

1998

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Recommended Citation

Lobo, Luiza (1998) "The Reception in Brazil of the First Portuguese Translation of Robert Burns," *Studies in Scottish Literature*: Vol. 30: Iss. 1.

Available at: <https://scholarcommons.sc.edu/ssl/vol30/iss1/26>

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Luiza Lobo

The Reception in Brazil of the First Portuguese Translation of Robert Burns

In 1976-77, as a Ph.D. student of Comparative Literature at the University of South Carolina under the supervision of Prof. Ashley Brown and working as a Research Assistant for Prof. Ross Roy, I had the opportunity to study the work of Robert Burns. As a result of my search for primary and secondary sources related to the poet and my frequent discussions about his importance and his work with Dr. Roy, I became very involved in Scottish literature. A graduate course on Victorian poetry and poetics with Prof. Patrick Scott, which included the reading of Tennyson, Swinburne, Browning, and Arthur Hugh Clough, among others, helped develop my interest in English literature in general, especially when it dealt with different reactions to the milieu according to a sense of national literature, a common tendency in Europe in the eighteenth and nineteenth centuries. My book *Teorias poéticas do Romantismo* also reflects this interest, and it brought into the Portuguese language, in some cases for the first time, the main poetic theories on Romanticism written by the European Romantic writers themselves, each one advancing one point of view that had something to do with his country's contextual and cultural peculiarities.¹

The novels, short stories, essays and encyclopedia entries that I had translated mostly from English, over the years, have also contributed to my developing a strong interest in English and Scottish literatures. Of about thirty

¹See Luiza Lobo, ed., *Teorias poéticas do Romantismo*, with introd. and notes. (Rio de Janeiro and Porto Alegre, 1987). Henceforth *Teorias*.

books that I have translated, among which the most important authors were Virginia Woolf, Jane Austen, Katherine Mansfield and Edgar Allan Poe, one of my favorites is *The Private Memoirs and Confessions of a Justified Sinner*, the "Ettrick Shepherd" by James Hogg (1770-1835). Hogg, like Burns, cherished Scottish national values, rustic verse, and the Scottish land.² To me, his book immediately became a symbol of the merits of the Scottish people and literature, and, like Burns's poetry, also appeared to be tinted with some Gothic trait, which I associated with the Scottish climate while visiting Burns's dwelling places, Burns Societies and Burns Clubs in Scotland in 1993.³

During our discussions on Robert Burns, Dr. Roy spoke of his admiration for the poet's inventiveness in his use of folklore and local habits, and his ingenious use of sophisticated rhyme and meter. He showed his admiration also for his daring recourse to his local spoken language, to convey, in the manner of Dante, the feelings that he held for his loved ones, as opposed to using an artificial, official language derived from books and grammars, but not from the heart.

My interest in Robert Burns's poetry increased for me when Dr. Roy informed me that the poet had never been translated into Portuguese—except for three songs published by Luiz Cardim in a booklet in Portugal.⁴ According to Baldensperger's *Bibliography of Comparative Literature*, a "Burns Night" was once held in Portugal, in the nineteenth century, when English citizens read poems by Burns in the Scottish language, but there is no mention of any translation of his poems into Portuguese. According to Egerer, Burns had been translated into twenty-six languages by 1965, including Chinese, Gaelic, Icelandic, and Afrikaans; in some cases there were only selections, in other cases his complete poems. The Afrikaans translation is dated 1888, and the first French one dates from 1826, followed by others in 1843 and 1874. In German there were eighteen translations, some of them reissued several times, between 1839 and 1937. In contrast, until my translation came out in 1994, only the above-mentioned songs had been translated into Portuguese. "Auld Lang Syne," sung in farewell situations in many countries, exists in an adaptation into Portuguese by Francisco Alves, as "Canção da despedida": "Adeus, amor, eu vou partir, para bem longe daqui..." In the past, it was sung in moments of

²James Hogg, *Memórias e confissões íntimas de um pecador justificado*, trans. Luiza Lobo (Rio de Janeiro, 1969).

³I owe the great opportunity of these visits to Professor David Brookshaw, who solicitously intervened in the concession of a travel grant by the Royal British Academy for my traveling to the Hispanists' Association in St Andrews, and organized trips to several Burns sites, and the Burns Federation in Kilmarnock in March 1989.

⁴Luiz Cardim, *Horas de fuga* (Porto, 1952). See J. W. Egerer, *A Bibliography of Robert Burns* (Edinburgh and London, 1964), entry 1229.

parting as travelers left by train or by boat, when such intense farewells still took place (*bota-fora*), before the era of the jet plane. In the book, I did a literal translation of the song.

In many countries, Japan included, there are Burns Societies and Clubs, where the celebration of Burns Night every year on January 25th marks the poet's date of birth. Traditionally his poem "To a Haggis" is recited and this spicy meat pudding is served for dinner. In Brazil, I was informed, when my translation came out on Christmas 1994, that the Saint Andrew Society, which is part of the British and Commonwealth Society, had been celebrating Burns Suppers in Rio and São Paulo for ninety years!⁵

My initial interest in Burns's poetry grew as I drew analogies between his life, work and struggles and that of the Romantic Brazilian poet whom I chose as a topic for my Ph.D. dissertation: Joaquim de Sousa Andrade.⁶ The latter was also very inventive with his verse, and a man who also publicized the values of nature in his northern province of Maranhão and its local customs to the far-away court in Rio de Janeiro and later to the international scene, in cities like Paris and New York. He was a man who transformed his passion for politics, and his aversion to monarchy and its lack of freedom (the country was then ruled by the Portuguese monarch Dom Pedro the Second) into some of the most original and daring poems ever written in the Portuguese language. It was on the strength of the similarities between Burns and Sousa Andrade that Dr. Roy, in 1978, suggested that I should translate Robert Burns into Portuguese. At the time, I did not anticipate that it would end up being one of the longest projects of my life, and that only in 1994 would the book be published, that is, sixteen years after I decided to commit myself to it.

The popularity of Gregório de Matos e Guerra, a poet of the Baroque age, in Bahia, during the time of the Portuguese domination, also contributed to my developing an admiration for Burns. Gregório de Matos e Guerra, like Burns, employed the lyric, the sacred, the comic and the bawdy as modes for his daring poetry, filled with political hubris, a tendency which eventually forced him into exile in Africa. Matos e Guerra often used the traditional Spanish popular meter, consisting of eight syllables, influenced by Góngora and Quevedo, whom he translated or adapted into Portuguese. The same oral and popular verses are found in the lively stanzas of some of Burns's poems, such as in his lyrics to songs, "A red red Rose," "The Banks o' Doon," as well as in his "Tam Glen," "Song" (Thou lingering Star with lessening ray); in poems which

⁵In a telephone conversation David Daiches said to me, "Incredible as it may seem, Burns is well known in Russia and in the English- and German-speaking countries, but I don't know of any translations into Spanish or Portuguese." See André Luiz Barros, *Jornal do Brasil* (27 Dec. 1994), p. 6. In fact there was a Spanish translation in 1954.

⁶This dissertation was published in Brazil, with the title *Épica e modernidade em Sousaândrade* (São Paulo, 1986).

combine eight and six syllables, such as “I love my Jean” (Of a’ the airts the wind can blaw), “John Anderson my Joe,” “O once I lov’d” [a bonnie lass]; or poems which combine eight and seven syllables, such as “Ode to Spring,” “Song—For a’ that and a’ that” and others with the same or with different metric combinations. However, as Juri Lotman states in *The Structure of the Poetic Text*, metrics over-determines content, or, in this case, the theme, which in both cases derives from the poet’s land and customs.

In the Introduction to *Robert Burns: 50 poemas*, I present the Scottish poet to the Brazilian public.⁷ The many notes to the poems are based on discussions I had with Dr. Roy when I returned to South Carolina, from December 1983 to March 1984, in order to develop this project. Later I completed them with information contained in Maurice Lindsay’s *The Burns Encyclopedia*⁸ and other encyclopedias. The notes are extremely important for the appreciation of the book, given that Scottish history, legends and folklore are not well known in Brazil.

Out of a first edition of 3,000 copies, 1,500 were sold in a year, which is certainly a great performance for a book published in Brazil. These days most editions consist of 1,000 copies only. The reading public in Brazil, a country with 150 million inhabitants, in spite of Portuguese being the fifth most widely-spoken language in the world, is unfortunately very small.⁹ The rate of literacy is low; those who can appreciate literature are a minority. In this group, only a few will actually buy books of poetry, or have an interest in a poet who is not well known such as Robert Burns.

The publishers did their very best to circulate the book. However, nowadays, with the competition of television and the printed media, books remain unsold on bookshop shelves for years, until they are remaindered. Elsewhere, I made a brief historical summary of the contextual characteristics of the great economic power of Brazil (it is the eighth economy in the world today), during the colonial and imperial times and throughout the first and second Republics, which explains why it is not a country with a widely-read population as it might be, given other circumstances.¹⁰ The immigrants who came from Portu-

⁷Luiza Lobo, *50 poemas de Robert Burns*, edição bilingüe, seleção e colaboração de Ross Roy (Rio de Janeiro, 1994).

⁸Maurice Lindsay, *The Burns Encyclopedia*, rev. edn. (London, 1987).

⁹Although the minimum wage is about \$100 per month many Brazilians are paid half that. Only one percent of the population goes to university and academic standards are generally low.

¹⁰See Luiza Lobo, “The First Translation of Robert Burns into Portuguese,” in *Proceedings of the 12th Congress of the International Comparative Literature Association*, Space and Boundaries (Munich, 1988), IV, 266-71. I also spoke on my project of translating Burns and

gal to the colony aimed only at making money and never intended settling there, and the different races (the Portuguese, the Africans and the native Indians) who inhabited it at the time were of such different cultural levels that the development of the country was based on a strong class division and class exploitation, a situation that continues to this day.

About 1,000 copies of the book were sold in the first six months, which is certainly very rewarding for any translator or publishing-house, and especially when one considers that Burns is a poet whom only a few university lecturers in English literature in Brazil had ever heard about before. It is unfortunate that this translation cannot cross the ocean to other Portuguese-speaking countries of the world, such as Portugal, Angola, Mozambique, Cabo Verde, Guiné-Bissau. Slight differences in glossary and spelling make the export and the interchange of books between Brazil and Portugal rare (perhaps an unavowed jealousy or commercial protection of each country's own market), while the other countries cited do not have a prolific literary life, given their oral traditions. Another factor that hinders the export of such books is the fact that so many people can read English, which makes them consider a translation unnecessary—although people are normally unaware of the strong differences existing between the Scottish language as used by Robert Burns and present-day English.

Rather than chronicle reviews of the translation I have noted these in an Appendix to this article.

One could say that Brazilian readers responded well to Burns's poetry due to his political criticism, which Burns directs towards the established church and the monarchs who, in his Jacobite view, betrayed his Scotland and the Stuarts. This feeling of betrayal is still present in Brazil, directed against our Portuguese colonizers. Readers could also empathize with the poet's comic writings on the trivialities of everyday life: a louse on a lady's bonnet in church, the mock elegiac praise of a haggis, or the half-comic, half-lyric dialogue between a rich and a poor dog, as though in a Latin fable. The identification of Brazilian readers with Burns can be explained by the "Carnivalized" nature of Brazil (in the Bakhtinean sense), a country that is continuously revising its codes because it does not have a well-defined identity as a result of the fact that it was formed by a patchwork of cultures: Indians, Europeans, and Africans, and it has never become a well-orchestrated social group. Thus Brazilian readers identify with Burns, because his irreverence, his sense of humor, and his courage in criticizing everything and everyone strikes a familiar note. The same type of humor is present in the English limerick, in the earlier Brazilian Baroque poetry of Gregório de Matos, even in the samba lyrics of a country that is constantly celebrating an eternal Carnival—perhaps a symbol of its everlasting pre-capitalistic structure.

his relation to the Brazilian scene in several symposia in Brazil and at a lecture at the University of Edinburgh, on January 29, 1993.

With respect to the translation itself, I tried to find a corresponding word in Portuguese as close as possible to the original, which sometimes made the matching of rhyme, rhythm and meter impossible. I resisted the idea that meaning had to be sacrificed to rhyming or to rhythm, which was often done in the past, as can be seen in French or Spanish translations of Burns. I was certainly aware that poetry, and especially Romantic poetry, can only exist through its sound and music. However, as I provided the reader with a great number of footnotes explaining the Scottish geographical, cultural and linguistic context of the process, it seemed to me inadequate to present him/her with a loose, imprecise translation just for the sake of preserving the beauty of the musicality of Burns's verses. Thus, I admit that sometimes I had to sacrifice musicality for the sake of a more technically exact translation. In the past, translators would adapt the poem to another topic or develop the topic with other words in order rigidly to maintain the same rhyme scheme as in the original.¹¹ I did not go as far as totally discarding rhyme, rhythm and meter, presenting the poetry in prose, as one finds in some translations nowadays—I sought a balance between rhyme, rhythm and precision in meaning. Necessarily, original rhymes often appear as assonances in the translation because of the priority given to meaning or the complexity of some of the meters and rhyme, as in the case of the so-called "Burns stanza."¹² Enjambment, inversions in syntax (*hyperbata*), plain sheer blank verse, dislocation of rhymes to other points of the poem, shortening or lengthening of verse were introduced. Most of the original rhyme combinations were ignored in Portuguese, given the impossibility of maintaining them with words having the same meaning.

In relation to the length of lines, Portuguese, like all Latin languages, is wordier than English in expressing an idea. Portuguese has a greater abundance of vowels, which makes words naturally longer, and words are more slowly pronounced in Brazil, than in the Portuguese from Portugal. It suffices to examine the word "Orthodox!," which occurs in the famous first line of "The Kirk of Scotland's Garland." This short three-syllable word in English, with a strong stress on the first one, becomes a slow, four-syllable word in Portuguese: "Ortodoxo!" Thus the need to make most lines longer in the translation of the poems by Burns. See, for example, "To daunt me," where instead of eight syllables there are ten in Portuguese; this was the result in almost all of the poems translated. However, strictly speaking, no poet is totally

¹¹Sebastião Uchoa Leite, in one of the essays in his book *Jogos e enganos* (Rio de Janeiro, 1996), states, in relation to his translation of the French poet Villon, that translating is the recreation of a poet in the translator's own time and frame of mind. Therefore, a translation is always tied in to a certain period or fashion, but its main aim is to reestablish the pulse existing in the original text. See "O paradoxo da Tradução poética," pp. 9-45; especially pp. 9, 10, 12, 13 and 15.

¹²Actually Standard Habbie, a stanza form going back to the mid-seventeenth century.

mathematical in the counting of syllables in his own language. In this poem, for instance, the chorus has eight (1st line) and nine syllables (2nd line), and the last line of the poem (stanza III) has nine instead of the ten syllables of the last lines of the two other stanzas. A line may be lengthened by the placement of exclamations such as "O!" ("Mary Morison"), or "Ha!" ("To a Louse"), which would correspond to the pause of the *kiraji* in the Japanese haiku, employed as resources of intonation and pause, as derived from music, in order to obtain an exact or approximate balance with the other lines.

"Tam o' Shanter," "The Kirk of Scotland's Garland," "The Holy Fair," and "Address to the Deil" are long narrative poems, and therefore the most difficult to translate in terms of meter, rhyme and rhythm, but they were the ones that gave me more pleasure; "To a Haggis," and the song "A red, red Rose," although short, were also a difficult task. "To a Haggis" concentrated, in the comic mode, a lot of intensely comic and disruptive ideas at one time. To provide a Brazilian reader with a good definition of what a haggis is without his/her tasting it is almost impossible. I myself could only understand it when I savored it in Edinburgh, strangely enough while discussing soccer (a subject in which I am far from being an expert).

Some liberty was taken with the Portuguese norm for the sake of musicality, as in "To a Louse" where I placed the pronoun before the verb in the third line of the final stanza: "Nos livraríamos." This pronoun-verb position only began to appear in literary texts after the 1920s, due to the efforts of the Brazilian Modernist writer Mário de Andrade to adapt the norm of Portuguese to the spoken language of Brazil. The prescribed form would be "Livrar-nos-íamos," a heavy compound of infinitive-pronoun-suffix which was used in Brazil until the nineteenth century, and even then only among the higher classes of the Portuguese administration or under their influence. However, in the previous line of that stanza I used the prescribed form, "Vermo-nos," instead of placing the pronoun before the verb, as is commonly done in Brazil, because it fits my rhyme and does not seem so heavy and anti-poetic to me.

One should also remember that there are no dialects in the Portuguese language in any of the countries where it is spoken, only "speeches," that is, different pronunciations corresponding to different regions. There is only correct or incorrect Portuguese, according to the norm; people from lower layers of society will fail to employ the plural form in nouns or to employ the correct conjugation endings in the verbs, or they will mispronounce words, but none of these cases applies to Robert Burns's verse.

As I pointed out in the "Introduction" to the edition of the *50 Poemas*, Walter Scott was the best known Scottish writer in Brazil during the nineteenth century and until recently, standing beside Balzac, Zola, Flaubert and Stendhal, or Dostoevsky and Tolstoy. Scott's popularity in Brazil was due to the fact that all of his Waverley Novels were translated into French during the nineteenth century, and thus he could be read either in French or in Portuguese transla-

tions, when the latter existed. His narrative poems were much less known, even in France.

Either French authors or authors translated into French were the most widely read in Brazil from the end of the colonial period, in 1815, and throughout the period of Romanticism, until recently, because of a change of taste in the colony from books imported or approved by the metropolis of Portugal to books brought from France. The arrival of Don John the Sixth and the Royal Family totally changed the Brazilian scene. He had fled Portugal in 1808 to escape the threat of Napoleon's invasion, and brought the first printing press to be installed in Brazil on his fleet, making Brazil the only country in the Americas with a resident emperor.¹³

Brazil was a colonial country, lacking a cultural identity of its own, whose elite read Portuguese, and which began to read French during the Romantic Period, introducing a second dominant culture. This lasted until around 1950, when people turned to English, another source of direct influence and domination. During the colonial period, poets imitated the Portuguese Camões, during Romanticism the Indian spoke like Chateaubriand's North American Indians, or according to this French writer's Romantic imagination, as a Medieval knight.

This phenomenon of displacement/misplacement of cultural sources and values—that is, deriving ideas from Europe—was called by Roberto Schwarz “idéias fora do lugar,” which actually consists of imitating other nations' values and codes without a sense of belonging to a valuable culture.¹⁴

However, Burns's poems, such as “Love and Liberty” (not included in my anthology), “The Cotter's Saturday Night,” “The Twa Dogs,” “The Holy Fair,” “Tam o' Shanter,” “On the Late Captain Grose's Peregrinations thro' Scotland,” all of which are narrative poems, or even his comic, intense compositions, such as “To a Haggis,” “Address to the Deil,” “Tam Glen,” “Galloway Tam,” “The Kirk of Scotland's Garland,” the lyric poem “My heart's in the Highlands,” as well as many others give rise to the idea that Burns's durability as a poet in so many modes and genres—the comic, the lyric, the elegiac, the bawdy and the epistolary—have some peculiarity in relation to other poets who may have excelled in one of these modes or genres, but who today are seldom read or appreciated, as is the case with much poetry nowadays. This may be the case of much of the production of Walter Scott as a poet, or, the case of James Hogg as poet.

In my view, Burns's attraction exerted on readers of all beliefs and cultures, from all points of the globe, from all classes and intellectual levels, stems

¹³See Nelson Werneck Sodré, *História da imprensa no Brasil* (Rio de Janeiro, 1966).

¹⁴See Roberto Schwarz, “As idéias fora do lugar,” in *Ao vencedor, as batatas* (São Paulo, 1977), pp. 13-25.

from his strong attachment to the local. As in many other famous writers—Faulkner, for example—it is the union between the local and the universal that brings the writer his fame. In Burns, one finds a poetry with a perfect command of the rural customs of his Ayrshire, as well as of his language and way of life. This close detail existing in his poetry is due to the fact that in this respect he is a realist, a pre-Romantic poet, and therefore does not fall into the trap of generalizing on topics related to nature, as did other Romantic poets such as Byron, Lamartine, or Musset. In the bicentenary of his death Burns still carries on a dialogue with us because, as in his time, he departs from the local, the oral, the folklore, the music, that is, from the popular to achieve the universal, the norm. In spite of the great and growing complexity of a globe that is being more and more ruled by the media, the Internet and the Babel of computer speeches and languages that never really intertwine, we, inhabitants of cosmopolitan centers where we would never meet by chance, are able to direct our attention to the minute description of *locale*, *topoi*, metaphors, and places that have disappeared from Scotland because of its social progress and development, but which are brought to our minds in space and time by the power of his poetry. Only he can perform this imaginary miracle within us—no other poet of his time can.

As Peter Burke, author of the classical *Popular Culture in Early Modern Europe*, states while discussing the importance of “the ‘poetics’ of the everyday,” in Juri Lotman’s expression,¹⁵ a new history should depart from the idea of authors such as Antonio Gramsci, that a low or a popular culture, seen from below can substitute for a history seen from the top or interested only in facts (*histoire événementielle*). History should abandon the ideological paradigm that facts related in history depict what really happened. This new history, beginning with Le Goff, Braudel, De Certeau and Erving Goffman, would turn to the private lives of people, however difficult it is to define this term, according to Norbert Elias.¹⁶ It should lean on a microhistory, according to Giovanni Levi, and find symbolic models for the expression of the human experience of reality, which only ritual, myth, and art can provide.¹⁷

This new history is constructed as anti-Kantian and anti-Hegelian paradigms. These originated in European pre-Romantics, such as Rousseau and Montesquieu, who inspired liberal ideas about a nation emphasizing the importance of celebrating one’s own people, one’s own rural setting and the popular, oral flavor of one’s own language. This perspective is present in Burns’s belief that he incarnated the spirit of nationalism by singing his locality

¹⁵Quoted in Peter Burke, “Overture: the New History, its Past and its Future,” in Peter Burke, ed. *New Perspectives on Historical Writing* (University Park, PA, 1992), p. 11.

¹⁶Cited in Burke, p. 11, n. 35.

¹⁷Giovanni Levi, “On Microhistory,” in Burke, *op. cit.*, p. 101.

and land in the Scottish idiom. Nowadays, the existential feeling of our post-modern society is that eighteenth-century Utopias are dead and that we have forever sunk into an era of deconstruction, of disbelief in society, and in history of the elites. This feeling leads us to think that we can only understand the meaning of nationalism through contact with the popular, the local and the oral, the specific instances with which, perhaps narcissistically and in a self-centered way, we can still identify—a feeling that we certainly share with Burns. In other words, there would be a death of the Utopias.¹⁸ On the one hand, we can see that the work of art, as well as the theoretical discourse that tries to explain it, is constantly denying itself and thus rebuilding itself; on the other hand, Jean-François Lyotard defines the work of art as being a replacement for the position of a philosopher, since it is not written in obedience to established rules and canons, or according to fixed common categories common to the text or to the work.¹⁹

In truth, the commotion that the poems of Burns provoked in Edinburgh, and which made him reside there for a year, implies that his was not a simple, conventional book. With his work, he introduced a peculiar approach to private life according to the everyday poetics of the humble and of the poor, that would be integrated into English Romanticism as expressed by Wordsworth a few years later, in the Introduction to the second edition of his *Lyrical Ballads* in 1800. It would also be connected with the revolutionary ideal of a poetry based on humble and rustic life directed to the people from the countryside and from the city.²⁰ Thus rather than Coleridge's ideal of a supernatural Romanticism directed to the imaginary, Wordsworth, preceded by Burns, aimed at the trivialities of our lives which give them a common core, an existential concreteness that makes them different and individualized in relation to all the other lives around us. Burns's work was perhaps not a philosophical work of art as are so many attempts in modern times, but it was surely a coherent compound of poems which can still give us the same pleasure that it gave his contemporaries, and which can still provoke the same lively reception in Brazil that it did in Scotland in the eighteenth century.

Thus, I think that this first translation of Robert Burns in Brazil brings about three major results. The first is in the field of the theory of reception, where it brings to our attention interrelationships between eighteenth-century Scotland and the Brazilian poets of the past within the perspective of present history. The second is that it builds a bridge between an author who an-

¹⁸See Linda Hutcheon, "Teorizando o pós-moderno: rumo a uma poética" in *Poética do pós-modernismo: história, teoria, ficção* (Rio de Janeiro, 1991), p. 24.

¹⁹Philosophy functions as a mere discourse of legitimation, not as truth. See J. F. Lyotard, "Introdução," *O pós-moderno*, 2nd edn. (Rio de Janeiro, 1986), pp. xv-xvii.

²⁰See Lobo, *Teorias*, p. 171.

nounced himself as writing for “himself and his rustic compeers...in his and their native language,”²¹ now become part of the literary canon of the English-speaking people, and his Brazilian readers, a people much dominated by an oral tradition and culture, with a limited reading public. Finally, I hope that the edition, through the media, may impose itself in a literature now usually written in a matter-of-fact, journalistic style, aimed at becoming a best-seller on the international market. Therefore the interest shown in this first translation into Portuguese of the Scottish bard can only be welcomed, notwithstanding the errors or shortcomings of the translation.

Universidade Federal do Rio de Janeiro

Appendix

The following reviews of *50 poemas de Robert Burns* have appeared:

André Luiz Barros, “O poeta dos beberrões, Edição pioneira traz ao Brasil os versos do escocês Robert Burns,” *Jornal do Brasil* (27 Dec. 1994, p. 6). Barros’s article draws upon David Daiches’ book on Burns: “His time was particularly profuse with good drinkers, he was not an isolated case....[however] He did not die from excess of drinking, but from a rheumatic fever, for having worked with a plough when he was too young and for the responsibility for maintaining his family.”

Sérgio Augusto’s article “Editora resgata poesia de Robert Burns,” *Folha de São Paulo* (São Paulo, “Ilustrada,” 31 Dec. 1994, p. 5-7), presents parts of the translations of the poems “Dusty Miller,” and “Auld Lang Syne,” and this journalist explains that the Relume-Dumará edition, with the help of Teacher’s Scotch, celebrates the 500 years’ existence of scotch. *Zero Hora* (Porto Alegre), recommended the book for reading (clipping without date); so did the column “Livros,” in *Folha de São Paulo* (clipping without date).

A note in the column “Livros” (no signature), in the small newspaper *Cataguases* (Cataguases, M.G., 24 Sept. 1995, clipping with no page) states, that “The book...has marvelous moments, when Robert Burns tells of the simple life of his people, as if he were the chronicler of his time”; *Jornal do Brasil* (Rio de Janeiro, Caderno B, 17 Dec. 1994, column “Sofisticado,” no signature, clipping with no page) recommends the reading of the book. Both these notes state that the book is being sold in a box which contains a miniature bottle of scotch given by the Brazilian distributors of Teacher’s; *Jornal do Brasil*,

²¹Preface to the first edition of *Poems, Chiefly in the Scottish Dialect* (Kilmarnock, 1786), p. iii.

Caderno B, column "O que eles estão lendo," presents a picture of the City Secretary of Culture, Helena Severo, with her comment on the "sensitive translation of Robert Burns by Luiza Lobo" (RJ, 4 Feb. 1995, p. 6); the magazine *Caras*, an unsigned page entitled "Poesia," presents three complete poems, "Landlady, Count the Lawin," "Galloway Tam," and "Auld Lang Syne," followed by a short biographical note on Burns (Rio de Janeiro, 64, clipping with no date or page); in [*Zero Hora?*], Segundo Caderno, Jerônimo Teixeira quotes Harold Bloom, for whom only William Blake and Robert Burns, in eighteenth-century Scotland, can equal his predecessors Dryden and Pope (Porto Alegre, 28 Feb. 1995, clipping without the name or page of the newspaper); in *Tribuna da Imprensa*, section Tribuna Bis, (Rio de Janeiro, 23 Jan. 1995, p. 1), Dalma Nascimento has the longest and most serious review of the book, which rated an entire page of this newspaper with color reproductions of the poet, an essay on Burns and the Dionysian tradition and an interview with the translator. A review by Ashley Brown is forthcoming in *Studies in Scottish Literature*.