

# **EQUIVALENCE AT WORD, GRAMMATICAL AND TEXTUAL LEVEL IN THE TRANSLATION OF MARK TWAIN'S "THE STORY OF THE BAD LITTLE BOY WHO DIDN'T COME TO GRIEF"**

Loreni T. Machado

UFSC

## **1. Introduction**

Anyone engaged in the task of translating texts, whether they are literary or technical ones, is presented with the various linguistic constraints the two different language systems compared bring into life, and has, eventually, to make decisions. Sometimes the choices made seem to happily work their function; however, in most cases, the task of choosing the more suitable word or expression to reach the result wanted seems to be endless. We say that any text is not definitive, because there is always another way of rephrasing it. For the same reason, there is no definite translation for any given source text (ST).

In the present paper I assess the quality of the translation done by Araújo Nabuco, first published in 1960 and then in 1985, of Mark Twain's *The story of the bad little boy who didn't come to grief*, written in the years of 1860-1867. I will analyse the choices made by him, in an attempt to determine whether features of the ST and the translated text (TT) are equivalent or not.

In the analysis of the translated text I will draw on Baker's (1992) categorisation, that is, I will comment on equivalence at word, grammatical and textual level. I will also mention how participation was accounted for in the TT (House 1981).

## **2. Equivalence**

Before entering the analysis proper, it is important to consider the

definition of equivalence proposed by various theorists.

In Catford's (1965) view 'SL and TL texts or items are translation equivalents when they are interchangeable in a given situation.' He adds that 'the TL text must be relatable to at least some of the situational features to which the SL text is relatable' (p.49). Toury (1980) goes along with Catford, when he says that equivalence in translation occurs when the SL and the TL are relatable to the same relevant features, or at least, to some of them. Or, as amended by Mason (see Costa 1992:134), to most of the same relevant features.

In other words, equivalence occurs when a TT can be recognised as such by the similarities it has with a given ST, otherwise it would be just an adaptation. As Costa (1992:133) puts it

the original text constrains the new text in a number of ways.

The most immediate one is that in order to be recognised as a translation, the translator's text must have a great degree of similarity with its original counterpart. In translation studies this similarity is currently labelled equivalence.

Equivalence, however, may be achieved in different levels. According to Baker (1992), equivalence occurs at word level, above word level, grammatical level and textual level. Sometimes the translation occurs in one of these levels to the detriment of the others. One has to take this into account in order to assess properly the quality of a certain translation.

### 3. The Source Text

*The story of the bad little boy who didn't come to grief* was one of the several short stories/sketches written by Mark Twain in the years of 1860-1867.

This story, along with two others, illustrate Mark Twain's 'development as an oral story teller and humorous correspondent for the newspapers', as it is written in the introductory note to the story. They were, later, published and reprinted several times. According to the note, together with *The story of the good little boy who did not prosper*, they 'belong to a popular vein of humour in the 1860's, where good characters and situations of tales for the young were

turned upside down.' They add that Mark Twain applies 'a burlesque technique that can be funny and even produce the illusion of reality.'

The text is clearly meant to reproduce oral storytelling — the author makes constant use of devices that are characteristic of spoken language and addresses the reader in an informal tone, inviting him/her to participate in the story.

The story is told by comparing Jim, the main character, to other bad boys in religious books. In order to build the contrast, the writer uses sequences of coordinate clauses and negatives, which give the text a peculiar form. The structure develops in such a way that, after listing a series of things that the reader would normally expect to happen to bad boys, the writer surprises the reader by telling him/her that that is not true for Jim. The events are nicely sewed together so that the reader is taken back and forth and is made to think about, compare and evaluate the events which are being told. The result obtained, therefore, is ironic and humorous. However, what was primarily meant for young people becomes, at the end, a very witty (and realistic) commentary about men at politics and is then addressed to all of us.

#### 4. Results

##### Equivalence at word level

Among the many problems found concerning equivalence at word level, the handling of nouns seems to be one of vital importance for the whole understanding of the story. The choices made by the translator seem to be, in most cases, rather inadequate. The ST is loaded with religious meanings, but meant as a satirical version of moral stories and all this is lost in the TT.

*Jim* is translated as *Jaiminho*. However, all of a sudden, the translator chooses to address the same *Jaiminho* as *Jaimito*, with no apparent reason. Since in the original text *Jim* is addressed as *Jim* throughout the narrative, *Jaimito* seems to be an inadequate and incoherent choice. *Sunday-School Books* is translated as either *livros escolares* or *livros religiosos*. Even though in the ST the author uses *Sunday-School books*, *Sunday books* and *the books* interchangeably to mean the same thing, in the TT the reader is left uncertain if the

comparison made between Jim and the bad boys is based on the *livros escolares*, or on the *livros religiosos*. What the author supposedly meant in the ST is that the story is taken from *livros religiosos*, rather than from *livros escolares*, since it is a story of an anti-moral little boy. This non-equivalence is clearly seen when the translator does not translate the term *Sunday-School*. It seems that he is not sure whether *Sunday-school books* means *livros escolares* or *livros religiosos* and therefore, opts for the non-translation of *Sunday-School*, which could be appropriately translated by *catequese*.

Another aspect concerning naming is the case of the word *Sabbath*, which was translated as both *dias festivos* and *domingo*. *Sabbath* is knowingly a religious day for the Jewish community, the day in which they rest, which, coincidentally, may correspond to *domingo* for Christians. However, *Sabbath* carries a much more religious connotation than *domingo* does. Considering this, *dias santos* or *feriados religiosos* would encapsulate better this idea and would be a better translation.

At other lexical choices, it was observed that many words/expressions suffered drastic changes and, consequently, this allows a different interpretation of the events in the TT. Some examples are:

1. ...bad little boys are nearly always called James in your...  
...os meninos maus **sempre** se chamam Jaime nos livros....
2. ...and then kiss them good night, and kneel down by the bedside and weep.  
...logo após o beijo de boa noite. Elas se ajoelham junto à cama do filho e **rezam**.
3. ... poor widow Wilson's son, the **moral boy**, the good little boy of the village (...) and Jim was glad of it because, you know, Jim hated **moral boys**.  
...o filho da pobre viúva Wilson, **excelente aluno**, o menino bom do lugar (...) com grande alegria para Jaiminho, pois todos sabiam que ele detestava os **meninos bem-comportados**.
4. ...and the venerable justice **didn't read the tearful school a homely**,

...nenhum venerável juiz **condecorou** a comovida escola,

5. ...and take George **by the hand**.

ninguém pegou Jorge **pelo braço**.

In example number one, the narrator in the ST offers the readers a possibility that is almost, not totally, certain. When he says *nearly always*, he leaves room for a remote possibility to be also considered, which is vital for the development of the story, since Jim is part of this 'exception'. In the TT, the translator eliminates this possibility by opting for the word *sempre*, instead of *quase sempre*.

In example number two, the word *weep* is the result of what is described before it. First, the narrator describes bad boys' sick mothers who would like to die but are anxious about leaving their boys behind. Then he says that most bad boys are named James and have sick mothers, who sing them to sleep, kiss them good night and then weep. This *weep* is a result of wanting to die but not being able to because of their children. In the translation, Nabuco maintains the idea of religious feelings, that is, sick mothers become just *mães que cantam para que o filho adormeça. Após o beijo de boa noite, se ajoelham junto à cama desse filho e rezam*. The sick mothers become then just *mães que rezam* and not those that suffer and weep.

In example number three, *moral boy* is first translated by *excelente aluno* and then, later on in the story, it is translated by *meninos bem-comportados*. In the ST, the idea is that to contrast Jim to George, reinforcing George's righteousness and good qualities. In the TT this idea disappears and what remains is just a simple description of George. George is the moral boy, the mirror in which Jim's bad attitudes can be contrasted. *Excelente* and *bem-comportado* do not serve as a contrast.

In example number four, in the TT the reader is offered with the word *condecorou*, when the correct one would be *leu/deu um sermão*, which carries a completely different message.

In the last example, the expression *take somebody by the hand*, that means to guide, protect and go together, is translated by *pegar alguém pelo braço* which implies a certain force used. This is not the case in the passage where George is taken by the justice to his home so that he can have a good life. However, it is important to make it

clear here that when the writer describes what George is to face for being good and submissive, it is done in an ironic way.

The examples given are just a small sample of what was observed concerning equivalence at word level. Some other examples, listed below, serve to mitigate what is strongly stated in the ST.

| English                           | Portuguese                              |
|-----------------------------------|---|
| <b>stole the key</b>              | <b>apoderou-se da chave</b>             |
| <b>guilt</b>                      | <b>falta</b>                            |
| <b>with an ax</b>                 | <b>com um pedaço de pau</b>             |
| <b>she boxed his ears when</b>    | <b>ao separar-se dele, obsequiava-o</b> |
| <b>she was ready to leave him</b> | <b>sempre com um puxão de orelhas.</b>  |

In the last example, the word *obsequiar* denotes a rather higher register than the one used in the ST, which is followed by the inclusion of *sempre* that modifies the original idea.

The mitigation mentioned before can also be seen in the omission found in the TT. *Bad little boy* is sometimes translated by *um menino*; *the grieved teacher* becomes only *o professor* and *sick mothers* is translated by only *mães* or completely omitted in the translation when referred to by the second time in the narrative. It softens the text and gives the events a kind of gentle touch, which contrasts with the direct language of the ST, and with the possible intention of the author of creating an anti-moral and shocking text.

With respect to register, even though the ST brings words that are quite formal, most of them are rather informal and colloquial. In the translation, however, the choices made denote an even lower register than the ST conveys. The choices get closer to vulgar, rather than informal language, such as in the following examples:

| English                     | Portuguese               |
|-----------------------------|--------------------------|
| <b>whipped him severely</b> | <b>o sovou à vontade</b> |
| <b>under their arms</b>     | <b>quase no sovaco</b>   |

Another aspect that interferes largely in the result text is the addition made by the translator. These additions affect directly the

story, giving a certain dramatic tone to it, that does not exist in the ST. Some of the many examples are:

1. *this one was called Jim*  
*aquele chamava-se simplesmente Jaiminho*
2. *he did the crying himself*  
*quem chorou amargamente foi ele*
3. *and she didn't linger in pain*  
*e o sofrimento da infeliz não se...*
4. xxx (omission)  
**e devolveu-lhe, energicamente, o soco.**

If we analyse the first three examples above, we can detect other problems in the translation — problems of reference (1); word order (2); and nominalisation (3). These choices in the TT, especially the one in the first example, distance the reader from what is happening in the story, which obtains opposite effect of that of the ST, where the narrator invites the reader to participate in the story, as we shall see later in this analysis.

### **Equivalence at grammatical level**

In the level of grammatical equivalence, there are serious distortions which add greatly to the problems in the TT.

Related to verb tense, two instances of erroneous translation were observed. In the first case *if you will notice, you will find that* was translated by *se procurarmos no passado, constataremos que*. Here the translator opts for a past tense, ignoring that the writer has opted for a marked future/future if-clause, constituting parallelism in sonority. It also serves to project the text forward, giving the reader/listener the possibility to observe and participate in the findings, while in the TT, the reader is forced to look back into his/her memories. In the second case *it would have happened that way in the books* is translated by *assim está nos livros*. Again, the working with possibilities is not allowed in the TT. *Assim está nos livros* is just a

fact and the reader/listener has only to accept it as such, while in the original, the writer raises possibilities that the reader may or may not accept. It also serves to distance everything that happens in the books (as normal) from what really happens to Jim (the opposite). In the TT this idea is lost.

The main characteristic of the source text is that it is written (told) through a sequence of coordinate clauses, with *and* being the main conjunction used by the writer. This specific structure serves to list facts which can then be compared later in the narrative. In addition, this sequence of facts usually begins with a negative which is only implied in the subsequent clauses. However, it is a powerful means for the contrast to be set. For example:

*...and the venerable justice didn't read the tearful school a homely, and take George by the hand and say such boy deserved to be exalted, and then tell him to come and make his home with him, (...) No; it would have happened that way in the books, but it didn't happen that way to Jim.*

Having said that, the translator, most of the time, fails to achieve this result and constantly opts for the omission of *and*, or replaces it by subordinate clauses. The negative is either expressed in positive clauses or changed completely, resulting in quite inadequate choices. Some of the examples are:

1. *and she was not pious*  
*e muito pouco piedosa*
2. *she was not anxious on Jim's account*  
*preocupava-se muito pouco com o filho*
3. *and didn't shoot three or four of his finger off*  
*Pois não arrancou, com uma bala, três ou quatro dedos!*

The first two examples illustrate what was mentioned before in other examples — the translator, by avoiding the negative, mitigates



the effect of the statements.

The third example shows that *and* is omitted and a subordinate clause is used instead. This makes the text better to read in Portuguese, but, on the other hand, it loses the dominant coordinate structure of the ST.

In the following two paragraphs, the non-equivalence of the use of *and* and the negative leads to a completely erroneous translation. This can be either a mistake made by the translator, or a choice made on purpose to avoid the systematic repetition of *and* and the consequently difficult reading of this 'burlesque' technique. However, by changing it, the translator tells the reader a different event.

1. *Once he climbed up in Farmer Acorn's apple tree to steal apples and the limb didn't break, and he didn't fall and break his arm, and get torn by the farmer's great dog, and then languish on a sickbed for weeks, and repent and become good. Oh, no; he stole as many apples as he wanted...*

*Uma vez, quando trepou na macieira do granjeiro Acorn, para roubar maçãs, o galho partiu, ele caiu quebrando um braço e foi mordido pelo enorme cão do granjeiro, ficando acamado durante semanas. Depois, arrependeu-se e ficou bonzinho? Qual! Roubou quantas maçãs quis,...*

- 2. *He browsed around the cupboard after essence of peppermint, and didn't make a mistake and drink aqua fortis.*

*Outra vez, mexendo no bar, à procura de licor, bebeu, por engano, álcool puro.*

These examples make us refer to other cases where the translator opts for a completely mistaken choice, and the reader of the TT is presented with another 'version' of the story. This is maybe due to the fact that he lacks deeper knowledge of the SL, or the option is made just because he may feel like changing it, either to make it easier for the reader of the TT to absorb the message or simply to put something of his own in the translation. The examples are:

## English

## Portuguese

- |  |   |
|--|---|
| 1. <i>and he put in the tar</i>  | <i>Depois jogou a compoteira<br/>para o lado</i>                |
| 2. <i>poor Widow Wilson's son</i>  | <i>o filho da pobre viúva Wilson</i>                            |
| 3. <i>and the venerable justice didn't<br/>read the tearful school a homily</i>        | <i>nenhum venerável juiz conde-<br/>corou a comovida escola</i> |
| 4. <i>and the elephant didn't knock<br/>the top of his head off with his<br/>trunk</i> | <i>e o elefante não o segurou<br/>com a tromba</i>              |
| 5. <i>she got over it</i>  | <i>Ela não ficou nem um pouco ferida</i>                        |

Some grammatical structures such as *she always spanked Jim to sleep* and *helped himself to some jam* were translated as *batia-lhe sempre, antes de botá-lo na cama* and *e fartou-se com os doces que ali encontrou*, respectively. They illustrate the great problem of translating some English structures into Portuguese. *Batia-lhe sempre...* conveys a different attitude/behaviour of the mother, while *fartou-se...* gives a much more 'greedy' idea of the boy's behaviour than *helped himself to...* does.

## Textual equivalence

In the macro-level, the author of the ST makes use of matching relation structure to establish, throughout the narrative, a comparison between Jim, the main character, and other bad boys in religious books. This constitutes matching for incompatibility, in that what is true for the other boys is not true for Jim. To achieve this parallelism, as mentioned before, the conjunction *and* and negatives are vastly applied, giving the ST a rhythm that is peculiar to sermons (or to the language of the Bible). Besides, the author makes use of repetition (of words and expressions) in a rather didactic tone to take the reader back and forth in the narrative and make sure all is assimilated, the way teachers or priests do.

1. *He didn't have any sick mother, either — a sick mother who was...*  
*Não tinha nenhuma mãe doente, xxx(omission) piedosa e tísica,*
2. *Once there was a bad little boy whose name was Jim (...)* *It was*

*strange,..., that this one was called **Jim**. Most bad boys in the school books are named **James**, and have **sick mothers**, who teach them to say... But it was different with this fellow. He was named **Jim**,...*

*Havia uma vez um menino chamado **Jaiminho**. Embora raríssimo, o fato era que **aquele** chamava-se simplesmente **Jaiminho**. Nos livros religiosos a maioria dos meninos maus chamam-se **Jaime** e possuem **mães** que os ensinam a dizer... Mas com este **Jaiminho** não acontecia nada disso. xxx (omission).*

*3. and observed 'that the old woman would get up and snort' when she found it out, and when she did find it out,*

*só em pensar como 'a velha subiria pelas paredes' e os 'gritos que ela daria', quando percebesse o que ele fizera. xxx (omission)*

These three examples demonstrate how the didactic strategy of repetition reinforces the message and also gives the text the appropriate rhythm of sermons. If compared, then, with the correspondent translation we can see that the translator very often omits the repetition, adapting what was primarily meant to be heard to the written form of stories. In example three, the sentence *and when she did find it out* serves two purposes. Apart from referring back to the text, reinforcing the most important fact of the event, it also serves as a textual signal, which disappears in the TT.

The translator, however, makes use of a vast number of connectives to link ideas and signal the reader through the text, so that it can be more easily read. This differs greatly from the ST, once the original text is meant to reproduce oral storytelling. In the ST, this under-signalled structure emphasises the asymmetry between the bad boy, Jim, and the other bad boys in the books, and gives a certain unexpected impact to the story. In the TT the reader is 'helped' through the narrative and, consequently, no impact is achieved.

*1. Once this little bad boy stole the key of the pantry, and slipped in there and helped himself to some jam, and filled up the vessel with tar...*

*Uma vez este menino mau apoderou-se da chave da despensa, entrou nela e fartou-se com os doces que ali encontrou. Depois encheu a compoteira com pixe...*

2. and then he didn't kneel down all alone and promise never to be wicked any more, and rise up with a light, happy heart, and go and tell his mother all about it,...

**Jaiminho** *tampouco se atirou ao solo, arrependido, prometendo não mais repetir tão feio gesto. Igualmente não foi, com o coração leve e feliz, procurar a mãe para contar-lhe tudo.*

3. and he was all ready for the dog, too,

**Além do mais, estava bem preparado contra o cachorro:**

In example two, *Jaiminho* and *arrependido* are also considered textual signals for the following reason. By repeating the name *Jaiminho* (which is not done in the ST) the translator reminds the reader that what is being told is still about *Jaiminho*. By the same token, when inserting the word *arrependido*, he is adding information, which is not clear in the ST, so that the reader can better understand why *Jaiminho se atirou ao solo*. In a way, he is adding information to explain to the reader his own choices in the translation.

Considering what was discussed under word and grammatical level and the above, the TT does not preserve the same structure of the ST. The translator chooses to omit most of the negative structures, which serves to establish the contrast between Jim and the other boys (matching for incompatibility). He also chooses to replace the coordinate clauses, which gives the ST this idea of listing things that can be contrasted, by the use of subordination. By presenting what usually happens to bad boys and stating that the same is not true for Jim, altering what is expected from him, the author keeps the reader interested and allows the contrast to tell its own story. All this is lost in the translation, and the reader is left with a story that, in many points, does not make any sense.

### Participation

Finally, a word must be said about the participation of the reader/listener in the text. In the source text, the reader is clearly invited to participate in the events and a rather colloquial tone is conveyed by the author. In the TT, the text becomes quite formal and the reader, many times, is not invited to participate. When it does happen, a rather formal second person plural is used, as we can see in the

examples:

| <b>English</b>                               | <b>Portuguese</b>                          |
|--|--|
| 1. <i>If you will notice</i>                 | <i>se procurarmos no passado</i>           |
| 2. <i>in your Sunday-school books</i>        | <i>nos livros escolares</i>                |
| 3. <i>because, you know, Jim hated</i>       | <i>pois todos sabiam que ele detestava</i> |
| 4. <i>you might look, and look, all</i>      | <i>Podeis procurar e reprocurar...</i>     |
| 5. <i>and you would never come across...</i> | <i>e nada encontrareis parecido.</i>       |

In example three, the expression *you know*, however, belongs more to the spoken language, having a phatic function, than addressing the reader in fact. This just demonstrates that the story is to be taken as an oral event rather than a written one.

## 5. Conclusion

The analysis of the TT demonstrates that erroneous choices were made in the translation of Mark Twain's *The story of the bad little boy who didn't come to grief*. Through the analysis we can see that, for not being aware of the textual structure of the source text, the translator made choices in the word and grammatical levels that affected tremendously the result obtained in the translation.

The result is, in fact, an adaptation of Mark Twain's story, since the TT is not relatable to most of the relevant features of the ST. As Catford (1965;49) points out 'the greater the number of situational features common to the contextual meaning of both SL and TL texts, the 'better' the translation', and this is not the case in the translation analysed.

The TT (adaptation) seems to suit, at first, the expectations of the Brazilian Portuguese reader. However, after a closer reading and comparison, one can, in fact, detect the many problems the translation presents, and also realise that the story in the TT, in many points, does not make much sense.

The objective of the analysis was merely to pinpoint the possible problems in equivalence between ST and TT, and discuss the choices

made by the translator. There was no intention in this study, however, to determine whether the translation was a good or bad one. The solutions presented to some of the problems found are to be considered as one of the many alternatives available to the translator.



#### REFERENCES

- Baker, Mona. 1992. *In other words*. London: Routledge.
- Catford, J.C. 1965. *A linguistic theory of translation*. London: Oxford University Press.
- Costa, Walter C. 1992. *The translated text as re-textualisation*. *Ilha do Desterro* 28, 133-153. Florianópolis, Santa Catarina.
- House, Juliane. 1981. *A model for translation quality assessment*. Gunter Narr Verlag: Tübingen.
- Toury, G. 1980. *In search of a theory of translation*. Tel Aviv: Academic Press.
- Twain, Mark. 1985. *Contos de Mark Twain*. (Tradução: Araújo Nabuco). São Paulo: Editora Cultrix.



## APPENDIX:

## THE STORY OF THE BAD LITTLE BOY WHO DIDN'T COME TO GRIEF

## HISTÓRIA DO MENINO MAU QUE NÃO TEVE CONTRATEMPOS

|   |   |
|---|---|
| Once there was  | Havia uma vez   |
| a bad little boy  | um menino   |
| whose name was Jim -  | chamado Jaiminho.   |
| though  | xxx   |
| if you will notice, you will find that  | Se procurarmos no passado, constataremos que  |
| bad little boys   | os meninos maus   |
| are nearly always called James  | sempre se chamam Jaime  |
| in your Sunday-school books.  | nos livros escolares.   |
| It was strange, but still it was true, that this one was called Jim.(fim parágrafo)                 | Embora raríssimo, o fato era que aquele chamava-se simplesmente Jaiminho.(P.cont.)                                  |
| He didn't have any sick mother,   | Não tinha nenhuma mãe doente,   |
| either -  | xxx   |
| a sick mother who was pious and had the consumption,  | piedosa e tísica,   |
| and would be glad to lie down in the grave and be at rest but for the strong love she bore her boy, | dessas que desejariam estar em repouso no túmulo se não fora o grande amor que dedicam ao filho,                    |
| and the anxiety she felt that the world might be harsh and cold toward him when she was gone.       | ou pela angústia que a assalta só em pensar como o mundo seria, quando ela lhe faltasse, duro e cruel para com ele. |
| Most bad boys in the Sunday books are named James,  | Nos livros religiosos a maioria dos meninos maus chamam-se Jaime  |
| and have sick mothers,  | e possuem mães  |
| who teach them to say,  | que os ensinam a dizer  |
| Now I lay me down," etc.,   | "Com Deus me deito, etc.",  |
| and sing them to sleep with sweet, plaintive voices,  | e lhes cantam, com vozes doces e doloridas,   |
| and then kiss them good night,  | para que durmam em paz, logo após o beijo de boa noite.   |
| and kneel down by the bedside and weep.   | Elas se ajoelham junto à cama do filho e rezam.   |
| But it was different with this fellow.  | Mas com este Jaiminho não acontecia nada nisso.   |
| He was named Jim,   | xxx   |
| and there wasn't anything the matter with his mother - no consumption,                              | Sua mãe nada tinha de tuberculosa,  |
| nor anything of that kind.  | ou coisa parecida.  |

|   |  |
|---|--|
| She was rather stout than otherwise,<br>and she was not pious;<br>moreover,<br>she was not anxious on Jim's account.  | Antes, era bem robusta,<br>e muito pouco piedosa.<br>Além disso,<br>preocupava-se muito pouco com o filho.   |
| She said if he were to break his neck<br>it wouldn't be much loss.  | Dizia mesmo que se ele morresse<br>não se perderia grande coisa.   |
| She always spanked Jim to sleep,<br>and she never kissed him good night;<br>on the contrary,<br>she boxed his ears when she was ready to<br>leave him.  | Batia-lhe sempre, antes de botá-lo na<br>cama.<br>e jamais lhe dava beijos de boa-noite.<br>Pelo contrário,<br>ao separar-se dele, obsequiava-o sempre<br>com um puxão de orelhas.   |
| Fim do segundo parágrafo em inglês.   | Fim do primeiro parágrafo em port.   |
| Once this little bad boy stole the key of the<br>pantry,<br>and slipped in there<br>and helped himself to some jam,<br>and filled up the vessel with tar,<br>so that his mother would never know the<br>difference;   | Uma vez este menino mau apoderou-se da<br>chave da despensa,<br>entrou nela<br>e fartou-se com os doces que ali encontrou.<br>Depois encheu a compoteira com pixe<br>para que sua mãe nada percebesse.   |
| but all at once a terrible feeling didn't come<br>over him, and something didn't seem to<br>whisper to him,   | Tudo isso sem o mínimo remorso, como se<br>fosse a coisa mais natural do mundo.  |
| "Is it right to disobey my mother? Isn't it<br>sinful to do this? Where do bad little boys<br>go who gobble up their kind good mother's<br>jam?"  | "É justo desobedecer a mãe?", "Isso não é<br>um pecado?", "Para onde vão os meninos<br>maus que comem os doces de sua boa e<br>carinhosa mãe?"   |
| and then he didn't kneel down all alone and<br>promise never to be wicked any more,<br>and rise up with a light, happy heart, and go<br>and tell his mother all about it,<br>and beg her forgiveness,<br>and be blessed by her with tears of pride and<br>thankfulness in her eyes. | Jaiminho tampouco se atirou ao solo,<br>arrependido, prometendo não mais repetir<br>tão feio gesto.<br>Igualmente não foi, com o coração leve e<br>feliz, procurar a mãe para contar-lhe tudo,<br>e pedir-lhe perdão,<br>sendo por isso abençoado com lágrimas de<br>orgulho e gratidão. |
| No;   | Não!   |
| that is the way with all other bad boys in the<br>books;<br>but it happened otherwise with this Jim,<br>strangely enough.   | Essas coisas acontecem com os meninos<br>maus dos livros.<br>A Jaiminho - coisa bem estranha! - tal não<br>ocorreu.  |
| He ate that jam,<br>and said it was bully,<br>in his sinful vulgar way;<br>and he put in the tar,<br>and said that was bully also,  | Comeu o doce,<br>disse que ele estava "bacaníssimo"<br>- segundo sua maneira vulgar de expressar-<br>se.<br>Depois jogou a compoteira para o lado,<br>tornou a repetir que estava "bacana",  |



|  |  |
|--|--|
| and laughed,   | e pôs-se a rir,  |
| and observed "that the old woman would get up and snort" when she found it out;                  | só em pensar como "a velha subiria pelas paredes" e os "gritos que ela daria", quando percebesse o que ele fizera. |
| and when she did find it out,  | xxx  |
| he denied knowing anything about it,   | Assegurou-lhe que não sabia de nada,   |
| and she whipped him severely,  | mas ainda assim ela o sovou à vontade,   |
| and he did the crying himself.   | e quem chorou amargamente foi ele.   |
|  | Fim do segundo parág. em port.   |
| Everything about this boy was curious -  | Tudo quanto se referia a este menino era estranho -  |
| everything turned out differently with him from the way it does to the bad Jameses in the books. | muito diferente do que habitualmente acontece com os Jaimes dos livros.  |
| Fim do terceiro parág. em inglês   | Fim do terceiro parág. em port.  |
|  |  |
| Once he climbed up in Farmer Acorn's apple tree to steal apples,                                 | Uma vez, quando trepou na macieira do granjeiro Acorn, para roubar maçãs,  |
| and the limb didn't break,   | o galho partiu,  |
| and he didn't fall and break his arm,  | ele caiu quebrando um braço  |
| and get torn by the farmer's great dog,  | e foi mordido pelo enorme cão do granjeiro,  |
| and then languish on a sickbed for weeks,  | ficando acamado durante semanas.   |
| and repent and become good.  | Depois, arrependeu-se e ficou bonzinho?  |
| Oh, no;  | Qual!  |
| he stole as many apples as he wanted   | Roubou quantas maçãs quis,   |
| and came down all right;   | desceu da árvore sem contratempo algum.  |
| and he was all ready for the dog, too,   | Além do mais, estava bem-preparado contra o cachorro:  |
| and knocked him endways with a brick when he came to tear him.                                   | atirou-lhe uma pedrada que quase o matou.  |
| It was very strange -  | Coisa estranhíssima!   |
| nothing like it ever happened in those mild little books with marbled backs,                     | Nunca se viu nada parecido nesses agradáveis livrinhos de capas douradas   |
| and with pictures in them of men with swallow-tailed coats and bell-crowned hats,                | com bonitas ilustrações de homens vestidos de fraque, amplo chapéu   |
| and pantaloons that are short in the legs,   | e calças riscadas,   |
| and women with the waists of their dresses under their arms,                                     | ou mulheres com a cintura de suas roupas quase no sovaco.  |
| and no hoops on.   | xxx  |
| Nothing like it in any of the Sunday-school books.   | Não - nada parecido nos livros religiosos.   |
| Fim do quarto parág. em inglês.  | Fim do quarto parág. em port.  |
|  |  |
| Once he stole the teacher's penknife, and,   | Uma vez, ele roubou o corta-papel do professor.  |
| when he was afraid it would be found out   | Ao perceber que seria descoberto   |
| and he would get whipped,  | e castigado,   |

|  |  |
|--|--|
| he slipped it into George Wilson's gap -   | escondeu-o, dissimuladamente, sob o gorro de Jorge Wilson,   |
| poor Widow Wilson's son,   | o filho da pobre viúva Wilson,   |
| the moral boy,   | excelente aluno,   |
| the good little boy of the village,  | o menino bom do lugar,   |
| who always obeyed his mother,  | obediente,   |
| and never told an untruth,   | incapaz de uma mentira,  |
| and was fond of his lessons,   | apaixonadíssimo pelos estudos.   |
| and infatuated with Sunday-school.   | xxx  |
| And when the knife dropped from the cap,   | Quando o corta-papel caiu do seu gorro,  |
| and poor George hung his head and blushed,   | o pobre Jorge, envergonhado, inclinou a cabeça,  |
| as if in conscious guilt,  | como a reconhecer a sua falta.   |
| and the grieved teacher charged the theft upon him,  | O professor o culpou de roubo,   |
| and was just in the very act of bringing the switch down upon his trembling shoulders,                                 | ia bater-lhe,  |
| a white-haired improbable justice of the peace did not suddenly appear in their midst, and strike an attitude and say, | mas - coisa estranha! - não apareceu ali nenhum daqueles inverossímeis juizes de paz, de cabelos brancos, a dizer com atitude teatral: |
| "Spare this noble boy -  | "Perdoai a esse nobre jovem!   |
| there stands the cowering culprit!   | Ele está ocultando o verdadeiro culpado!   |
| I was passing the school at recess,  | Eu passava casualmente pela porta,   |
| and, unseen myself, I saw the theft committed!"  | e vi, sem ser visto, quando o roubo foi perpetrado!"   |
|  | Fim do quinto parág. em port.  |
| And then Jim didn't get whaled,  | Jaimito não ganhou uns bofetões,   |
| and the venerable justice didn't read the tearful school a homily,   | nenhum venerável juiz condecorou a comovida escola,  |
| and take George by the hand  | ninguém pegou Jorge pelo braço,  |
| and say such a boy deserved to be exalted,   | assegurando-lhe que um jovem como ele merecia todos os aplausos.   |
| and then tell him to come and make his home with him,  | Não foi também convidado pelo venerável juiz para ir viver em sua casa,  |
| xxx  | com promessas de que,  |
| and sweep out the office,  | se varresse o escritório,  |
| and make fires,  | acendesse o fogo,  |
| and run errands,   | desse direito os recados,  |
| and chop wood,   | partisse a lenha,  |
| and study law,   | estudasse leis   |
| and help his wife do household labors,   | e ajudasse a sua mulher nas lidas caseiras,  |
| and have all the balance of the time to play,  | poderia gozar a vida   |
| and get forty cents a month,   | e ser feliz com os quarenta centavos que lhe pagariam semanalmente.  |
| and be happy.  |  |
| No;  | Não.   |
| it would have happened that way in the books,  | Assim está nos livros,   |

|   |   |
|---|---|
| but it didn't happen that way to Jim.   | mas a Jaimito não aconteceu tal coisa.  |
| No meddling old clam of a justice dropped in to make trouble,   | Nenhum intrometido juiz de paz se interpôs  |
| and so the model boy got thrashed,  | e Jorge, o menino modelo, levou as pancadas,  |
| and Jim was glad of it  | com grande alegria para Jaiminho,   |
| because, you know, Jim hated moral boys.  | pois todos sabiam que ele detestava os meninos bem-comportados.   |
| Jim said he was "down on them milksops."  | Jaiminho disse que aquilo lhe importava tanto como os tomates do vizinho.   |
|   | Fim do sexto parág. em port.  |
| Such was the coarse language of this bad, neglected boy.  | Essa era a linguagem comum daquele menino mau e debochado.  |
| Fim do quinto parág. em inglês.   | Fim do sétimo parág. em port.   |
|   |   |
| But the strangest thing that ever happened to Jim was the time he went boating on Sunday,   | Mas a coisa mais estranha ocorreu quando, num domingo, indo remar,  |
| and didn't get drowned,   | não se afogou,  |
| and that other time that he got caught out in the storm when he was fishing on Sunday,  | e, também, quando, noutro domingo, surpreendido em pleno mar, por uma tormenta,   |
| and didn't get struck by lightning.   | não foi atingido por nenhum raio.   |
| Why,  | Como?   |
| you might look, and look, all through the Sunday-school books from now till next Christmas, and you would never come across anything like this.   | Podeis procurar e reprocurar nos livros religiosos, e nada encontrareis parecido.   |
| Oh, no;   | Qual!   |
| you would find that all the bad boys who get caught in storms when they are fishing on Sunday infallibly get struck by lightning. Boats with bad boys in them always upset on Sunday, and it always storms when bad boys go fishing on the Sabbath. | Vereis que todos os meninos maus que vão remar aos domingos, invariavelmente, se afogam. E que todos os meninos maus surpreendidos por uma tormenta, em pleno mar, são infalivelmente feridos por um raio. Os barcos que conduzem meninos maus aos domingos, sempre naufragam, e sempre há tormentas quando os meninos maus vão pescar nos dias festivos. |
| How this Jim ever escaped is a mystery to me.   | Como Jaimito sempre conseguia escapar, eis um mistério para mim.  |
| Fim do sexto parág. em inglês.  | Fim do oitavo parág. em port.   |
|   |   |
| This Jim bore a charmed life -  | Este Jaimito levava uma vida deliciosa.   |
| that must have been the way of it.  | xxx   |
| Nothing could hurt him.   | Nada lhe causava dano.  |
| He even gave the elephant in the menagerie a plug of tobacco,   | Uma vez deu um rolo de fumo a um elefante do zoológico,   |

|  |  |
|--|--|
| and the elephant didn't knock the top of his head off with his trunk.  | e o elefante não o segurou com a tromba.                                       |
| He browsed around the cupboard after essence of peppermint, and didn't make a mistake and drink aqua fortis. | Outra vez, mexendo no bar, à procura de licor, bebeu, por engano, álcool puro. |
| He stole his father's gun and went hunting on the Sabbath,   | Furtou a espingarda do pai e foi caçar, em pleno domingo.                      |
| and didn't shoot three or four of his fingers off.   | Pois não arrancou, com uma bala, três ou quatro dedos!                         |
| He struck his little sister on the temple with his fist when he was angry,                                   | Certa vez, irritado, deu um soco no peito de sua irmãzinha,                    |
| and she didn't linger in pain through long summer days,  | e o sofrimento da infeliz não se prolongou durante dias,                       |
| and die with sweet words of forgiveness upon her lips  | nem ela morreu com doces palavras de perdões nos lábios,                       |
| that redoubled the anguish of his breaking heart.  | palavras que teriam redobrado de tortura e angústia o coração do culpado.      |
| No;  | Não.   |
| she got over it.   | Ela não ficou nem um pouco ferida,   |
| xxx  | e devolveu-lhe, energicamente, o soco.   |
| He ran off and went to sea at last,  | Finalmente, Jaimito fugiu e largou-se para o mundo.                            |
| and didn't come back and find himself sad and alone in the world,  | Ao voltar não se encontrou triste e solitário no mundo,                        |
| his loved ones sleeping in the quiet churchyard,   | com os seres queridos dormindo no sossego do cemitério,                        |
| and the vine-embowered home of his boyhood tumbled down and gone to decay.                                   | e a casa, na qual passara a infância, vacilante, em ruínas.                    |
| Ah, no;  | Ah! Não.   |
| he came home drunk as a piper,   | Regressou ao lar bêbedo como uma cabra,  |
| and got into the station-house the first thing.  | e seu primeiro passo foi em direção à delegacia de polícia.                    |
| Fim do sétimo parág. em inglês.  | Fim do nono parág. em port.  |
|  |  |
| And he grew up and married, and raised a large family,   | Jaimito cresceu e casou-se, e teve muitos filhos.                              |
| and brained them all with an ax one night,   | Uma noite rebentou a cabeça de todos com um pedaço de pau.                     |
| and got wealthy by all manner of cheating and rascality;   | Ficou rico à custa de toda espécie de fraude e velhacaria.                     |
| and now he is the infernalesst wickedest scoundrel in his native village,                                    | Agora é o canalha mais perverso do lugar,                                      |
| and is universally respected,  | desfrutando de respeito universal  |
| and belongs to the legislature.  | e eleito membro do corpo legislativo da cidade.                                |
| Fim do oitavo parág. em inglês.  | Fim do décimo parág. em port.  |
|  |  |

|   |  |
|---|--|
| So you see there never was a bad James in the Sunday-school books | Como podeis ver, não houve, jamais, nos livros escolares, um Jaime mau |
| that had such a streak of luck                                    | que tivesse tanta sorte  |
| as this sinful Jim with the charmed life.                         | como este Jaimito pecador, gozador da vida.                            |

oe