machado para tomar de empréstimo de Nelson Rodrigues o 'Perdoa-me por me Traíres'..."

Thomaz Bastos pediu a condenação com base num conjunto de indícios que daria verossimilhança à tese do adultério.

À defesa, coube tentar demonstrar, com um previsível acento feminista, que o marido, já não apenas um chato com pendoros homossexuais, era um espírito inseguro, filho único abastado, incapaz de conviver sem fabulações paranóicas com uma mulher bela, com personalidade e luz próprias.

O juiz procurou proteger a memória de Bentinho _"tão vilipendiada nesta audiência"_ e também o "gênio" de Machado de Assis que, em sua opinião, não fornece no romance prova que possa ser considerada "acima de qualquer dúvida razoável".

Sepúlveda Pertence decidiu levar em consideração a lei da época em que se deu o fato, mostrando que o Código Penal do Império previa pena de prisão para a mulher adúltera, deixando o homem adúltero sujeito a condenação apenas no caso de manter uma concubina em regime de segundo casamento.

Não seria essa desigualdade no tratamento dispensado ao homem e à mulher que caracterizaria,

por si só, a inconstitucionalidade dos dispositivos: "É célebre o dito de Aristóteles a que Rui Barbosa deu expressão extremamente elegante, de que a igualdade não consiste senão em quinhoar desigualmente os desiguais na medida em que se desigalam", disse o juiz. Ele considerou superadas "as razões do discurso machista" que pretendiam punir mais gravemente a mulher devido ao risco da geração de filiação adúltera.

"Isso perde quase toda sua força no sistema constitucional vigente", disse o juiz, considerando "que o próprio reconhecimento da filiação adúltera perdeu todas as restrições que historicamente o inibiam".

Adulterio era mais grave

por **Luís Francisco Carvalho F^o** em **25/Jun/99**

Editoria Ilustrada *Página 4-7* *Edição Nacional* *Assunto* **EVENTO FOLHA; FOLHA DE S.PAULO /JORNAL/; JULGAMENTO; **CAPITU** /PERSONAGEM/; DOM CASMURRO /LIVRO/; ADULTÉRIO; LEI; CÓDIGO PENAL**
Observação **SUB-RETRANCA** *Vinheta* **ANÁLISE**

da Equipe de Articulistas

O adultério (infidelidade conjugal) é punido no Brasil com detenção de 15 dias a seis meses. A doutrina debate se é necessário ou não o ato sexual. Como depende da vontade da pessoa traída, na prática a repressão não existe. Há projeto de lei que descrimina o adultério e limita sua relevância jurídica ao Direito Civil, como motivo para a separação litigiosa.

Antes, o adultério era mais grave. No período colonial e mesmo depois da Independência, vigorava um conjunto de normas portuguesas, denominado Ordenações do Reino, prevendo a execução da mulher adúltera e seu amante.

Mais do que isso: era expressamente lícito ao homem casado matar a esposa em flagrante delito.

A lei deixou de autorizar essa modalidade de homicídio, mas até recentemente, como herança cultural, a legítima defesa da honra ainda absolvía maridos assassinos.

A infidelidade conjugal do homem só interessava quando presente outra circunstância ofensiva, como a bigamia ou a relação com mulher moura ou judia. A punição do crime de adultério era para garantir a legitimidade dos filhos.

Mais racional, o Código Criminal do Império (1830) estabelecia pena de prisão com trabalho de um a três anos para a adúltera e para o amante. O homem casado e infiel não era punido pela traição esporádica: só em caso de ter "concubina teúda e manteúda".

Era assim que se tratava o adultério na época de Capitu. Quando "Dom Casmurro" é lançado, já havia o primeiro Código Penal da República (1890). Nada mudou até o Estado Novo.

O Código em vigor é de 1940. O adultério foi mantido como crime, mas a pena, sensivelmente reduzida. Como explica Francisco Campos, ministro de Getúlio Vargas, "o exclusivismo da recíproca posse sexual dos cônjuges" era "condição de disciplina, harmonia e continuidade do núcleo familiar".

Criticado hoje pelo moralismo e pelos preconceitos que agasalha, o Código Penal de 1940 também caminhou na direção da igualdade. Pela primeira vez, no Brasil, instituiu-se punição idêntica para a infidelidade do homem e da mulher.