

Double-Consciousness and Double Bind: Identities, Tradition, Migration and Translation. The Case of Walker's *Everyday Use* and *Usó Diário*

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The Black Pride movement was a prominent force in African American culture during the late 1960s and early 1970s, and its positive effects can still be seen today in Americans' growing recognition of the importance of African American history and the creativity of African American culture. As an outgrowth of the Civil Rights movement of the 1950s and 1960s, the Black Pride movement rejected the racist belief that people of color are less intelligent, capable, hardworking, or attractive than whites (...). The Black Pride movement encouraged black Americans to look to African cultures to define their heritage and their identity.

Lois Tyson

Abstract

*This article deals with literary translation from English to Brazilian Portuguese, comparing Walker's (1973/1998) *Everyday Use* and *Usó Diário*. The hypothesis that a tradition becomes a translation through migration is dealt with from the perspective of both black people's and text's translation. From the racial perspective, it involves Du Bois's (1986) double-consciousness, West's triple association and Martins's (2003) negriceness, negritude and negritice; from the translational view, it includes Derrida's (1985) double bind, Venuti's (1998) domestication and foreignization and Martins's (2010) paralatio, similitio and translatio. The article affirms the three female black characters' embodiment of both racial and lingual features. Dee depicts negriceness and paralatio aspects, Maggie exemplifies negritude and similitio features, and Mrs. Johnson portrays negritice and translatio configurations.*

Key Words: Translation, Double-Consciousness, Double Bind, Tradition, Migration

Resumo

*Este artigo trata da tradução literária do Inglês para o Português do Brasil, comparando o conto *Everyday Use* e *Usó Diário* de Alice Walker (1973/1998). A hipótese de que tradição se torna tradução através da migração é tratada do ponto de vista da tradução tanto da gente negra como do texto negro. Do ponto de vista da tradução racial, a discussão envolve a dupla-consciência de Du Bois (1986), a tríplice associação de West (1993) e os conceitos Negrice, Negritude e Negritice de Martins (2003). Do ponto de vista da tradução textual, inclui o duplo vínculo de Derrida (1985), os conceitos domesticação e estrangeirização de Venuti (1998) e as noções de Paralatio, Similitio e Translatio de Martins (2010). O artigo enfatiza a concretização tanto das características raciais e como das decisões linguais das três personagens negras da narrativa. Dee mostra os aspectos de Negriceness e Paralatio; Maggie apresenta os recursos de Negritude e Similitio; e a Sra. Johnson retrata as configurações de Negritice e Translatio.*

Palavras-chave: Tradução, Dupla-Consciência, Duplo Vínculo, Tradição, Migração

Introduction

Throughout this analysis, I will develop a comparative study between Walker's (1973) short story *Everyday Use* and its translation into Brazilian Portuguese as *Usó Diário* (1998). In her fictional narrative, Walker portrays a conflicting relationship involving three black women, Mrs. Johnson, Dee and Maggie, and their opposing ways of considering the cultural values associated with a pair of quilts, which have been in the family for generations.

The antagonizing views they have of the quilts derive from the different cultural environments the three women seem to be connected with. These are hegemonic Whiteness, rural or agrarian Southern Blackness, and a new emerging culture that challenges the two others. Tyson (2001) claims that Mrs. Johnson and Maggie “draw their strength from their family tradition, seem in many ways stronger and more contented than Dee” (Tyson, 2001: 163), who earns her energetic posture from an alien culture.

In this article, I speculate on how the coined term *Translaterature* and the concept *Signifyin (g)* can work together, complementing one another. Both *Translaterature* and *Signifyin (g)* suggest that black texts talk or converse. While *Signifyin(g)*, pertaining to the field of literary studies, is used to explain how a black text converses with another black text within race, *Translaterature*, belonging to the area of translation studies, is here to clarify the ways a literary source and a target text talk within language. This idea of textual conversation within black literature and translation is explained by Gates (1988), who sees black texts as a double-voiced writing, saying: “when one text signifies upon another text, by tropological revision or repetition and difference, the double-voiced utterance allows us to chart discrete formal relationships in Afro-American literary history. Signifyin (g), then, is a metaphor for textual revision” (GATES, 1988: 88). Within this particular analysis of Walker’s *Everyday Use* and *Uso Diário*, double-voiced conversation based on *Translaterature* and *Signifyin (g)* foregrounds a specific kind of movement that brings tradition, migration and translation together. This togetherness of the three terms supports the idea that tradition becomes translation through migration. That is, migration realizes a back and forth movement between tradition and translation. For example, in some black narratives black characters move from a black tradition to a white tradition the same way a black text moves from its English linguistic/cultural tradition to a Brazilian linguistic/cultural tradition by means of a translation process. This is the kind of back and forth mobility that can be noticed when we consider both *Signifyin (g)* and *Translaterature*, due to their conversational dynamics.

With regard to Gates’s (1988) double-voiced writings, two other concepts are mentioned here: double consciousness and double bind. The former involves race, dealing with the idea that black and white traditions talk through the ways a character adheres to, resists, or combines, the two worlds. Du Bois (1986) copes with the complexity of double consciousness of the African American subject, by posing these specific questions: “what, after all, am I? Am I an American or am I a Negro? Can I be both?” (DU BOIS, 1986: 821). The latter concept, double bind, comprehends translation, guiding itself by the thought that source and target languages/cultures converse through the ways a translated text accepts, refuses or mixes the two different cultural/linguistic traditions involved in the translation process. From Derrida’s (2006) standpoint, double bind implies a call-response situation involving source and target texts, the former calling for and getting a response, which is the target text working as a complement to that call. Derrida writes:

If the translator neither restitutes nor copies an original, it is because the original lives on and transforms itself. In truth, the translation will be a moment in the growth of the original, which will complete itself in enlarging itself. Now, growth must not give rise to just any form in just any direction. Growth must accomplish, fill, complete. And if the original calls for a complement, it’s because in the origin it was not there faultless, full, complete, total, identical to itself. From the origin of the original to be translated, there exist fall and exile. The translator must rescue, acquit, resolve, trying to absolve himself of his own debt that is basically the same – and bottomless (DERRIDA, 2007: 211).

This call-response dynamics between source and target texts is named double bind, something that is explained by Derrida as “a desire to take ownership of the original when we translate, against which nothing can be done, without which there would be no translation” (Derrida Apud OTTONI, 2005: 127). As double consciousness signifies upon race and double bind means upon translation, the former relates to Gates’s *Signifyin (g)* and the latter connects itself to *Translaterature*. Therefore, these concepts will help with the racial and translational analysis of Walker’s narrative, especially with her concern with the characters Dee, Maggie and Mrs. Johnson. Methodologically, three different blocks of discussion will be carried out, aiming at portraying the kinds of light the concepts outlined above will shed on these black women’s experiences, both in English and Portuguese. Firstly, in terms of race, I will link Dee with tradition and *Negríceness*, a concept that highlights the disenfranchisement that falls upon a black person who adheres to the white culture. Additionally, in terms of translation, Dee will be connected to the term *Paralatio* and its idea of target language’s autonomy in relation to the source language. Secondly, I will deal with Maggie from the perspective of *Negritude*, a term that brings to the fore the self-empowerment that energizes a black person who privileges black culture.

In the realm of translation, I will associate Maggie with *Similatio*, a vocabulary indicating the source text's linguistic autonomy in relation to the target language. Finally, Mrs. Johnson will be represented by the term *Negritiveness*, a word that combines the experiential aspects of both *Negriceness* and *Negritude*. As for translation, the word is *Translatio*, which portrays the combination of the translational insights of *Paralatio* and *Similatio*. These concepts will help account for the ways these women migrate, how they *tradition* themselves or how they translate themselves, both racially and translationally.

The racial experiences of the Johnson women – Dee, Maggie, and Mrs. Johnson – owe much of their quality to the ways both the earlier and contemporary African-Americans have been dealing with migration, tradition and translation. Just think of the trade of Africans and consider slave-ships, slavery and diasporic displacement all over the centuries and you will be able to picture the magnitude of African descendants' dislocation in space and time. Studies by experts like Clifford (1997) and Hall (1992) have signaled the contributions of diasporic cultures and people to the host cultural environment. Defining Diaspora as “a home away from home” (CLIFFORD, 1997: 248), Clifford reminds us that “diaspora cultures” result from the “ways people leave home and return, enacting differently centered worlds, interconnected cosmopolitanisms” (CLIFFORD, 1997: 27/28). Hall highlights Diaspora's meaning as a movement from one tradition to another, as a passage from one tradition that is ours to another that belongs to others. The difference being that Hall does not see the return to the prior tradition possible while Clifford does.

Double-Consciousness and Negriceness: Dee's migration to American Tradition

The kind of double consciousness portraying Dee's migration into the mainstream American tradition has a name: *Negriceness*. This word is claimed to represent “the racial configurations” (MARTINS, 2003: 15), which are attached to a black character who adheres, consciously or unconsciously, to a white tradition. In Walker's narrative, Dee's *Negriceness* is visualized as she migrates to the white cultural tradition, thus becoming a black woman on the move, a diasporic black woman, so to speak, who ‘traditions’ herself through mobility. Her moving from a poor rural life to cosmopolitan urban Augusta symbolizes her migration from Blackness to Whiteness.

By doing so, she depicts two behaviors: she escapes from poverty and creates for herself an alternate way of living. She, thus, fits in Clifford's (1997) argument that diasporic subjects “negotiate and resist the social reality of poverty, violence, policing, racism, and political and economic inequality” (CLIFFORD, 1997: 261). Clifford continues: migrating black subjects “articulate alternate public spheres, interpretive communities where critical alternatives (both traditional and emergent) can be expressed” (CLIFFORD, 1997: 261). From Hall's (1992) point of view, Dee replaces one tradition for another, faithfully hoping she can return to the previous one if she decides so. This back and forth movement between traditions gives her a sense of identity stability. Such a feeling, according to Hall (1992), makes her think she can “restore [her] former purity and recover the unities and certainties which are felt as being lost” (HALL, 1992: 309).

Dee's tradition-based identity derives from her feeling that she will find intact the life she left behind. When, years later, she leaves Augusta and drives back to her family, Dee acts as if nothing had changed in the family house she had left, as if her mother and sister Maggie had remained the same. This inability to perceive that the things and the people had changed is the cause of conflicts brought back to the family when she is back home again. In Hall's words, one feels that Dee believes she “is destined to end up in one place or another: either returning to [her] ‘roots’ or disappearing through assimilation or homogenization” (HALL, 1992: 310) into somebody else's tradition. Furthermore, one can associate Dee's tradition-based identity with both Du Bois's (1986) and West's (1993) characterization of an identity encircled in one tradition. Living in academic Augusta's Whiteness, she can ask with Du Bois, “what, after all, am I? Am I an American?” (DU BOIS, 1986: 821); and she can answer the question with West, providing herself with “a deferential disposition toward the Western parent” (WEST, 1993: 85).

Within Western literary tradition, Dee is not alone in her struggle to be part of a tradition that is not hers. Actually, she finds a parallel figure in Ariel and a similar behavior in Shakespeare's (1994) *The Tempest*. In the play, Ariel also aligns himself with “the Western parent”, symbolized by Prospero, through the ways he employs to help the European colonizer consolidate his dominance over the island, of which both Ariel himself and Caliban are the legitimate heirs. Ariel utters his cooperation with the European usurper:

All hail, great master, grave sir, hail: I come
 To answer thy best pleasure; be't to fly,
 To swim, to dive into the fire, to ride
 On the curled clouds, [alighting and bowing] to thy
 Strong bidding task
 Ariel, and all his quality (SHAKESPEARE, 1994: 13).

From Ariel' words one can deduce that *Negríceness* is not what distinguishes Dee's life, and only hers, but is also associated with Ariel.

Double Bind and Paralatio: Everyday Use migrates to Uso Diário through Translation

The kind of double bind singularizing the migration of Walker's narrative into Brazilian linguistic tradition has a label: *Paralatio*. Within the language of *Uso Diário*, *Paralatio* wishes to indicate the source text's adaptation to the linguistic norms of the target language/culture of Brazilian Portuguese. *Paralatio* is a coined word created after two other words, *Paraphrase* and *Translatio* (a mixture of "PARA" from *PARA*phrase and "LATIO" from *TransLATIO*). Schleiermacher (1992) explains that a translation based on paraphrase seeks to solve linguistic and cultural problems by expanding or limiting the terms in the target text. As the German scholar sees it, a paraphrasal translation "seeks to overcome the irrationality of languages" by dealing "with the elements of both languages", and gets its effect "by increasing or decreasing them" (SCHLEIERMACHER, 1992:40).

My initial speculation that tradition becomes translation through migration receives, now, a supplementary assumption that Dee's decision to embrace the white American tradition calls for a domesticating modality of textual translation. Venuti (1998) explains that, when translation "domesticates foreign texts" it brings to them "linguistic and cultural values that are intelligible to specific domestic constituencies" employing "a translation strategy that rewrites the foreign texts in domestic dialects and discourses", and transforming domestication into "a choice of certain domestic values to the exclusion of others" (VENUTI, 1998: 67). I will argue, then, that Dee 'traditions' herself into a culture that receives her through *Negríceness* at the same time that the source text *Everyday Use* acclimatizes itself through *Paralatio* under the linguistic and cultural force of the target text *Uso Diário* that receives it.

The first racial aspects that aid Dee to 'tradition' herself into the mainstream America are her physical attributes:

NEGRICENESS: Dee is lighter than Maggie, with nicer hair and a fuller figure (Walker, *Everyday Use* 49).

PARALATIO: Dee é mais clara que Maggie. Tem o cabelo mais bonito e o corpo mais cheio (Walker, Trans. W. Barcellos 54).

Regarding *Negríceness*, body shape and skin color indicate that Dee is better equipped than her sister Maggie to accommodate herself into the white world. Light skin color, hair quality and apt body tend to be welcome ingredients for somebody's integration into the mainstream American world. With regard to *Paralatio*, textual domestication into Brazilian Portuguese becomes visible in the translator Barcellos's replacement of the comma in the source extract for a full-stop in the target passage, a decision that requires phrasal rearrangement. As a result, a new phrasal format is made, with her adding the verbal form "*tem*" to the target sentence. The correspondence between physical and linguistic beauty approximate both Dee and language to Du Bois's double consciousness and Derrida's double bind. Additionally, the physically composed image of Dee is complemented by her taste for fashionable clothes:

NEGRICENESS: Dee wanted nice things (...) at sixteen she had a style of her own: and knew what a style was (Walker, *Everyday Use* 50).

PARALATIO: Dee queria do bom e do melhor (...) Aos dezesseis anos ela já possuía um estilo próprio; e sabia o que estilo significava (Walker, Trans. W. Barcellos 55).

Dee's racial beauty, initiated above with the good quality of her body, hair and skin, is extended now by her dress style. This is a style that includes the ways she dresses, talks, reads and looks at people in the eye, never lowering hers. Concerning *Negríceness*, these characteristics seem to help her live a life of her own in the white world, with self-confidence. Thus, *Negríceness* provides Dee with elements that allow her to feel like a member of the white world. *Paralatio* parallels *Negríceness*. Paralatic use of words, expressions and sentences highlights the source text's acclimatization to the target text. Barcellos's translates "*nice things*" into "*do bom e do melhor*", welcomes the expansion of "*sixteen*" into something like "*dezesseis anos*", and rewrites "*was*" as "*significava*".

Besides body shape and dress quality, Dee possesses an intellectual style of her own that seduces her friends in the neighborhood:

NEGRICENESS: Furtive boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her they worship the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in lye. She read to them (Walker, *Everyday Use* 51).

PARALATIO: Meninos esquivos, de camisa cor-de-rosa, perambulando por ali no dia de lavar roupa, depois da aula. Meninas nervosas que nunca riam. Todos, impressionados com ela, idolatravam sua expressão bem cuidada, a forma elegante, o humor causticante que surgia como bolhas na lixívia. Ela costumava ler para eles. (Walker, Trans. W. Barcellos 56)

In the racial sphere that *Negríceness* encompasses, Dee's intellectual quality is clarified by her being a good user of language. Linguistic quality, allied with body fitness and humor, becomes the useful tool she applies in order to seduce and attract friends. All these aspects manifest themselves when she reads texts to them. Her ability to deal with neighboring companions convinces Mrs. Johnson of Dee's mental qualities, which lead the mother to send the daughter to study in Augusta. Paralatic analysis of translation here shows some instances of language naturalization when, for example, Barcellos rends the words "school" as "aula", "they" as "todos", "well-turned" as "bem-cuidada", "cute" as "elegante" "erupted" as "surgia" and, finally, "she read" as "ela costumava ler". An example of a sentence intercalated by commas also appears in Barcellos's translation, "todos, impressionados com ela." Dee's physical and intellectual exuberance is convenient for her integration and assimilation within the white world, symbolized by Augusta. Her coping with the "Western parent", to use West's expression, represented by the American mainstream tradition, reinforces her connections with *Negríceness* and double consciousness. The paralatic translation of these aspects into Brazilian Portuguese puts Walker's *Uso Diário* close to Derrida's double bind. When Dee returns to her family house the life she had in the white world increases the differences that already existed between herself and the life she had left behind. Having changed her name Dee for Wamgero, she then begins to look at the house and its belongings with renewed eyes. She used to hate the house and to despise the things inside, but now they became fashionable objects for her, which deserved preservation and merited to be exhibited in the personal "museum" of the apartment she had in Augusta. In her mind, Maggie's and Mrs. Jonhson's lives and belongings had turned into something refined and artistic.

The first evidence of her new gaze at the family old house appears in the excerpt below

NEGRICENESS: "I can use the churn top as a centerpiece for the alcove table," she said, sliding a plate over the churn, "and I'll think of something artistic to do with the dasher" (Walker, *Everyday Use* 56).

PARALATIO: -- Posso usar a tampa do latão como centro de mesa no jardim de inverno – prosseguiu, colocando um prato por cima do latão – e vou pensar em alguma forma artística para usar a batedeira (Walker, Trans. W. Barcellos 60)

As for *Negríceness*, these every day-use objects – churn top, plate, dasher – are given artistic status. Their acquired artistic quality parallels Dee's sense of a physical beauty and mental ability of her own. Like herself, these and other familiar articles need fashionable reevaluation in order to have a place in the new white world that she will prepare for them. On the level of *Paralatio*, source text's dialogue marker ("...") is naturalized by the Brazilian common use of dash (--) as the mark of dialogue. Other aspects leading to domesticate English words into Portuguese include the use of the verbal forms "prosseguiu" as "she said" and of "vou pensar" to correspond to "I'll think"; the target expression "alguma forma artística" is the rendition of source "something artistic".

The climax in the conflicting relationships between Dee's *Negríceness* and her family lifestyle is visible in the family's strong argument over a pair of old quilts. Dee wants to take them to her apartment in Augusta, wishing to give them a tasteful status.

With this intention in mind, she utters offensive words against her mother and sister, contending that they are unable – specially her sister Maggie – to deal properly with the desired quilts:

NEGRICENESS: "Mama," Wangero said sweet as a bird. "Can I have these old quilts?" (...) Maggie can't appreciate these quilts!" she said. She'd probably be backward enough to put them to everyday use" (...) Maggie would put them on the bed and in five years they'd be in rags" (..) "Hang them," she said. As if that was the only thing you could do with quilts (Walker, *Everyday Use* 56/58)

PARALATIO: -- Mamãe – disse Wangero, delicada como um passarinho --, posso ficar com estas colchas velhas? (...) – Maggie não tem condições de dar valor a essas colchas! É bem capaz que ela seja tão retardada a ponto de as deixar no uso diário. (...) -- Maggie iria usá-las na cama, e em cinco anos elas estariam em frangalhos. (...) Eu as penduraria, como quadros. – Como se essa fosse a única coisa que se pudesse fazer com colchas (Walker, Trans. W. Barcellos 61/62).

Apropos of *Negríceness*, one can see how Dee explicitly disenfranchises Maggie's mental capacity to deal with the quilts, while enfranchising herself as the only person who will be capable to give the quilts the refined status they deserve. Instead of putting them to everyday use as Maggie will probably do, Dee insists that she will "hang them" on the wall of her apartment to attract visitors and appreciators. Her preservation of the quilts as art objects will prevent Maggie from destroying them in everyday use. Considering paralatic translational decisions, a series of words and expressions become evidences of how translator Barcellos processes the rendition of source language into target linguistic inculcation: "*delicada/sweet*", "*passarinho/bird*", "*ficar/have*", "*não tem condições de dar valor/can't appreciate*", "*é bem capaz que ela seja/she'd probably be*", "*a ponto de as deixar/to put them to*", "*iria usá-las/would put them*", "*eu as penduraria, como quadros/hang them*", "*se pudesse/you could*". The translator does not only make the Portuguese sentences bigger than their English counterparts, but also, additionally, inserts in the target version new words, aiming at managing the meaning she wishes to provide for the language of the source text. For example, the two-word sentence "*hang them*" becomes the much bigger Portuguese equivalent "*eu as penduraria, como quadro*", with five words. The expression "*como quadro*", not present in the English text, appears in the target rendition in order to compose the meaning Barcellos wishes to conceive.

Interconnectedness between *Negríceness* and *Paralatio* is palpable in the examples so far discussed. Dee's tradition-like life – that is, her assimilation into the white world – is carried out through the way Dee's linguistic and cultural domestication join together. Du Bois's question "Am I an American" and West's answer as the Negro's acceptance of "the Western Parent" find their realization in Dee's racial and linguistic illustration, in both source and target texts. Dee's Ariel-like attitude is also discernible in her submission to Whiteness.

Double-Consciousness and Negritude: Maggie's Migration to Black Tradition

The kind of double consciousness that is associated with Maggie's racial appreciation of black tradition is called *Negritude*. Maggie's *Negritude*, or attestation of Blackness, is understood here as "the positive aspects" (MARTINS, 2003: 15) she envisions in the Negro's experiences. *Negritude*, she believes, is a self-empowering enterprise. In Walker's *Everyday Use*, Maggie's *Negritude* can be acknowledged in the way she keeps herself attached to her black family background.

Different from Dee who moves outside the family environment, Maggie moves inside the family surroundings. Maggie fits in Clifford's (1997) idea of Diaspora in ways different from those which Dee encompasses. While Dee's diasporic sensibilities depend upon her move into Whiteness and *Negríceness*, represented by Augusta, Maggie equates her diasporic realities inside her family's rural Blackness, symbolized by *Negritude*. In Clifford's terms, Maggie's diasporic behaviors "negotiate and resist the social reality of poverty, violence, policing, racism, and political and economic inequality" (CLIFFORD, 1997: 261), without abandoning her black setting. By remaining loyal to her rural black cultural habitat, she becomes able to "articulate alternate public spheres, interpretive communities where critical alternatives (both traditional and emergent) can be expressed" (CLIFFORD, 1997: 261).

From Hall's (2006) point of view, Maggie, like Dee, replaces one tradition with another, faithfully hoping she does not have to mingle with the white culture. This supporting attitude toward Blackness gives her a sense of identity stability. Such a feeling of being close to the black heritage of her own, according to Hall (1992), makes her think she can "restore [her] former purity and recover the unities and certainties which are felt as being lost" (HALL, 1992: 309). Maggie's tradition-based identity derives from the feeling that she can keep daily contact with the black culture created by her own family.

However, her inability to perceive that there are other things and other people outside her rural black surroundings is the cause of the conflicts brought back to the family when she has to deal with the new Dee who returns home, after years of absence. In Hall's words, one feels that Maggie believes she "is destined to end up in one place or another: either returning to [her] 'roots' or disappearing through assimilation or homogenization" (HALL, 1992: 310) into her own tradition.

As with Dee, Maggie's tradition-based identity is also associated with Du Bois's (1986) and West's (1993) characterization of an identity embodied in only one tradition. However, the partnership of the two sisters is not the same. Remaining faithful to her rural home culture, Maggie can ask as Du Bois does: "What, after all, am I? Am I a Negro?" (DU BOIS, 1986: 821). She will answer the question with West's sentence of "a nostalgic search for the African" (WEST, 1993: 85) parent. Like Dee's alliance with Shakespeare's Ariel, Maggie also finds a literary parallelism to Caliban, in Shakespeare's (1994) *The Tempest*. In the play, Caliban is the character who, as Maggie does in her family's cultural environment, protects what he thinks it belongs to his cultural heritage. Wishing to protect his mother Sycorax's island against Prospero's usurping project, Caliban denounces the European:

This island is mine, by Sycorax my mother,
Which thou tak'st from me (...)
All charms
Of Sycorax: toads, beetles, bats, light on you! (...)
You taught me language, and my profit on't
Is, I know how to curse: the red-plague rid you,
For learning me you language (SHAKESPEARE, 1994: 18-19).

These words anticipate Caliban's later decision to dethrone Prospero and to re-empower his mother Sycorax. The words, the curse and the actions are illustrative of Caliban's political agenda towards self-affirmation and self-enfranchisement.

Double Bind and Similatio: Everyday Use Resisting within *Uso Diário*

The kind of double bind that portrays the textual resistance of Walker's short story within the linguistic tradition of Brazilian Portuguese is named *Similatio*. *Similatio* in the language of target text *Uso Diário* indicates the source text's wish to keep itself resistant to the linguistic norms of the target language and culture as much as possible. Here, we can expect a correspondence between racial and textual resistance: on the racial level, Maggie defies Dee's accommodation to whiteness, by reinforcing her black culture with her *Negritude*; on the textual level, *Everyday Use* challenges *Uso Diário*'s language by means of *Similatio*. As a coined word, *Similatio* evolves from the idea presented by Schleiermacher (1992) that a target text language tends to imitate some linguistic features of the source text, and to repeat them in itself. In this sense, "imitation" – *Similatio*, as well – "submits to the irrationality of the languages" and seeks to keep source text's foreignness present in the target text language, giving the target text reader "an impression similar to that which the contemporaries of the original received from it" (SCHLEIERMACHER, 1992: 41).

My initial conjecture that tradition becomes translation through migration, when I dealt with Dee, now encloses a supplementary element indicating Maggie's decision to embrace the black American tradition, and calls for a foreignizing modality of textual rendering. Venuti (1998) clarifies that translational foreignness introduces both the idea of difference and ethics, suggesting that "the very choice of a foreign text for translation can also signify its foreignness by challenging domestic canons for foreign literature and domestic stereotypes for foreign cultures" (VENUTI, 1998: 81). A foreignizing rendition, thus, challenges domestic stereotypes by creating "different values and practices", which may cause to "change the domestic culture" (VENUTI, 1998: 56/57).

I will argue, then, that Maggie 'traditions' herself into a culture that welcomes her, at the same time as the target text foreignizes itself in order to resist textual homogeneity in the language that receives it. In contrast with Dee's Ariel-like characteristics, in special her good physical traits, Maggie's Caliban-like-physical shape is shown initially:

NEGRITUDE: Have you ever seen a lame animal. Perhaps a dog runs over (...)? That's the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in shuffle, ever since the fire that burned the other house to the ground (Walker, *Everyday Use* 49).

SIMILATIO: Alguma vez vocês viram um animal manco, talvez um cão atropelado (...)? É assim que minha Maggie anda. Ela ficou assim, com o queixo enfiado no peito, os olhos no chão, arrastando os pés, desde o incêndio que destruiu totalmente a outra casa. (Walker, Trans. W. Barcellos 54). In line with *Negritude*, Maggie's physical description is not positive in the way she moves. Her movements are constrained by body posture and physical flaw. Her physical imperfections contrast with Dee's beauty and perfect body. In addition, the animal-like simile used to portray Maggie's physical deformity and ugliness brings her close to Caliban's monstrosity.

In Shakespeare's *The Tempest*, Prospero himself portrays Sycorax's son as "this mis-shapen knave – His mother was a witch" (SHAKESPEARE, 2012: 183), as a clear intension to discredit Caliban's physical appearance. Maggie's flawed body posture results from the burning of the house, leaving her with burning scars all over the body. As for *Similatio* or foreignizing rendition, some specific source text linguistic aspects are repeated in the target language. For example, the correspondence involving expressions like "lame animal" and "animal manco", "eyes on ground" and "olhos no chão".

Maggie's verbal manifestations are sometimes characterized by the narrating mother as types of onomatopoeic sounds when she looks at Dee, who is returning from Augusta to visit them, whose use of the language is perfect.

NEGRITUDE: I hear Maggie suck her breath. "Uhhnnh," is what it sounds like. (Walker, *Everyday Use* 52).

SIMILATIO: Percebo que Maggie prendeu a respiração. O som que ela faz é como "uhnnnh" (Walker, Trans. W. Barcellos 56).

Negritude and *Similatio* are coincidental structurally and semantically. One may notice the similarity between the two texts, which become identical lexically when one considers the presence of the onomatopoeia "uhnnnh", repeated later in this and in other sentences. Here, race and language challenge adaptation, or conformity, to the translational interests of the target context.

Maggie's defiance to be assimilated by Dee's world may also be related to the way she suspiciously rejects any physical contact with Dee's boyfriend, a black man from Augusta.

NEGRITUDE: He moves to hug Maggie, but she falls back, right up against the back of my chair. I feel her trembling there and when I look up I see the perspiration falling off her chin (Walker, *Everyday Use* 52).

SIMILATIO: Ele faz menção de abraçar Maggie mas ela recua, escondendo-se por trás da minha cadeira. Sinto que ela treme e quando olho para cima vejo o suor que escorre de seu queixo (Walker, Trans. W. Barcellos 57).

In agreement with *Negritude*, Maggie's refusal to initially establish a friendlier attitude towards Dee's boyfriend is recaptured in the refusal of target text to adapt itself in order to conform to the target language. *Similatio* also expresses itself. For example, the absence of a grammatical use of comma before the conjunction "mas" is just an instance of this mentioned resistance. The linguistic resistance is amplified by way the source passage "but she falls back" is transported into the target text as "mas ela recua". Other examples of the same kind of *Similatio* are: "I look up" and "olho para cima"; "I see the perspiration" and "vejo o suor" and "hug Maggie" and "abraçar Maggie". Besides, the presence of the proper noun "Maggie" in both texts emphasizes the strength of translational *Similatio*.

Maggie's resistance goes on with the attempts of Asalamalakim – the way Maggie refers to Dee's boyfriend – to shake hands with her.

NEGRITUDE: (Maggie) keeps trying to pull it (hand) back. It looks like Asalamalakim wants to shake hand but wants to do it fancy. Or maybe he don't know how people shake hands (Walker, *Everyday Use* 53).

SIMILATIO: (Maggie) não pára de tentar soltá-la. Parece que Asalamalakim quer lhe dar um aperto de mãos, mas de um jeito diferente. Ou pode ser que ele não saiba como é um aperto de mãos (Walker, Trans. W. Barcellos 57-58)

In the example above, racial inability to deal properly with Dee's way of living remains visible in Maggie's refusal to cope with this man's strange way of shaking hands, an action she is not used to performing. On the other, language challenging attitude and linguistic *Similatio* come in Barcellos's decision to keep his name – Asalamalakim – as it is used in the English source text. Additionally, the only instance of Black English "he don't" is not even dealt with through *Similatio*.

Maggie's refusal to cope with the white experience of which Dee and Asalamalakim appear to be nearer representation – both have already 'traditioned' themselves into mainstream America – is not only visible in her inability to shake hands with that strange man, but goes as far as the knowledge she has of her own family life, as the passage below shows:

NEGRITUDE: "Aunt Dee's first husband whitted the dash" said Maggie so low you almost couldn't hear her. "His name was Henry, but they call him Stash" (Walker, *Everyday Use* 55).

SIMILATIO: -- Quem fez a batedeira foi o primeiro marido de tia Dee – disse Maggie em voz tão baixa que quase não dava para se ouvir. – O nome dele era Henry, mas todos o chamavam de Stash (Walker, Trans. W. Barcellos 61).

On both the racial level of *Negritude* and the translational level of *Similatio*, Maggie's knowledge of the family history combines the use of the relatives' names – Dee, Maggie, Henry, Stash. Maggie's knowledge is related to the craft and use of everyday things. In the following excerpt, we see how Maggie combines an exemplary act of resistance with an attitude of reconciliation with Dee.

NEGRITUDE: “She can have them, mama,” she [Maggie] said, like somebody used to never winning anything, or having anything reserved for her. “I can ‘member grandma Dee without the quilts” (Walker, *Everyday Use* 58).

SIMILATIO: -- Ela pode ficar com elas, mamãe – disse ela [Maggie], como alguém acostumado a jamais ganhar qualquer coisa, ou jamais ter alguma coisa reservada para si. – Eu posso me lembrar de vovó Dee sem as colchas (Walker, Trans. W. Barcellos 62).

In consonance with *Negritude*, Maggie is unselfishly inclined to give up the quilts, the bone of contention involving herself, Dee and their mother, and pass them on to Dee. The expressions “she said”, “like somebody”, and “without the quilts” find their similatic version as “ela disse”, “como alguém”, and “sem as colchas”. Therefore, these examples evidence Barcellos's foreignization of her translation into the target text. The expression “I can ‘member”, an instance of Black English, is not considered for a similatic rendition of the source language into the target text.

Maggie's unselfish behavior is touching. Her unselfishness evolves from the kind of knowledge that comes from the Johnson family's tradition in the craft of the quilts, of which Maggie has a good command:

NEGRITUDE: It was Grandma Dee and Big Dee who taught her how to quilt herself (...) She looked at her sister with something like fear but she wasn't mad at her. This was Maggie's portion. This was the way she knew God to work (Walker, *Everyday Use* 58)

SIMILATIO: Foram vovó Dee e Big Dee que a ensinaram a fazer alcochoados (...) Olhava para a irmã como algo semelhante ao medo, mas não tinha raiva dela. Este era seu quinhão. Era dessa maneira que ela sabia que Deus agia (Walker, Trans. W. Barcellos 62).

The connections between the ability with both the quilts and the Johnson family tradition stress Maggie's racial acceptance of *Negritude*. Such a cultural liaison exemplifies the differences that exist between the sisters Dee and Maggie. Maggie has learned the family crafting of quilts, but Dee hasn't. Similatic portrayal is contemplated by Barcellos in the correspondence between “Granma Dee” and “vovó Dee”. These are examples of Black English linguistic stereotypes kept in Portuguese. In addition, the expression “Big Dee” is kept as “Big Dee”, as it is used originally. Other similatic depictions are: “who taught them” and “que a ensinaram”; also “something like fear” and “algo semelhante ao medo.” Maggie's racial posture is a turning point between the three Johnson women. On the one hand, one can see that Maggie's attitude is so appealing that it calls for an emotional demonstration of caress from Mrs. Johnson. On the other, it causes the split between Mrs. Johnson and Dee. The mother gives Maggie the quilts and Dee leaves for Augusta, empty-handed. The short story closes with Maggie's feeling of gratitude to her mother

NEGRITUDE: Maggie smiled; maybe at the sunglasses. But a real smile, not scared (Walker, *Everyday Use* 59)

SIMILATIO: Maggie sorriu; talvez por causa dos óculos. Mas um sorriso de verdade, sem medo (Walker, Trans. W. Barcellos 63).

Maggie's attitudinal transformation brings to her *Negritude* a sense of empowerment that had been hidden by the circumstances of her previous life. Now, she is able to smile and seems no longer afraid. *Similatio* is visible in the proper noun Maggie, kept unchanged in the target passage.

Double-Consciousness and Negriteness: Mrs. Johnson's Migration into both Black and White American Tradition

The sort of double consciousness that portrays Mrs. Johnson's racial experiences is called *Negriteness*. Mrs. Johnson's *Negriteness* is meant to represent her back and forth movement toward Dee's *Negriteness* and Maggie's *Negritude*. “Negriteness,” one must explain, “mingling the aspects associated with negritude with the configurations attached to negriteness, is the concept that guides the discussions of race within literature” (MARTINS, 2003: 15). As I have already highlighted above, while Dee's *Negriteness* and Maggie's *Negritude* are both unidirectional, the former moving to mainstream American tradition and the latter going to peripheral Black tradition, Mrs. Johnson's *Negriteness* assumes a double-directional, double-voiced, dialogical orientation and, thus joins both white and black traditions together.

Qualified by the racial duplicity of *Negritiveness*, Mrs. Johnson is equipped with the hybrid mobility that allows her to cope with both Dee's and Maggie's experiences. This dualistic mobility makes her a translated black woman, a creolized subject, whose diasporic behavior is connected to her two daughters. Therefore, her racial concerns towards Dee and Maggie help her "negotiate and resist the social reality of poverty, violence, policing, racism, and political and economic inequality" (CLIFFORD, 1997: 261). Thus, by keeping herself loyal to the two cultural traditions chosen by her daughters, Mrs. Johnson is apt to "articulate alternate public spheres, interpretive communities where critical alternatives (both traditional and emergent) can be expressed" (CLIFFORD, 1997: 261).

In a word, both Dee and Maggie have '*traditioned*' themselves: the former within Whiteness; the latter within Blackness. However, Mrs. Johnson translates herself. As a translated black woman who has to deal with Dee's and Maggie's particular traditions, Mrs. Johnson is also capable of appreciating the white values that appeal to Dee along with defending the black life that attracts Maggie. Hall (1992) argues that hybrid identities like those performed by Mrs. Johnson are composed of people who have been dispersed forever from their homelands. Such people retain strong links with their places of origin and their traditions, but they are without the illusion of a return to the past. "They are obliged to come to terms with the new cultures they inhabit, without simply assimilating to them and losing their identities completely. They bear upon them the traces of the particular cultures, traditions, languages and histories by which they were shaped. The difference is that they are not and will never be *unified* in the old sense, because they are irrevocably the product of several interlocking histories and cultures, belong at one and the same time to several 'homes' (and to no one particular 'home'). People belonging to such *cultures of hybridity* have had to renounce the dream or ambition of rediscovering any kind of 'lost' cultural purity, or ethnic absolutism. They are irrevocably *translated*" (HALL, 1992: 310).

Being a translated subject, Mrs. Johnson has learnt to "inhabit at least two identities, to speak two cultural languages, to translate and negotiate between them" (HALL, 2003: 310). That is, she moves between Dee's and Maggie's identities and languages. Mrs. Johnson's translatability can be here associated with Du Bois's (1986) and West's (1993) characterization of an identity that contains back and forth mobility between both American Whiteness and Blackness. Maneuvering between the two opposing daughters, she can ask with Du Bois, "can I be both" (DU BOIS, 1986: 821), an American and a Negro? The answer is positive and comes in West's suggestion that a racially hybridized black person like herself is aware that her life "resides in a critical negation, wise preservation and insurgent transformation of this black lineage which protects the earth and projects a better world" (WEST, 1993: 85), with the help from the Whites and the Blacks.

As happens to the daughters – Dee is associated with Ariel, and Maggie, with Caliban – Mrs. Johnson finds a literary and cultural parallel figure in Eshu. Eshu is defined as the orisha who flows between the world of the gods and that of the human beings. As a double-voiced deity, Eshu is revered as the mediator who reconciles the divine and the human realms. Considering Eshu's double-voicedness, Gates (1988) argues that the orisha is the god whose "legs are of different lengths because he keeps one anchored in the realm of the gods while the other rests in this, our human world" (GATES, 1988: 06). The scholar emphasizes Eshu's role of an interpreter or a messenger: "he who interprets the will of the gods to man; he who carries the desires of man to the gods" (GATES, 1988: 06). Gates goes on to say that Eshu owns a cultural dimension, one that allows him to live between African and European cultures in the Americas. It is Eshu's in-betweenness that makes understandable the fact that "African-American culture is an African culture" that is re-signified culturally through the contact it keeps with "English, Dutch, French, Portuguese, or Spanish languages and cultures" (GATES, 1988: 04) in the New World. Eshu's movement among different cultural and linguistic worlds gives the deity a sense of "perpetual, or wandering, signification," thus turning signification into "an emblem of the process of cultural transmission and translation" (GATES, 1988: 19). In fact, Eshu is the chance that a binary system – for example, the opposition between Dee and Maggie – is overcome because, as Gates clarifies, under the orisha's blessing "two becomes three" (GATES, 1988: 37).

Double Bind and Translatio: Everyday Use Mingling with Uso Diário

The kind of double bind that works for the textual mingling of *Everyday Use* and *Uso Diário* is called *Translatio*. *Translatio* defines a textual migration, that is to say, it signals a back and forth movement between *Paralatio* and *Similatio*. *Translatio* does not make the source text subsume under the linguistic norms of the target language and culture, nor does it allow source text to impose its linguistic power over its target counterpart. From Venuti's point of view, *Translatio* neither domesticates nor foreignizes the source text.

On the contrary, *Translatio* is an Eshu-like translational behavior and, therefore, it mediates, or combines the languages of the two texts. Within a translational environment, *Translatio* is the double bind *par excellence*. From Derrida's (2007) perspective, a double bind situation discards the binary perspective of the type "either...or" to accept an arrangement of the sort "both...and." Chamberlain (2004) argues that a theory of translation based on Derrida's double bind "might rely...on the double-edged razor of translation as collaboration where author and translator are seen as working together, both in the cooperative and the subversive sense" (CHAMBERLAIN, 2004: 318). Such a translational togetherness becomes a work for the linguistic and cultural benefits of both the source and the target text.

Chamberlain's (2004) insistence on the collaborative and cooperative work within translation suggests that double bind implies Eshu's catalytic mediation, calling for a reciprocal arrangement that involves both paralatic domesticating and similatic foreignizing perspectives, already mentioned above. In other words, double bind calls for translational hybridization. This is exactly what Kruger (2008) recommends, maintaining that "translations may therefore be regarded as hybrids, as complex, polyphonic blends of the domestic and the foreign, of the familiar and the strange, of other-ness and self-ness, created by the multiple writers and readers involved in the continual reshaping of the translation as discourse among other discourses. I believe that such a hybrid (rather than polarized) theoretical approach promises to be useful for a study of the translation" (KRUGER, 2008: 174).

In the analysis of Mrs. Johnson's racial and translational experiences that follow, *Negritiveness* and *Translatio* work together to make racial and textual realities visible in Walker's narrative and its translation. I will argue, then, that Mrs. Johnson translates herself into two opposing cultures that, at the same time, call her to domesticate and foreignize her life. Her two-ness leads her to share both Dee's view about life and Maggie's acts of existing. Mrs. Johnson's Eshu-like double-voicedness is characterized initially:

NEGRITICENESS: [DEE] Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV Program (Walker, *Everyday Use* 48).

[MAGGIE] I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon (Walker, *Everyday Use* 47).

TRANSLATIO: [DEE] Às vezes sonho que Dee e eu somos de repente reunidas num programa de televisão. (Walker, Trans. W. Barcellos 53).

[MAGGIE] Vou esperar por ela no quintal que eu e Maggie deixamos tão limpo e ondulado ontem à tarde. (Walker, Trans. W. Barcellos 52).

Both source and target sentences show Mrs. Johnson's personal connections with her two daughters, Dee and Maggie, an evidence of her *Negritiveness* and double consciousness. One sees how she connects herself differently with Dee's and Maggie's conflicting life-styles. On the one hand, Mrs. Johnson's closeness to Dee's life of glamour, through her dream of being on Johnny Carson's TV show, reaffirms how appealing her daughter's tendency to ally herself to the white cultural experience is to her. Like Dee, Mrs. Johnson enjoys being assimilated into the mainstream American life of TV and shows, whose best representative figure is Johnny Carson. Things change when it comes to Mrs. Johnson's connection with Maggie. With regard to Maggie, everything refers to the daily aspects of life that will never be on TV, much less on Johnny Carson's show. With Maggie, everything has to do with cleaning, not with dreaming. One can say that dreaming is white and belongs to Dee; cleaning is black and applies to Maggie. However, eventually even cleaning will ultimately benefit Dee's arrival, which is about to happen. In Du Bois's terms, Mrs. Johnson's double-consciousness or hybridization – represented by her alliances to both Dee and Maggie – is telling us that, through the kind of participation she has in her daughters' lives, she can "be both" an American like Dee and a Negro like Maggie.

With regard to *Translatio* and double bind, the language of both the source and the target texts indicates a movement towards both *Paralatio* and *Similatio*. Regarding Dee, paralatic language assumes some translational aspects. For example, the expression "I dream a dream" is reformulated through the Brazilian Portuguese domesticating form of "sonho". The translator Barcellos follows the same domesticating procedure when she deals with the expression "together" as meaning "reunidos." Not to mention the word "TV" rewritten as the Brazilian "televisão". In a word, when it comes to language, Mrs. Johnson reports on Dee, applying paralatic strategies. When she reports on Maggie, the complete sentence follows a similatic rendition. Barcellos keeps the sentence as it appears in the source text, thus providing it with a foreignizing decision. I mention these examples: the expression "wait for her" receives a similatic treatment as "esperar por ela", "in the yard" becomes the similatic rendition "no quintal"; and "yesterday afternoon" is turned into "ontem à tarde", due to *Similatio*.

Here, another passage exemplifies the connections between *Negriticeness* and *Translatio*:

NEGRITICENESS: [DEE] She used to read to us without pity (...) burned us with a lot of knowledge...(Walker, *Everyday Use* 50).

[MAGGIE] Sometimes Maggie reads to me (...) She knows she is not bright (Walker, *Everyday Use* 50).

TRANSLATIO: [DEE] Ela costumava ler para nós sem piedade (...) marcou-nos com o fogo de um conhecimento... (Walker, Trans. W. Barcellos 54).

[MAGGIE] De vez em quando Maggie lê para mim (...) Ela sabe que não é brilhante. (Walker, Trans. W. Barcellos 55).

Regarding *Negriticeness*, Mrs. Johnson deals with both Dee's brilliant reading skill and Maggie's unsophisticated reading ability. The mother's characterization of the daughters' intellectual realities reaffirms what has already been discussed before: that Dee's intellectual brilliancy is associated with formal education, while Maggie's faulty intellectual performance connects itself with aspects of black tradition. Mrs. Johnson is judgmental, acknowledging Dee's knowledge and recognizing Maggie's lack of brilliancy. With regard to *Translatio*, Mrs. Johnson's description of Dee repeats some of the domesticating pattern that has already been applied to Dee's *Negriticeness*. Paralatically, Barcellos transports the expression "burned us" into Portuguese as "marcou-nos com o fogo", thus domesticating the English language. Even the proper noun "Dee" is replaced by the pronoun "she". Maggie's foreignizing *Similatio* is kept in Barcellos's rendering of the sentence "Maggie reads to me" into the Portuguese linguistic environment as "Maggie lê para mim". Also the proper noun – Maggie – is maintained by the Brazilian translator. Besides, Barcellos rends the sentence "she knows she is not bright" as "ela sabe que não é brilhante", thus insisting on similitic *Translatio*.

Yet another example compares Dee to Maggie in terms of *Negriticeness* and *Translatio*:

NEGRITICENESS: [DEE] I feel my whole face warming from the heat waves it [Dee's dress] throws out. (Walker, *Everyday Use* 52)

[MAGGIE] I feel her [Maggie] trembling there and when I look up I see the perspiration falling off her chin. (Walker, *Everyday Use* 52)

TRANSLATIO: [DEE] Sinto meu rosto todo se aquecer com as ondas de calor que o vestido emite. (Walker, Trans. W. Barcellos 57).

[MAGGIE] Sinto que ela [MAGGIE] treme e quando olho para cima vejo o suor que escorre de seu queixo. (Walker, Trans. W. Barcellos 57)

Mrs. Johnson's *Negriticeness* here focuses on Dee's arrival from Augusta, after years of absence. The mother is surprised by the way her daughter is dressed, Dee's fashion style causing her to blush. She considers Dee's clothes a style she is not used to seeing on black women. The strong colors of her long dress, her hair-style, golden earrings and bracelets, the view of all those fashionable things makes the mother react, saying "I like it." On the other hand, her reaction to Maggie's behavior towards Dee's arrival is that of concern. Like her mother, Maggie is not used to a Dee like that, new, unknown, but differently from her mother, who enjoys Dee's style, Maggie seems to dislike it, demonstrating her discomfort through body reaction – she trembles and perspires –, wishing to enter the house. When Maggie thinks of moving away from there, also because Dee's boyfriend tries to hold her hands, Mrs. Johnson makes her stay, saying "Don't get up." On the one hand, paralatic *Translatio* appears in Barcellos's decision to translate "warming" as "se aquecer" and to replace the pronoun "it" by an explicit noun "o vestido". On the other, similitic *Translatio* is coped with both domestication and foreignization, the first being visible when Barcellos treats the sentence "I feel her trembling" as "sinto que ela treme"; the second one appearing in the way Barcellos translates this part of the sentence "when I look up I see the perspiration falling off her chin" as "quando olho para cima vejo o suor que escorre de seu queixo."

Below, the analysis of the passage involves the ties connecting *Negriticeness* and *Translatio*:

NEGRITICENESS: [DEE] "Why don't you take one or two of the others?" I asked. "These old things was just done by me and Big Dee from some tops your grandma pieced before she died" (Walker, *Everyday Use* 56-57)

[MAGGIE] "The truth is," I said, "I promised to give them quilts to Maggie, for when she marries John Thomas." (Walker, *Everyday Use* 57)

TRANSLATIO: [DEE] – Por que você não leva um ou dois dos outros? Essas velharias foram feitas por mim e por Big Dee com uns retalhos que sua avó reuniu antes de morrer. (Walker, Trans. W. Barcellos 61).

[MAGGIE] – O problema é que eu prometi dar essas colchas para Maggie, quando ela se casar com John Thomas. (Walker, Trans. W. Barcellos 61)

The sort of *Negritiveness* that is present in the example shows the turning point in the relationship between Mrs. Johnson, Dee and Maggie. From now on, Dee goes down and Maggie grows in Mrs. Johnson's eyes. The bone of contention for the rearrangement in their relationship involves two special quilts that have been in the house for generations since slavery. Dee wants them, but as Mrs. Johnson had promised them to Maggie, as wedding gifts, she offers Dee two other quilts she and her mother had made. Concerning translatic treatment, Mrs. Johnson's language use to refer to Dee reveals forms of paralatic domestication when Barcellos translates the expression "these old things" as "essas velharias." Barcellos's dealing with similatic foreignization involves the transportation of people's names – Maggie, John Thomas – into Portuguese, unchanged. Quite the same treatment is given to "Big Dee" in a paralatic situation, remaining "Big Dee".

Here, I bring another example.

NEGRITICENESS: [DEE] "Maggie can't appreciate these quilts!" she said (Walker, *Everyday Use* 57).

[MAGGIE] "She can have them, Mama," she said (Walker, *Everyday Use* 58)

TRANSLATIO: [DEE] – Maggie não tem condições de dar valor a essas colchas! (Walker, Trans. W. Barcellos 61).

[MAGGIE] – "Ela pode ficar com elas, mamãe – disse ela. (Walker, Trans. W. Barcellos 62)

As for *Negritiveness*, the example shows how different Dee and Maggie are and how conflicting are the ways they see the black culture present in the family, here represented by the destination one can give the quilts. As a result, the educated and sophisticated Dee shows a profoundly biased evaluation of her sister's appreciation of the quilts. On the other hand, Maggie demonstrates that she is not a selfish sister and offers Dee the quilts she so much wishes to possess. As for *Translatio* or translatic appreciation of the two texts, a paralatic treatment shows that the sentence "Maggie can't appreciate" becomes "Maggie não tem condições de dar valor", in Barcellos's translation. Similatic use of translation is present in the rendition of the sentence "she can" as "ela pode".

The last example below deals with Mrs. Johnson's final words concerning her own double-consciousness due to her alliance to the two daughters:

NEGRITICENESS: [DEE/MAGGIE] I did something I never had done before: hugged Maggie to me, then dragged her on into the room, snatched the quilts out of Miss Wangero's hands and dumped them into Maggie's lap (Walker, *Everyday Use* 58).

TRANSLATIO: [DEE/MAGGIE] Fiz o que nunca fizera antes: abracei Maggie apertado, arrastei-a para dentro do quarto, arranquei as colchas das mãos da senhorita Wangero e Joguei-as no colo de Maggie. (Walker, Trans. W. Barcellos 62)

Mrs. Johnson's *Negritiveness* reinforces the idea that her decision inclines towards Maggie. What makes her favor Maggie is the daughter's unselfish attitude towards the quilts and her sister Dee. In offering Dee the quilts, Maggie gains her mother's heart, her hugs and even regains the quilts. Dee's selfishness and insensibility towards the rural black life that Maggie represents causes herself to lose what she most wanted: those two quilts. *Translatio*, or translatic procedures, shows, initially, paralatic options like "I never had done before" as "nunca fizera antes" and "hugged Maggie to me" as "abraçei Maggie apertado." Similatic options are taken to keep the proper nouns "Maggie" and "Wangero" unchanged in Portuguese. Besides, the expression "into Maggie's lap" follows the similatic rendition as "no colo de Maggie".

Concluding Remarks

Throughout this article I have conducted the analysis of Walker's short story, comparing *Everyday Use* with *Usó Diário*, its translated title into Brazilian Portuguese. I have conjectured that *Signifyin(g)* and *Translaterature* would support one another, through neighboring the racial translation of Dee, Maggie and Mrs. Johnson and the linguistic rendering of the source text into the target language. I have made these two black texts talk and converse both in terms of race and through language. And I have established the conversation by arguing that tradition – racial, lingual – translates itself through migration. Within racial migration, black tradition has translated itself, as much as within linguistic migration textual tradition has translated itself. Both race translation and language rendition have been dealt with as double-voiced phenomena.

I have approached the analysis from the perspective of two concepts and its related notional sub-categories: (1) double-consciousness and its *Negritiveness*, *Negritude* and *Negritiveness*; (1) double bind with *Paralatio*, *Similatio*, and *Translatio*. I have insistently reinforced the personal perspective that what tied these concepts and categories together was the idea of mobility, characterized by the notions of tradition, migration and translation.

My idea was that tradition becomes translation through migration. I have suggested that, within race, migration was guided by black double-consciousness of three kinds: one exemplified by *Negríceness*, another by *Negrítude* and, finally, the third by *Negríticeness*. Additionally, I have proposed three sorts of double bind situations for textual migration: one marked by *Paralatio*, another by *Similatio* and, finally, the third by *Translatio*, involving Walker's *Everyday Use* migration from English to Portuguese. Behind all that was the intention to deal with both black people's and black texts' translational identities. The analysis of racial and textual identities first brought together double-consciousness, double bind, *Negríceness* and *Paralatio*. The analysis was an attempt to demonstrate that while *Negríceness* evidenced Dee's racial orientation towards her assimilation of white cultural values, in particular her formal education in Augusta, *Paralatio* indicated a tendency to cope with a sort of textual translation that privileged domestication of the source text by the linguistic and cultural values of the target text. Secondly, the analysis approximated double-consciousness, double bind, *Negrítude* and *Similatio* through relating Maggie's *Negrítude* with target text's *Similatio*. The discussion has associated Maggie's appreciation of black culture with a kind of translation that emphasized foreignization of target text. Finally, the article concentrated on the relationships involving double-consciousness, double bind, *Negríticeness* and *Translatio*. Here, Mrs. Johnson's *Negríticeness* was related to textual *Translatio*, resulting in her concerns with both Dee's and Maggie's distinct racial orientations and the textual mingling of both domesticating and foreignizing types of translation.

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