

TOIL, PASSION, SERENDIPITY, MONEY, AND MARKETING: A FRESH LOOK AT AGENTS OF TRANSLATION

J. Milton

Universidade de São Paulo (USP). Faculdade de Filosofia, Letras e Ciências Humanas,
R. do Lago, 717 – Butantã, São Paulo – SP, 05508-080, Brasil)

Submitted on April 30, 2021

doi: 10.5922/2225-5346-2022-1-3

Drawing initially on the “Introduction” to Agents of Translation (Milton & Bandia 2009) and my work on Monteiro Lobato (Milton 2010, 2019), this article presents a number of the elements of the agency of translation such as patronage, habitus, and gatekeeping. Agents are also involved in an Actor Network, and they may act as ambassadors for the author or school they are attempting to introduce. The study then summarizes the work I have done on the Brazilian editor, author, and translator, José Bento de Monteiro Lobato. It then introduces two new studies, the first on Benjamin Moser, the translator and editor of the Brazilian novelist, Clarice Lispector, and the second on Liz Calder, former owner of the Bloomsbury Press, and the originator of FLIP, the annual literary festival held in the historic coastal town of Paraty, in the state of Rio de Janeiro.

Keywords: *agents of translation, Monteiro Lobato, Benjamin Moser, Liz Calder*

1. Basic concepts

This article will begin by looking at some of the points Paul Bandia and myself raised in our Introduction to *Agents of Translation* (2009). We initially mentioned Juan Sager’s definition of the agent in translation: a person who is “in an intermediary position between a translator and an end user of a translation” (Sager 1994: 321 in Shuttleworth & Cowie 1997: 7). The agent “is at the beginning and the end of the speech act of translation; the previous speech act of writing the document, and the subsequent speech act of a reader receiving the document are both temporally, spatially and casually quite independent” (Sager 1994: 140 in Shuttleworth & Cowie 1997: 7).

Such agents may come from a wide number of areas: they may be writers, editors, revisors, translators of course, but also commissioners and publishers. And they may not just work in the literary world. They may be patrons of literature, Maecenas, salon organizers, politicians or companies which help to change cultural and linguistic policies. In addition, they need not necessarily take on human form: they may also be magazines, journals, websites, or institutions. And they will often combine two or more of these roles as individuals who devote great amounts of energy and whole lives to the cause of a foreign literature, author or literary school, translating, writing articles, attempting to get their author(s) published and read.



Agents may innovate, introducing little known authors into their culture, and/or translate their author(s) in an unusual, maybe foreignizing way, go against literary norms and even endanger their professional and personal lives, risk fines, imprisonment, and even death.

One of the key terms we looked at is Patronage, introduced by André Lefevre, who emphasizes the role of the patrons to produce cultural artefacts: the Medici, Maecenas, Louis XIV, and “a religious body, a political party, a social class, a royal court, publishers, and, last but not least, the media, both newspapers and magazines and larger television corporations” (Lefevre 1992: 15). Patrons will have central roles in regulating the literary system, prizes, censorship, and the educational system. Modern day patrons include large publishing companies, prizes such as the Goncourt, Booker, and Pulitzer, research support agencies, and universities. Such bodies also have a large amount of power and act, in the words of Pierre Bourdieu, as “gatekeepers”, opening the gate to allow in certain works and authors, and shutting the gate on others.

Another concept of Bourdieu we can use is that of “field”. The gatekeeper will be a player in the literary field who will attempt to dominate and control more and more of the area, and of course, the players they allow onto the field may help to give them more power: they will become the patrons of this author (Bourdieu 1993; Inghilleri 2005; Gouanvic 2005).

Habitus is another concept coming from Bourdieu. Daniel Simeoni’s 1998 essay introduced both Bourdieu and habitus into translation studies. The habitus of the translator encompasses their lexical, matricial and rhetorical decisions which enable them to be accepted into the profession and obtain work. Differently to norms, which would come from outside the individual, habitus “emphasizes the extent to which translators themselves play a role in the maintenance and perhaps the creation of norms” (Simeoni 1998: 26).

A further conceptual area of interest is that of Actor-Network Theory (ANT). Buzelin (2005: 193–218) links the work of Bourdieu and Bruno Latour. ANT, as originated by Bruno Latour, examines the network of relationships between the different actors. In *Laboratory Life* (1979) written with Steven Woolgar, Latour describes the genesis of scientific facts and artifacts resulting from the networks of relationships developing between the scientists’ daily routines: their attempts to find grants, failures, controversies, hesitations and creativity. Indeed, our agents will have to deal with such issues to successfully introduce a foreign author or literary school into their culture. Buzelin stresses that a study of ANT in the literary field would have to examine some of the “strategies, negotiations, struggles, conflicts – but also alliances – and consequently, the modalities and reasons underlying the importation of foreign literature in a given context” (Buzelin 2005: 208–209), examining how texts to be translated are selected, who participates in the negotiations over translation rights, how these participants are recruited, and how they interact and manoeuvre. (Buzelin 2005: 209).

Last but not least, Francis Jones links Actor-Network Theory to Activity Theory and Game Theory to examine how individuals interact to set and



achieve goals. In his article on the translation of post-war Bosnian poetry (2009), he describes a network of agencies and players (source poet, translator, publisher, etc.), the various “ambassadors”, as a multi-person “embassy network”, in an attempt to get Bosnian poetry published and read.

2. “A Country is Made with Translators and Translations”¹. The political adaptations of Monteiro Lobato

My first agent is the Brazilian writer, translator and publisher, José Bento Monteiro Lobato (1882–1948), the major figure in the development of a national mass book market in Brazil. After working as a public prosecutor for a while in Areias, near Taubaté, São Paulo state, in 1918 in São Paulo he founded the publishing company Monteiro Lobato e Companhia, and then, when this company went bankrupt in 1925, Companhia Editora Nacional. The dominance of Lobato’s companies can be seen by the fact that by 1920 more than half of all the literary works published in Brazil were published by Monteiro Lobato e Companhia, and in 1941, in a much larger book market, a quarter of all books published were produced by Lobato’s Companhia Editora Nacional.

Monteiro Lobato was against the dominant Francophile culture, which existed in Brazil until the Second World War, and most of the works he translated or published were from English: *Peter Pan*, *Alice in Wonderland*, *Robinson Crusoe*, *Tom Sawyer*, *Huckleberry Finn*, and *Gulliver’s Travels*, works by Conan Doyle, Eleanor H. Porter, Hemingway, Wells, Melville, Jack London, Steinbeck, and Kipling, amongst many others. (Monteiro Lobato 1951: 125–30)

Monteiro Lobato is known today as a children’s writer. When he began writing for children, the great majority of the children’s literature available in Brazil was written in the Portuguese of Portugal. The desire to provide stories for his own and other Brazilian children stimulated Lobato to write books for children. He believed in developing the Brazilian language; he thought that after 400 years of subservience to Portugal, it was time to break away definitively from Lisbon and to develop a separate Brazilian language (Hallewell 1985:242).

His works for children were immediately amazingly successful, and he has remained, for a hundred years, the most popular children’s author in Brazil. His children’s works are set in the Sítio do Picapau Amarelo [The Yellow Woodpecker Farm], where grandmother Dona Benta reads to, educates, brings up, and has adventures with her grandchildren, Pedrinho and Narizinho [Little Nose], the irreverent and naughty rag doll, Emília, and the corn doll, the pedantic Visconde de Sabugosa. They are also looked after by the black cook, Tia Nastácia.

The series of children’s books include fantasies with fairies; visits from Peter Pan, Don Quixote, Lewis Carroll’s Alice, fairy tale characters, Holly-

¹ My adaptation of Lobato’s famous phrase, “Um país se faz com homens e livros” (“A country is made by men and books”) (Monteiro Lobato 1950:46).



wood stars such as cowboy Tom Mix and child star Shirley Temple, and mythological Brazilian entities; adventures around the world, where they even try to bring the belligerent countries together in the 1930s; paradidactical works on arithmetic, Portuguese grammar, Greek mythology, and geography; and they even find oil on the farm, reflecting Lobato's ideas on Brazil's need to develop its oil industry.

Of particular interest are Monteiro Lobato's adaptations. In *D. Quixote das Crianças* (1936/1957), Emília, Lobato's alter ego, prides a thick book off a high shelf after a great deal of effort, a Portuguese translation of *Don Quixote*, and Dona Benta begins reading to her grandchildren and the dolls. However, they find the elaborate literary style turgid, and so Dona Benta decides to retell the story to the children herself in her own words. The result is a text with many translation shifts including abridgement, explanations, and additions, as well as paratextual commentary from Dona Benta, the narrator, and the audience of the children and dolls. Lobato's message here is that great care must be taken with literature for children. This is made explicit in a letter dated 1943, where he compares the difficulties he faced to cut "literature" from his children's works to killing fleas (in Abramovich 1982: 152).

In *Peter Pan* and *D. Quixote das crianças* this intimate contact with the story is emphasized through the interaction the listeners have with the story and the characters. In *Peter Pan*, for example, Emília makes a hook to put on her hand, and in *D. Quixote das Crianças*, Emília herself, like Don Quixote, suffers from a form of madness.

Monteiro Lobato's rewritings are overtly didactic, and he frequently places his pet themes in the middle of the stories. One of the most prominent themes is that of expanding the book market in Brazil. At the beginning of *Peter Pan*, the children ask Dona Benta who Peter Pan is. She does not know and writes to a bookshop in São Paulo to send Barrie's work in English. Monteiro Lobato thus inserts an advertisement for mail orders for book shops. When it arrives, Dona Benta retells the story in Portuguese, thus reenacting the situation of an oral retelling.

Other didactic elements are vocabulary extension exercises, in *Hans Staden* encouraging the children to read Charles Darwin's *The Voyage of the Beagle* (Monteiro Lobato 1954: 29) and openly discussing the anthropophagy of Indian tribes in Brazil (Monteiro Lobato 1954: 52 passim).

In *Fábulas* (1921/1969), Monteiro Lobato's rewriting of La Fontaine's *Fables*, the lack of social justice in Brazil is clear. In "Os Animais e o Peste" ["The Animals and the Plague"], the only animal to be punished and sent to its death is the ass, who is judged to have committed the worst crime of all: stealing the vicar's cabbage (Monteiro Lobato 1969: 92). After each of the tales, the children make comments and judgements, which serve as a vehicle for Lobato's paratextual social commentary. In the well-known "O Lobo e o Cordeiro" ["The Wolf and the Lamb"], in which the lamb through fear can never contradict the wolf, Dona Benta explains that the fable "reveals the



essence of the world. The strong are always right. There are no arguments against force" ("revela a essência do mundo. O forte tem sempre razão. Contra a força não há argumentos") (Monteiro Lobato 1969: 138).

In his adaptation of *Hans Staden*, Lobato, again through his mouthpiece of Dona Benta, criticizes the way in which history exalts the colonizers of Latin America. Hans Staden (Homberg, c. 1525 – Wolfhagen, c. 1576) was a German mercenary who was captured by the Tupinambá Indians, and, after nine months of managing to avoid being eaten, returned to Germany to write the story of his capture and narrow escape. Despite being cannibals, the Brazilian Indians treat their captives much better than do the Spanish and Portuguese colonizers. By contrast, before killing and eating their captive warriors, the Brazilian tribes treat them well, fattening them up and giving them wives.

When Pedrinho asks Dona Benta why these conquerors are always considered to be great men, she replies that it is they who write history and so turn themselves into heroes (Monteiro Lobato 1921/1976:46).

Lobato's adaptation of *Peter Pan*, through the multiple voices he uses in the retelling of Barrie's story, turns the original narration into a highly political work. The work of Julia Kristeva illuminates the change of emphasis in Monteiro Lobato's translations and rewritings. Kristeva defines a signifying practice as a "field of transpositions"; such a practice is related to the "place of enunciation", but she notes however that the place of enunciation and its denoted object are never single, complete, and identical to themselves but always plural and shifting (Kristeva 1974:314 and passim). Translation will always introduce another voice into the text, and the new voice will always be quoting another, the original author, however invisible the translator attempts to be. "Invisible" translators attempt to maintain the original place of enunciation, though this will never be completely possible. By contrast, Lobato deliberately introduces a series of new points of enunciation, a series of new voices – Dona Benta, the children, and the dolls. Thus, his texts become dialogic and polyphonic (Kristeva 1969:82 passim). These new voices reflect different aspects of Monteiro Lobato's own beliefs; thus, his rewriting and translation methods shift the place of enunciation from the source author to Lobato himself.

When the narrator, Dona Benta, compares Brazilian children to English children, she says that, unlike Brazilian children, all English children have a special room of their own, a nursery, which will be full of toys, and have special furniture and wallpaper. By contrast, the room of the Brazilian child will be "any old room, which doesn't have a special name" ("um quarto qualquer e por isso n.o tem nome especial") (Monteiro Lobato 1971: 59), thus demonstrating the inferiority of the living conditions of Brazilian children. Likewise, he inserts direct critiques of the government into the mouth of Dona Benta. These critiques, together with negative remarks about Brazil in a BBC radio interview, were responsible for his being imprisoned for three months in 1941.

Such are the dangers of an agent of translation going against the system, of attempting to introduce works which are not accepted by the totalitarian, undifferentiated system.



3. A Marriage of Agent and Author: Benjamin Moser and Clarice Lispector

In Brazil Benjamin Moser (1976 -) is best known for his biography of novelist Clarice Lispector (1920–1977), *Why This World* (2009a), and organizing translations of four of her works for New York publisher New Directions, also published in Penguin Classics in the UK. He discovered Lispector's work when taking a Portuguese course at Brown University, and it was love at first sight. *Why This World* received positive reviews and won the National Books Critics Circle Award. In 2015 he was responsible for the publication of *The Complete Stories* by New Directions in the US. It was well received and entered *The New York Times* list of the 100 best books of the year. In 2016, at the Paraty Literary Festival (FLIP), the subject of the next section, Moser was awarded the Itamaraty (Brazilian Foreign Office) Cultural Diplomacy Award for Cultural Diplomacy and in 2017 a Guggenheim scholarship (Benjamin Moser, Wikipedia).

Moser's biography of Clarice, as she is usually referred to in Brazil, was both acclaimed and criticized. Moser, himself Jewish, sees Clarice very much as a Jewish author, with her Jewishness being her defining feature, classifying her as being the best Jewish writer since Kafka (Esposito 2015) and believing this element has been obfuscated in Brazil, where she, with her peculiar poetic prose and intimistic and introspective style, has been greatly admired, both inside and outside the academy, but always considered a Brazilian writer (Aguilar 2017). Moser believes that reading Clarice is a very personal experience and that talking about her in a Brazilian or academic context is a bad idea.

Moser chose to initially do a biography on Clarice, *Why This World*, and then New Directions in the US, together with Penguin in the UK, asked him to organize the translation project, and the translations would be launched simultaneously in both countries. One problem was the "strangeness" of her Portuguese: "No fewer than five Brazilian copy editors went through my biography – and all of them tried to edit Clarice's own prose". And this was the key problem he found in the existing translations. This strangeness in Portuguese was not maintained in the English translations, which "tried to smooth her out, to correct her odd punctuation and her weird phrasings". And this "does her a disservice: if you take out the weirdness of Clarice, you take out Clarice" (Moser 2011). This can be found especially in *The Hour of the Star*, which Moser himself retranslated. The first translation, by Giovanni Pontiero (1992), "took this to an extreme, filling her every caesura with overly explicit phrasings that made her prose plodding instead of poetic" (Moser 2011).

One of the problems was that there had been no coordination of the translations, which had been done by different people. So Moser ended up coordinating the project, choosing young translators, and Moser's task was to "shepherd their work into publication", making them sound like Clarice, and, the translators, who were from three different countries, to sound like one another. They were told "to try to preserve Clarice's strangeness in Eng-



lish, not to muck with her syntax, not to try to iron her out, but to let these books clash and bang as cacophonously and as gloriously as in her inimitable Portuguese” (Esposito 2015). Thus the new fresh work will supersede the old unfaithful version, which now becomes out-of-date.

A glance at the New Directions website will give us an idea of Moser’s control over the series. *The Hour of the Star* was “Translated from the Portuguese by Benjamin Moser /

With a contribution by Paulo Gurgel Valente [Clarice’s son] and Colm Tóibín”. *The Besieged City* is “Translated from the Portuguese by Johnny Lorenz / Edited by Benjamin Moser”. *The Chandelier* is “Translated from the Portuguese by Benjamin Moser and Magdalena Edwards”. And *The Complete Stories* are “Translated from the Portuguese by Katrina Dodson / With a contribution by Benjamin Moser”. *Near to the Wild Heart* is “Translated from the Portuguese by Alison Entrekin / Edited by Benjamin Moser”. *A Breath of Life* is “Translated from the Portuguese by Johnny Lorenz / Edited by Benjamin Moser”. *The Passion According to G.H.* is translated from the Portuguese by Idra Novey / Edited by Benjamin Moser”. And *Água Viva*, whose translation maintains the Portuguese title, is “Translated from the Portuguese by Stefan Tobler / Edited by Benjamin Moser”. What is then interesting is that in the case the remaining works by Lispector, which are published by New Directions, and which have not been retranslated by Moser and his team, the names of the translators do not appear on the site, though they can just about be made out on the covers, Giovanni Pontiero, the translator of *Selected Cronicas* (1996) and *The Foreign Legion* (1992), and Alexis Levitin, *Soulstorm* (1992).

However, the translation process was not always so smooth. Edwards states “The truth is that Moser tried to get me fired, arguing that my completed manuscript was not up to snuff, that my level of Portuguese was insufficient, and that he would have to rewrite every line of my translation. What happened?” The book ended up by having Moser’s name placed before that of Edwards. However, she states that it was not completely rewritten, merely edited by Moser. She questions the lack of help from New Directions, who were dominated by Moser, and Moser’s own lack of professionalism. She also mentions that in his introduction to *The Besieged City*, he uses an unusual metaphor when describing his translation process of Clarice’s work, which on occasions will, when dealing with difficult passages, muddy “them further, weird little hairs in the soup.” Edwards had previously found this image in Katrina Dodson’s “Translator’s Note” for *The Complete Stories*: “A comma trips up the pace where it doesn’t seem to belong, like a hair she’s placed in your soup” (Edwards 2019).

Esteves makes a comparative study of sections Moser’s translation (2011) of *A hora da estrela* ([1977] 1988), *The Hour of the Star* (2011) and Giovanni Pontiero’s translation *The Hour of the Star* (1992). Her conclusion fits in with Berman’s retranslation theory, that a second translation will usually be much closer to the original than the first translation (Berman: 1990). Moser’s version is a more foreignizing translation, closer to Clarice’s original, while Pontiero frequently softens, levels out and makes the text more explicit (Esteves 2017: 671).



Esteves emphasizes Moser's marketing qualities. He is a "modern professional, cut out to promote the promotion of the work and person of the author abroad" ("profissional moderno e está talhado para realizar a promoção da obra e da persona da autora no exterior") (Esteves 2017: 656). But, in an interview with Scott Esposito, quoted by Esteves, Moser says he does not like to be called a marketeer, believing "the word marketing always sounds a little creepy to me. I would rather speak of translation in the literal Latin sense, which means "bringing across". Moser goes on to detail his agency. One problem is finding a readership: "why people should spend their time on this book and not on the hundreds of thousands of wonderful books in English that they haven't yet read". His belief that Clarice "was one of the handful of great universal artists who were, like the UNESCO monuments, the patrimony of all humanity", gave him the incentive to bring Clarice into English. Then he had to find "the publishers, the reviewers, the booksellers, the readers", which involves sending many e-mails and making contacts with people working in publicity and

marketing and sales, who should not be looked down upon, as many writers and translators, particularly from the academic world do (Esteves 2017: 672–673; Esposito 2015).

Despite the acclaim and prizes he has received, Moser has been a controversial figure. His emphasis on Clarice very much as a Jewish author has been questioned, especially by Gotlib, author of a previous biography (Gotlib:1994).

Benjamin Abdala Júnior summarizes these criticisms of Moser, who believes that a central influence on Clarice's work and life was the rape of her mother by Russian soldiers (Moser 2009b:17, in Abdala Júnior 2010), as when being raped she contracted syphilis, the consequences of which she eventually died after coming to Brazil, when Clarice was nine. However Gotlib questions this: there is no concrete proof of this, and it is no more than a possibility. Clarice's sister, Elisa, states that their mother died of hemiplegia, growing paralysis of the body (Gotlib 2012:63, in Cavalcante Jeronimo, 2018: 12–13). However, this supposition makes for an interesting narrative, which will run right through *Clarice*: "Thus an "imaginary" narrative of the rape is constructed, as if it were true" ("Constrói-se, assim, a narrativa "imaginária" do estupro, como se verdade fosse") (Abdala Júnior 2010). Esteves believes this may have been a marketing ploy to attract the huge North American readership, including many Jewish readers, by introducing a certain sensational and fantastic element into the biography (Esteves 2017:655).

Abdala Júnior also mentions a large number of sections of Moser's biography which seem to be lifted almost directly from that of Gotlib, without due reference being given. In Gotlib's biography there is a sub-chapter "The recipes of the witch" ("As receitas da bruxa"), and in that of Moser a chapter "The witch" ("A bruxa"); Gotlib's "The possible dialogues" ("Os diálogos possíveis") becomes Moser's "Possible dialogues" ("Diálogos possíveis"); and Gotlib's "The hurricane Clarice" ("O furacão Clarice"), "Hurricane Clarice" ("Furacão Clarice") (Abdala Júnior 2010).



In addition, Moser incorporates other elements of previous biographies without giving credit such as maps of Brazil and the Ukraine, with the cities the Lispector family passed through; the family Lispector family tree, which can be found on the last page of Monteiro Ferreira's 1999 biography; and of the 35 images in Moser's work, 32 appear in Gotlib's *Clarice fotobiografia*. This book is included in the bibliography but not as the source of the images (Abdala Júnior 2010).

4. How Harry Potter helped promote Brazilian literature

Not by magic, rather by money! Liz Calder was born in Edgware, London, in 1938 and lived over her family's grocery until she was 11, when her family emigrated to New Zealand. After studying English Literature at the University of Canterbury, she travelled to Brazil with her husband, an engineer, and spent four years in São Paulo working as a model, then, on returning to the UK, began working in publishing in 1971.

It seems she had a gift for recognizing successful authors. At Victor Gollancz Ltd, she published Salman Rushdie's first novel *Grimus*, John Irving's *The World According to Garp*, and Angela Carter's *The Passion of New Eve*. Then, on joining Jonathan Cape in 1979, she published two Man Booker Prize winners, Salman Rushdie's *Midnight's Children*, and Anita Brookner's *Hotel du Lac*. She was also Julian Barnes' editor for his first four novels, including *Flaubert's Parrot*.

In 1986 she became a founder director of Bloomsbury Publishing, where she was responsible for publishing Booker winners Margaret Atwood and Michael Ondaatje, and Nobel literature laureate Nadine Gordimer. But above all, she was responsible for accepting to publish the Harry Potter series, which completely transformed Bloomsbury. In 1997, *Harry Potter and the Philosopher's Stone* was first published, with an initial run of just 500 copies. The publishers reportedly paid author JK Rowling a measly \$1,282 (£1,000) advance (Love Money n. d.). Two decades later we find Bloomsbury a profitable large independent publishing house.

In July 2020 Forbes business magazine reported that J.K. Rowling's Harry Potter books have been a "bestseller" during lockdown and that Bloomsbury reported a 28% growth in its consumer publishing arm, reaching £31.4 million. Its children's division grew by 27% to £18.7 million, and high demand for digital eBooks also helped the company's total revenues rise 18% to £49.4 million in the four months to June 30, 2020 (Pocock 2020).

In 2009 Calder helped to set up Full Circle Editions, a publishing house based in Suffolk, in the east of England. In the 2018 UK Queen's Birthday Honours, List, she was made a Commander of the Order of the British Empire (CBE) for services to literature.

We have no information of how much money Calder herself made from the Harry Potter series, but it certainly enabled her to sponsor the Brazilian literary festival FLIP (Festival Literário de Paraty), beginning in 2003 and modelled on the literary festival of Hay-on-Wye, on the border of England and Wales. FLIP has been amazingly popular, with up to 30,000 people attending, and has brought to Brazil a large number of well-known authors



from a wide range of countries: Salman Rushdie, Joanna Trollope, Michael Ondaatje, Colm Tóibín, John Banville, Orhan Pamuk. Julian Barnes, Ian McEwan, Martin Amis, Eric Hobsbawm, Margaret Atwood, and David Hare, with each edition of FLIP paying homage a Brazilian author, including Manuel Bandeira, Mário de Andrade, Lima Barreto, Euclides da Cunha, Cecília Meireles, Jorge de Lima, Lima Barreto, Millôr Fernandes, and Graciliano Ramos. In recent years FLIP has become more international and multicultural, and paying more attention to literature by women and minorities.

In October 2013, Full Circle Editions produced FlipSide, a Brazilian literary and music festival, at Snape Maltings, Suffolk, home of Aldeburgh Music Festival, and subsequent editions were held in 2014, 2015, 2017. Flipside highlighted the work of poet and lyricist Vinicius de Moraes and musician Tom Jobim, and invited the novelists Milton Hatoum, Bernardo Carvalho, and Adriana Lisboa, children's author Ana Maria Machado, actress and writer Fernanda Torres, British journalist Misha Glenny, who authored *Nemesis: Um Homem e a Batalha pelo Rio* (*Nemesis: One Man and the Battle for Rio*), about a Brazilian drug dealer. The festival has a strong musical element and has played host to Brazilian musicians Bebel Gilberto, Adriana Calcanhotto, Paula Morelembaum, José Miguel Wisnik, Mônica Vasconcelos, also providing Brazilian music workshops both in schools and at the festival. Liz Calder's agency of promoting Brazil may have produced a snowball effect in the mid-2010s. Claire Williams (2017: 106) examines the publications of Brazilian literature published in the UK in this period. With Brazil holding the World Cup in 2014 and the Olympic Games in 2016, Brazil was in the news, and publishers took advantage of this. In addition to the four Clarice Lispector works published by Penguin Classics, books on Brazilian cuisine and, of course, football, were in the bookshop windows. At the 2011 FLIP a competition for short stories by Brazilian writers under 40 was launched, and the winners were published both in Brazil and the UK, the latter edition by Granta being launched at the 2012 FLIP.

The anthology *Other Carnivals: New Stories from Brazil* (Gurría-Quintana, 2013) [*Outros Carnavais: Novos Contos do Brasil*] was launched to accompany the first edition of Flipside by Calder's new company Full Circle, and four of the stories were published in the bilingual anthology *Ten/Dez*, which commemorated the tenth anniversary of the first edition of FLIP in 2013. In 2014 *The Book of Rio: A City in Short Fiction* (*O Livro do Rio: Contos sobre uma Cidade*), part of a series of anthologies of stories from cities was published by the small Manchester publishing house, Comma Press, and edited by Toni Marques, the curator of the FLIP spinoff festival, FLUP (*Festa Literária das Periferias*) [*Literary Festival of the Outskirts*], held on a regular basis after FLIP in the poor outlying districts of Rio since 2012 (Wikiwand) and contrasting with the rather posh FLIP in tony Paraty (Wikiwand n.d.). *Wasafiri* (travellers in Swahili), a British literary journal, founded in 1984, published its No. 82 in 2015, "The Brazilian Contemporary", which included Brazilian poetry, literary texts, and literary essays on Brazil and the concepts of "contemporary" (Durão e Gupta 2015: 1). *Litro* (114 e 129), a free magazine distributed free-of-charge on the London Underground and all published online, devoted two editions to Brazil: *Brazil: Rio*, and 129, *Brazil: The Wo-*



men's Writing Issue. Finally, *Words Without Borders* is a website founded in 2003 which promotes international literature, producing two issues on Brazil, in August 2013 and July 2016.

Williams presents some of the features which the various publications have in common: a considerable presence of women, both as authors and translators; an avoidance of the clichés of Brazil: Carnival, football, and sensuality; indeed, a number of texts contain a melancholy which contrasts with this cliché, and a number of the stories in *Brazil: The Women's Writing Issue* are both violent and sordid (Williams 2017: 116). It remains to be seen whether this interest in Brazil will continue into the 2020s as, with the Coronavirus pandemic preventing travel to and from South America, and, under the government of President Jair Bolsonaro, environmental devastation dramatically increasing, and Brazil becoming the “pariah” of the world (Osborn 2020; Brum 2021).

Thus, we can see Liz Calder as a modern day Maecenas, using her own wealth to promote something very dear to her, Brazilian literature, which she came across by good luck, serendipity, and did Moser when he took a course in Portuguese. Together with Lobato and Moser, she is dedicated to a cause, to which she has devoted passion, energy, and money, managing to bring Brazilian literature to new readers, as did Moser in his passion for Clarice, and Lobato in his attempt to widen the horizons of Brazilian readers.

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The author

Dr John Milton, Titular Professor, Department of Modern Literature, the University of Sao Paulo, Brazil.

E-mail: jmilton@usp.br

ORCID: <https://orcid.org/0000-0002-1329-6336>

To cite this article:

Milton, J. 2022, Toil, Passion, Serendipity, Money, and Marketing: a Fresh Look at Agents of Translation, *Slovo.ru: baltic accent*, Vol. 13, no. 1, p. 48–64. doi: 10.5922/2225-5346-2022-1-3.



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ТЯЖКИЙ ТРУД, СТРАСТЬ, ОЗАРЕНИЕ, ДЕНЬГИ И МАРКЕТИНГ: СВЕЖИЙ ВЗГЛЯД НА УЧАСТНИКОВ ПЕРЕВОДА

Д. Мильтон

Университет Сан-Паулу, факультет философии, литературы и гуманитарных наук,
Бразилия 05508-080, Сан-Паулу, Бутантан, Руа до Лаго, 717

Поступила в редакцию 30.04.2021 г.

doi: 10.5922/2225-5346-2022-1-3

Опираясь на предисловие к книге "Agents of Translation" (Milton & Bandia 2009) и опубликованные ранее работы о Монтейру Лобату (Milton 2010, 2019), автор статьи анализирует элементы посредничества при подготовке перевода к публикации, в частности покровительство, габитус и контроль доступа (гейткипинг). Будучи непосредственно вовлеченными в переводческую ситуацию, агенты перевода нередко становятся 'посланцами' авторов или школ мысли, которые они представляют. В работе обобщены результаты анализа творчества бразильского редактора, писателя и переводчика Жозе Бенту Монтейру Лобату, а также представлены два новых исследования, посвященных Бенджамину Мозеру, переводчику и редактору романов бразильской писательницы Клариси Лиспектор, и Лиз Колдер, бывшей владелице издательства «Блумсбери Пресс» и основательнице FLIP – литературного фестиваля, ежегодно проходящего в историческом прибрежном городе Парати в штате Рио-де-Жанейро.

Ключевые слова: агенты перевода, Монтейру Лобату, Бенджамин Мозер, Лиз Колдер



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Об авторе

Д-р Джон Мильтон, титулярный профессор, кафедра современной литературы, университет Сан-Паулу, Бразилия.

E-mail: jmilton@usp.br

ORCID: <https://orcid.org/0000-0002-1329-6336>

Для цитирования:

Мильтон Д. Тяжкий труд, страсть, озарение, деньги и маркетинг: свежий взгляд на участников перевода // Слово.ру: балтийский акцент. 2022. Т. 13, №1. С. 48—64. doi: 10.5922/2225-5346-2021-1-3.

