

**BETWEEN MEMORY, ALTERITY, AND FORM: REFLECTIONS ON THE  
TRANSLATION PROCESS OF SOLO QUEDA SALTAR (2018), BY MARÍA  
ROSA LOJO, INTO BRAZILIAN PORTUGUESE**

**ENTRE MEMÓRIA, ALTERIDADE E FORMA: REFLEXÕES SOBRE O  
PROCESSO DE TRADUÇÃO DE SOLO QUEDA SALTAR (2018), DE MARÍA  
ROSA LOJO, PARA O PORTUGUÊS BRASILEIRO**

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**ABSTRACT**

This article analyzes the process of translating into Portuguese the novel *Solo queda saltar* (2018), by María Rosa Lojo, which has not yet been published in Portuguese within the Brazilian literary system, from a perspective that articulates ethics, form, and cultural mediation. Grounded in the contributions of Antoine Berman (2007), Lawrence Venuti (2008), Gideon Toury (1995), and Eugene Nida (1964), the study discusses the construction of a translation project oriented toward preserving alterity, the plurality of narrative voices, and the formal density of the source text. The adopted methodology integrates hermeneutic reading, stylistic analysis, and systematic recording of translation decisions throughout the process, configuring a practice-based approach. Based on the analysis of concrete choices—such as the translation of the title, the treatment of temporal regimes, and the use of paratextual resources—the study examines dilemmas, losses, and mediation strategies involved in transferring the novel into Portuguese. It argues that literary translation, understood as an interpretative, ethical, and situated practice, also constitutes a form of knowledge production. The study thus contributes to the debate on translational authorship, applied methodology, and translation as rewriting within the Brazilian context.

**Keywords:** Literary Translation. Translation Process. Memorial Novel. Memory. Alterity. María Rosa Lojo.

**RESUMO**

Este artigo analisa o processo de tradução para o português do romance *Solo queda saltar* (2018), de María Rosa Lojo, ainda sem tradução para o português publicada no sistema literário brasileiro, a partir de uma perspectiva que articula ética, forma e mediação cultural. Fundamentado nas contribuições de Berman (2007), Venuti (2008), Toury (1995) e Nida

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(1964), o estudo discute a construção de um projeto tradutório orientado pela preservação da alteridade, da pluralidade de vozes narrativas e da densidade formal do texto-fonte. A metodologia adotada integra leitura hermenêutica, análise estilística e registro sistemático das decisões tradutórias ao longo do processo, configurando uma abordagem baseada na prática. A partir da análise de escolhas concretas — como a tradução do título, o tratamento dos regimes temporais e o uso de recursos paratextuais —, examinam-se dilemas, perdas e estratégias de mediação envolvidos na transposição do romance para o português. Argumenta-se que a tradução literária, compreendida como prática interpretativa, ética e situada, constitui também uma forma de produção de conhecimento. O estudo contribui, assim, para o debate sobre autoria tradutória, metodologia aplicada e tradução como reescrita para o contexto brasileiro.

**Palavras-chave:** Tradução Literária. Processo Tradutório. Romance Memorial. Memória. Alteridade. Maria Rosa Lojo.

### RESUMEN

Este artículo analiza el proceso de traducción al portugués de la novela Solo queda saltar (2018), de María Rosa Lojo, aún sin traducción publicada en el sistema literario brasileño, a partir de una perspectiva que articula ética, forma y mediación cultural. Fundamentado en los aportes de Antoine Berman (2007), Lawrence Venuti (2008), Gideon Toury (1995) y Eugene Nida (1964), el estudio discute la construcción de un proyecto traductor orientado a la preservación de la alteridad, de la pluralidad de voces narrativas y de la densidad formal del texto fuente. La metodología adoptada integra lectura hermenéutica, análisis estilístico y registro sistemático de las decisiones traductorales a lo largo del proceso, configurando un enfoque basado en la práctica. A partir del análisis de elecciones concretas —como la traducción del título, el tratamiento de los regímenes temporales y el uso de recursos paratextuales—, se examinan dilemas, pérdidas y estrategias de mediación involucradas en la transposición de la novela al portugués. Se argumenta que la traducción literaria, comprendida como una práctica interpretativa, ética y situada, constituye también una forma de producción de conocimiento. El estudio contribuye, así, al debate sobre la autoría traductora, la metodología aplicada y la traducción como reescritura en el contexto brasileño.

**Palabras clave:** Traducción Literaria. Proceso Traductor. Novela Memorial. Memoria. Alteridad. María Rosa Lojo.

## 1 INTRODUCTION

Literary translation is configured as a complex practice in which linguistic, aesthetic, historical and ethical dimensions are articulated. Unlike other translation modalities, its object is not limited to the transmission of informational content, but involves the recreation of forms, rhythms, voices, and effects of meaning that constitute the text as a literary work. In this sense, as Berman (2007, p. 17) states, "translation is an experience of alterity", insofar as it implies an ethical confrontation with the foreigner and with the materiality of the other's language. Translating literature, therefore, does not consist only of transposing meanings, but of assuming a reflective position in front of the source text, recognizing that every translation is crossed by choices, losses and negotiations.

The translation experience, in the meantime, implies a work of attentive listening to the materiality of the text, guided by the refusal of the so-called "deforming tendencies" (Berman, 2007, p. 48), which tend to domesticate the foreigner and neutralize its formal singularity. This perspective finds resonance in the reflections of Venuti (2008, p. 15-20), for whom the excessive search for fluency and the consequent invisibilization of the translator contribute to the systematic erasure of cultural alterity in the receiving literary system. In this sense, both are focused on the ethical dimension of translation, understood as a practice that involves choices in the face of the linguistic and cultural Other.

However, by situating such choices within concrete literary systems, one cannot disregard the role of institutional norms and expectations that condition translation behavior. This is because, as Toury (1995, p. 56) observes, all translation is carried out under the influence of norms operating in the receiving system, which guide decisions regarding acceptability and adequacy. In this way, the translator works in a field tensioned between ethical principles and systemic conditioning, where it becomes necessary to seek instruments to think about the pragmatic, emotional and affective effects of the translated text on the reader and his or her cultural community. In this process, it is necessary to emphasize that, although the notion of dynamic equivalence must be mobilized in a critical way when applied to literary translation, the formal density of the source work cannot be reduced to the production of immediate communicative effects.

From this perspective, this article aims to scrutinize the production of the translation project into Portuguese of the novel *Solo queda salto* (2018), by María Rosa Lojo, a work still unpublished in the Brazilian literary system. Taken as a memorial novel, this narrative mobilizes specific discursive procedures, in which testimony, silence and temporal fragmentation play a central role, bringing unique challenges to translation, especially with regard to the preservation

of the rhythm, significant opacity and ethical dimension of the story. Built from the articulation between individual memory, collective history and migratory experience, through female voices marked by affective restraint and reflective density, the work requires the formulation of a translation project capable of preserving the memorialistic voice, historical density and stylistic restraint, without resorting to excessive domestication or the neutralization of the marks of otherness.

For this reason, this study investigates the registration, analysis and justifications in the face of the decisions made throughout the translation process, transforming it into an object of systematic and conceptual reflection. Thus, it seeks not only to present results, but to explain the methodological path that supports the choices made.

To this end, the process of translation of the novel is critically analyzed, emphasizing the dilemmas, strategies and negotiations involved in the passage of the text from Spanish to Portuguese. More specifically, it seeks to: (a) describe the construction of the translation project adopted; (b) examine decisions related to voice, rhythm, syntax, metaphors and cultural references; (c) to discuss the limits and potentialities of the theoretical categories mobilized in the face of a concrete corpus; and (d) to reflect on translation authorship as a mediating practice between languages, cultures and temporalities.

From the methodological point of view, the study adopts a qualitative and reflective approach, based on the hermeneutic reading of the source text, on the stylistic analysis and on the systematic recording of translation decisions throughout the process. In line with proposals that defend practice-based research, this procedure articulates stages of interpretation, experimentation, revision and critical evaluation, configuring a path in which translation and investigation interpenetrate. The analysis is based on selected excerpts from the novel, confronted with their respective solutions in Portuguese, in order to highlight the criteria that guided the choices made.

Thus, by making visible the stages, impasses and decisions involved, the article seeks, in a parallel way, to contribute to the debate on the devices that articulate and shape literary networks and communities contemporaneously, showing, as Venuti (2008, p. 1-5) points out, the role of the translator as a cultural agent.

## **2 ETHICS, ALTERITY AND MEDIATION IN LITERARY TRANSLATION: THE QUESTION OF TRANSLATOR'S VISIBILITY, FOREIGNIZATION AND CULTURAL RESPONSIBILITY**

Based on the assumption that literary translation is an interpretative, historically and ethically situated practice – also crossed by aesthetic and political relational dimensions –

Berman (2007) confronts the translator with the challenge of welcoming the text of the Other without reducing it to the standards of the target culture. This experience is not restricted only to the thematic level, but is manifested in the relationship with the materiality of the language, with the rhythm, syntax and discursive organization of the source text.

By systematically criticizing translation practices that tend to erase this otherness through processes of normalization and excessive adaptation, Berman (2007, p. 48–72) identifies a set of "deforming tendencies", such as rationalization, clarification, embellishment, and homogenization, which operate in the sense of domesticating the foreign text. These tendencies, often naturalized, produce translations that are formally correct, but impoverished from an aesthetic and cultural point of view. For this reason, in proposing an "ethics of translation", Berman does not advocate a mechanical literalism, but a rigorous attention to what he calls the "letter" of the text. This notion refers to the singular articulation between form and meaning, to the materiality of language and to the author's stylistic choices. Translating according to the letter implies, therefore, preserving the productive strangeness of the text, its irregularities, its silences and its zones of opacity.

This perspective guides, therefore, a systematic refusal of excessive rationalization and stylistic simplification, conceiving translation as a practice of listening, in which the translator places himself in a position of openness in the face of textual alterity. In this sense, the mediating role of the translator and his centrality in the process of circulation of the work are evidenced. Translation is thus configured as a space of mediation between languages, cultures, temporalities and reading regimes, in which the translator assumes the responsibility of negotiating differences without neutralizing them. Far from functioning as a neutral instance, this mediation involves interpretative choices, ethical positions and contextual evaluations, which situate the translated text within a specific literary system. In this way, the ethics of alterity proposed by Berman (2007) is articulated with a conception of critical mediation, in which the preservation of the singularity of the source text is combined with the construction of conditions of legibility in the culture of arrival.

In this context, by situating translation within power relations and cultural asymmetries, the dominant tradition in literary systems privileges fluency as a supreme value, producing translations that "give the illusion of transparency" (Venuti, 2008, p. 01) and hide the translator's work. This ideal of transparency – associated with what the author calls "translator's invisibility" – constitutes a phenomenon in which translation is presented as a text originally written in the target language, erasing its condition of cultural mediation. This practice, however, contributes to the domestication of the foreigner and to the reproduction of cultural hierarchies. For this

reason, Venuti proposes strategies of foreignization, understood as ways of inscribing marks of its linguistic and cultural otherness in the translated text. Foreignization does not aim at the exoticization of the text, but at the production of a displacement effect that invites the reader to recognize the difference. It is, therefore, an ethical and political stance, which attributes to the translator the role of cultural agent.

This notion, however, must be mobilized in a critical and contextualized way, so as to avoid both the systematic neutralization of the historical, geographical, and discursive marks of the novel and the transformation of foreignization into an empty formal procedure. As Venuti himself warns (2008, p. 18-20), the visibility of the translator is not to be confused with the subjective display of his presence in the text, but with the explicitness of the cultural and ideological conditions that cross the translation.

In this sense, visibility manifests itself less as a self-referential mark of the translator and more as an interpretative responsibility towards the work, the reader and the literary system of arrival. It is a matter of making the mediating character of translation perceptible, without shifting the focus from the aesthetic experience of the text. The translator's performance, therefore, is not guided by the affirmation of an autonomous individual voice, but by the conscious construction of a space for dialogue between cultures, temporalities and regimes of meaning.

In this way, foreignization, understood as an ethical strategy, does not imply an artificial rupture with the norms of legibility, but a critical negotiation with them. The visibility of the translator is configured, therefore, as a mediating practice, in which formal fidelity, historical responsibility and commitment to the qualified circulation of the work in the target culture are articulated.

In this horizon, the responsible visibility of the translator and the critical use of foreignization are articulated with an expanded conception of cultural responsibility. Translating a literary work, especially when it is a first insertion in the arrival system, implies intervening in the ways of reading, interpreting and valuing that work. The translator thus participates in the processes of canonization, circulation, and symbolic legitimation, contributing to the construction of the author's image and the literary tradition to which he or she belongs.

In this way, translation choices cannot be understood only as technical or stylistic solutions, but as culturally situated acts, crossed by power relations, institutional expectations and regimes of sensitivity. Assuming cultural responsibility means, in this context, recognizing that each decision — whether related to lexicon, syntax, rhythm or historical references — interferes in the way alterity will be perceived, negotiated or eventually neutralized in the target culture.

From this perspective, the ethics of alterity formulated by Berman (2007) and the critique of invisibility proposed by Venuti (2008) converge to a conception of translation as a practice of committed cultural mediation. The translator does not act as a simple transmitter or as an autonomous author, but as an interpretative agent who responds simultaneously to the source text, to the reader's horizon and to the historical conditions of reception. The cultural responsibility of translation lies, therefore, in the ability to articulate formal fidelity, historical awareness and critical commitment to the qualified circulation of the work.

### **3 NORMS, SYSTEMS AND INSTITUTIONAL CONDITIONINGS: REFLECTIONS ON EQUIVALENCE, EFFECT AND PRAGMATICS**

If Berman (2007) and Venuti (2008) emphasize the ethical and cultural dimension of translation, Toury's (1995, p. 54-58) contributions allow us to shift reflection within the concrete literary systems in which translation takes place. According to the author, translation is not an isolated act of individual will, but a standardized activity, guided by historically and culturally determined conventions. In this sense, translation choices are crossed by institutional expectations that define what is considered acceptable or appropriate in a given reception context.

By distinguishing between preliminary, initial and operational norms, Toury (1995) shows that the translation process is regulated at multiple levels: from the selection of works to be translated to microtextual decisions regarding syntax, lexicon and style. These norms and devices, although not always made explicit, are internalized throughout the translator's training and professional practice, configuring a horizon of possibilities within which the choices become intelligible.

In the context of the present study, this perspective is fundamental, as it allows us to reflect and understand the pressures exerted by the literary system of the cultural community that receives the work to be translated, particularly with regard to the valorization of fluidity, legibility and stylistic transparency. The expectation of a text that "sounds natural" in the target language tends to favor solutions that attenuate marks of estrangement and reduce the formal complexity of the original. In this scenario, the translation project adopted for the memorial novel *Solo queda ssalto 1* (2018) does not ignore such conditionings, but seeks to negotiate them critically, assuming, when necessary, a counter-normative stance, in line with the ethical principles formulated by Berman (2007) and with the criticism of invisibility defended by Venuti (2008).

It is at this point that Nida's (1964) formulations become pertinent, albeit under careful use. In proposing the distinction between formal equivalence and dynamic equivalence, Nida (1964, p. 159) argues that translation should seek to produce in the reader of the target language a response that is "essentially similar" to that experienced by the reader of the original text. This notion, by emphasizing the pragmatic effect and reception, contributes to problematizing the relationship between form, meaning and emotional/affective impact.

However, it should be noted that the indiscriminate application of dynamic equivalence can lead to stylistic simplification and a reduction in the symbolic density of the text. This is because the exclusive emphasis on the immediate effect tends to privilege fluid reception to the detriment of formal complexity, approaching the same domesticating tendencies criticized by Berman (2007) and Venuti (2008). For this reason, in this work, the notion of equivalence is mobilized in an instrumental way and subordinated to the aesthetic and ethical project of the translation of a memorialistic text. Therefore, we seek a situated translation practice, crossed by institutional norms, but which, concomitantly, intends to make choices attentive to the effects produced on the reader, without giving up the preservation of the formal and cultural alterity of the source text.

It is understood, in this sense, that the translation activity is not neutral and that it implies a constellation of factors among which stylistic coherence, the stability of choices and interpretative responsibility orbit. It is, therefore, a relational practice, situated between the source text, the arrival system and the interpretative horizon of the translator.

From this conceptual framework, a theoretical framework is outlined that integrates the ethics of alterity and attention to form as a central axis, while systemic norms and pragmatic effects operate as complementary dimensions. This framework sustains the translation project analyzed, guided by the preservation of the memorialistic voice, historical density and stylistic containment of Solo queda sar (2018). Far from functioning as a normative prescription, it is still important to highlight that the theory is mobilized as an instrument for problematizing the choices made, allowing us to understand the translation process as a space for permanent negotiation between ethical principles, institutional conditionings and aesthetic requirements.

#### **4 METHODOLOGY AND ANALYSIS OF THE TRANSLATION PROJECT CONSTRUCTION PROCESS**

This study adopts a qualitative and reflective approach, guided by the understanding of literary translation as an interpretive, historical, and ethically situated practice. In line with proposals that defend practice-based research, the investigation articulates the translation

exercise itself with the systematic analysis of the decisions made throughout the process, conceiving translation simultaneously as an object and as a research instrument.

In this direction, the methodological path developed in this work is based on the articulation between hermeneutic reading, stylistic analysis and reflective registration of translation choices. This procedure allows us to understand the translation process not as a mechanical application of theoretical models, but also as a space for permanent negotiation between ethical principles, institutional conditionings and aesthetic requirements.

#### 4.1 CHARACTERIZATION OF THE CORPUS

The corpus analyzed corresponds to the novel *Solo queda salto* (2018), by María Rosa Lojo, an Argentine writer, essayist and researcher whose literary work is recurrently dedicated to the problematization of memory, identity and migratory heritage in the historical context of the twentieth century. of the political ruptures and experiences of displacement that cross the Argentine cultural formation. In this horizon, *Solo queda salto* is inserted as a memorial narrative that revisits, from an intimate and intergenerational perspective, processes of exile, silencing and transmission of memory.

Structurally, the novel is organized into two distinct parts, configured in the form of two diaries. The first part, entitled *Celia's Diary* (1948), consists of twenty-three chapters in which the narrator records events, reflections and reminiscences from her present writing. The second part, corresponding to *Isolina's Diary* (2018), brings together ten chapters and presents a significant change in narrative voice, establishing another temporal regime, another interpretative horizon and a perspective mediated by historical distance.

This bipartition is not a mere formal resource, but organizes the novel from two distinct enunciative positions, which structure the narrative progression and guide the construction of meanings throughout the work. The coexistence of these two diaries establishes an intergenerational dialogue in which different historical and affective experiences are articulated, without producing discursive homogenization.

The narrators of each part are self-diegetic, but occupy different enunciative positions within the narrative. This alternation of voices contributes to the complexity of the novel and to the pluralization of the modes of elaboration of memory, configuring a narrative field crossed by temporal and affective displacements.

From the formal point of view, one can observe a prose marked by lexical economy, syntactic precision and affective restraint. In graphic-structural terms, the alternation between regular and italic font functions as a structural device for the organization of memory,

differentiating diaristic registration, reflection and sensory reminiscence. Discrete metaphors, semantic fields linked to displacement, home, land, heritage and Galician landscape contribute to the construction of a dense memorial atmosphere, in which silence and ellipse play a central role.

By simultaneously combining individual memory, collective historicity, and rigorous formal elaboration, *Solo queda salto* requires a translation project capable of recognizing and preserving the singularity of its enunciative regimes. The coexistence of two narrators, two historical times and multiple layers of memory imposes specific challenges to translation, especially with regard to maintaining the internal coherence of the voices, preserving temporal fragmentation and mediating cultural references. In this sense, the novel offers a privileged field to investigate translation as a situated interpretive practice, crossed by decisions that articulate form, ethics and cultural responsibility.

#### 4.2 STAGES OF THE TRANSLATION PROCESS

Based on the interpretative reading and the theoretical framework mobilized, an explicit translation project was elaborated, understood as an articulated set of guiding principles for the choices made. This project is based on the valorization of formal and cultural alterity, the refusal of excessive domestication and the search for a moderate foreignization, according to the propositions of Berman (2007) and Venuti (2008). On the macrotextual level, the project sought to theoretically consolidate the criteria related to the preservation of narrative rhythm, temporal fragmentation and memorialistic voice. On the microtextual level, the theoretical constellation guided decisions regarding the lexicon, syntax, the translation of metaphors, the reproduction of oral marks and the treatment of cultural references. At both levels, it was sought to maintain internal coherence and stylistic stability.

Throughout the work, the systematic recording of translation decisions was carried out through reflective notes, successive versions of the text and analytical comments. This material constituted a secondary corpus, used for the analysis of the process. The record allowed the identification of recurrences, impasses, hesitations and reformulations, evidencing the non-linear character of the translation practice. From this material, representative excerpts were selected, in which dilemmas related to voice preservation, opacity management, cultural mediation and negotiation with systemic norms are manifested. The excerpts brought/listed for analysis in this article were analyzed in the light of the theoretical framework adopted, establishing relationships between concrete decisions and conceptual categories, without reducing the process to normative schemes. The analysis was guided by qualitative criteria,

among which the following stand out: (a) stylistic coherence; (b) preservation of formal density; (c) maintenance of relevant cultural brands; (d) adequacy to the translation project; and (e) interpretative consistency. The validation of the choices was not based on abstract notions of correctness, but on the evaluation of their pertinence within the arrival system and their fidelity to the interpretative horizon constructed in the initial stage. This procedure allowed us to recognize both the limits and the potentialities of the solutions adopted.

#### 4.3 HERMENEUTIC READING AND AESTHETIC AND INTERPRETATIVE ANALYSIS

The interpretative stage constituted the foundation of the translation process, guiding the construction of the horizon of meaning from which the subsequent decisions were elaborated. This phase consisted of the complete reading of the work, with special attention to its structural organization, enunciative variations, and the different memory regimes that configure its narrative architecture.

As already described, the novel is organized into two distinct parts and this bipartition implies not only a chronological displacement, but a change of perspective, narrative voice and discursive regime. Each diary establishes its own temporal, affective and interpretative horizon, requiring the translator to pay differentiated attention to the modulations of the enunciation.

In the first part, Celia's account articulates multiple temporal layers. Initially, the present of the diaristic narrative in 1948 is observed, from which the narrator organizes her experience. To this plane are added, in a recurrent way, fragments of the family past remembered, often marked by the use of italics, in which memory erupts as a sensorial and affective experience. In addition, the narrative incorporates moments of conscious reflection on past events, in which the narrator interprets, reorganizes and reelaborates the past in the light of her present.

This distinction proved to be central to the hermeneutic reading, since not every return to the past takes the form of involuntary reminiscence. In passages such as "Desde la venta de la casa volvieron las viejas pesadillas..." (Lojo, 2018, p. 72) , the narrator reconstructs her trajectory through an organized retrospective narrative, marked by causal connections and temporal metaphors — "una zanja cavada entre dos tiempos" — that make explicit the reflective work of memory. It is, therefore, a discursive elaboration of the past, distinct from the fragmentary sensorial irruptions present in other moments of the work.

On the other hand, in the passages marked in italics, one can observe the abrupt emergence of traumatic memory, often associated with bodily perception and spatial disorientation, as in: "todavía lejanos, se oyen los gritos de los hombres que cazan..." (Lojo, 2018, p. 18). In these passages, language privileges sensory accumulation, syntactic

fragmentation and the juxtaposition of images, configuring an enunciative regime distinct from that of retrospective reflections.

The interpretative reading thus favored the analysis of these different modalities of relationship with the past — sensory reminiscence, reflexive elaboration and the present of writing — as structuring operators of the narrative. The alternation between regular and italic fonts, far from being an ornamental resource, functions as a formal device for the organization of memory and the construction of meaning.

In the second part of the novel, corresponding to *Isolina's Diary* (2018), a significant displacement of the narrative voice is observed. The enunciation is marked by greater temporal distance, by an investigative posture and by a logic close to the documentary record, in which the narrator articulates information, documents, family accounts and historical data. In passages such as those in which "informaciones que llegan..." are mentioned, one can perceive the centrality of the circulation of information and the rational reconstruction of the past, in contrast to the fragmented sensory experience that characterizes Celia's writing. This discursive regime brings *Isolina's* writing closer to an interpretative practice aimed at mediating between inherited memory, research and historical elaboration. The text thus takes on a more analytical tone, with a greater presence of explanatory structures, enumerations and external references, requiring the translator to pay specific attention to changes in rhythm, register and information density.

The aesthetic analysis also included the examination of the recurrent use of toponyms and geographical references. The explicit mention of spaces, cities and regions does not operate only as a referential data, but as an identity and cultural marker, inscribing the narrative in concrete historical territories and reinforcing the transnational dimension of the narrated experience. These elements function as indices of alterity, calling on the reader to recognize other cultural communities and other regimes of belonging.

From the translation point of view, the preservation of these toponyms and proper names in Spanish proved to be fundamental to avoid processes of spatial and cultural neutralization, in line with the ethics of alterity formulated by Berman (2007) and with the defense of foreignization proposed by Venuti (2008). The interpretative reading thus allowed us to identify such references as sensitive points of the text, which demand specific mediation strategies.

Inspired by Berman's (2007) reflections on attention to the letter, this stage sought to apprehend the materiality of writing — rhythm, syntax, image chaining and distribution of pauses — as inseparable dimensions of meaning. At the same time, in line with Venuti (2008), the

homogenization of the different narrative regimes was avoided, preserving the internal asymmetries of the work.

In this way, the interpretative stage was configured as a privileged space for the construction of the translation project, in which reading, analysis and reflection interpenetrated. By establishing a hermeneutic horizon attentive to enunciative variations, to the modalities of memory, to the circulation of information and to the territorial inscription of the narrative, this phase grounded the later choices in an in-depth understanding of the aesthetic, historical and ethical singularity of *Solo queda salto*.

#### 4.4 RECORDING THE PROCESS AND ANALYZING THE DECISIONS: THE TITLE AS A SYNTHESIS OF THE TRANSLATION PROJECT

The translation confrontation began with the problematization of the very title of the work, *Solo queda salto*, understood as a condensing nucleus of the aesthetic and ethical tensions that run through the novel. Far from constituting a peripheral element, the title synthesizes the affective regime of the narrative, anticipating its atmosphere of limit, displacement and survival. Its translation, therefore, could not be treated as a merely lexical operation, but as an inaugural gesture of cultural mediation.

The Spanish construction "ground fall" mobilizes a semantic field that articulates remainder, permanence and irreversibility. The verb *quedar* refers to that which subsists after the loss, to that which remains when other possibilities have already been exhausted. It is a formulation that looks retrospectively at an experience crossed by ruptures, placing the enunciator in front of a horizon already marked by absence. The gesture of "jumping", in this context, emerges as an extreme consequence of a previously established condition – not as a voluntary choice, but as a last resort in the face of the impossibility of return.

In view of this scenario, several translation possibilities were considered. The form "*Só resta salto*" was presented as the final solution, as it preserves the impersonal structure of the original and maintains relative syntactic proximity. However, the hypothesis of pluralization was also evaluated – "We can only jump" – an alternative that would emphasize the transgenerational dimension of the narrative and the collective experience of family memory. Although semantically defensible, this solution explicitly introduces a collective subject that does not exist in the source text, stabilizing a reading that the original keeps in suspension and reducing the enunciative ambiguity that constitutes part of its expressive force.

Another possibility examined was the replacement of *quedar* by the verb "*faltar*", resulting in formulations such as "*Só falta salto*" or "*Só falta falar*". At first glance, such solutions present

fluidity and naturalness in Brazilian Portuguese. However, the semantic analysis revealed a significant displacement of the temporal and affective regime. While falling mobilizes a retrospective logic — associated with the residue of experience, permanence after loss and irreversibility — "lacking" projects the statement into the future, suggesting pending, almost completion or final stage to be fulfilled. In the first case, the enunciator is situated in front of a world already crossed by rupture; in the second, the expectation of something yet to be accomplished is established. This reconfiguration alters the symbolic axis of the title, bringing it closer to a pragmatic logic incompatible with the restraint and suspension that characterize the poetics of the novel.

The choice of the verb that translates jump was also discussed. Although "jump" is more frequent in Brazilian Portuguese, its everyday and less metaphorical connotation could reduce the ambiguity of the gesture, bringing it closer to a concrete and literal action. The maintenance of "jump", although less common in colloquial use, preserves greater symbolic density and maintains a slight lexical friction that echoes the strangeness of the original.

The final decision, therefore, was guided by the preservation of the impersonal structure and the maintenance of the verb "to jump", resulting in the formulation "Only one remains to jump". This choice sought to balance intelligibility and formal fidelity, preserving the syntactic indeterminacy and interpretative openness of the title in Spanish. By avoiding both the explanatory pluralization and the prospective reorientation introduced by "lacking", we sought to maintain the tension between individual experience and collective memory that runs through the narrative.

This decision, however, did not come without impasse. The title highlights the central ethical dilemma of the translation project: between the domestication that favors fluidity in the arrival system and the preservation of the author's poetics, marked by ambiguity, restraint and symbolic density. Translating the title implied negotiating between editorial expectations, legibility and cultural responsibility, recognizing that each possible solution reorganized the temporal and affective regime of the work.

The process thus showed that the translation of the title to "Só resta salto" is not configured as a simple linguistic transposition, but as a relational activity, situated between languages, literary systems and different cultural horizons. The choice of the title thus became an example of the translation gesture itself: a conscious mediation between formal fidelity, listening to otherness and insertion in the new system of reception. By assuming this tension as constitutive, the translation project reaffirms literary translation as an ethical and

interpretative practice, in which each decision participates in the construction of the meaning and circulation of the work.

#### 4.5 METHODOLOGICAL LIMITS: CULTURAL MEDIATION, PARATEXT AND INTERPRETATIVE SCOPE

It is recognized that the mediating character of the translation process implies specific limits to the generalization of the results presented here. The analyses developed reflect a situated experience, conditioned by the translator's training, intellectual path and interpretative horizon, as well as by the theoretical choices that guided the translation project. In this sense, the study does not intend to establish universalizable procedures, but to critically reflect on concrete decisions taken within a specific process.

In addition, the corpus layout and the qualitative emphasis adopted favor analytical depth to the detriment of quantitative coverage. The work focuses on representative excerpts from the novel, in which the ethical, formal and cultural dilemmas of translation are more evidently manifested. Such a choice necessarily implies the exclusion of other possibilities of analysis, without, however, compromising the methodological rigor of the investigation.

One of the most evident limitations of the translation process concerns the translation of cultural references strongly rooted in the historical and geographical context of the work, whose full intelligibility cannot be guaranteed only by intratextual solutions. In Chapter 1, for example, the mention of gorse flowers — a thorny plant with intense yellow flowers, extremely resistant and characteristic of the Galician landscape — highlights the difficulty of transposing into Brazilian Portuguese an element that simultaneously carries botanical, symbolic and identity value. The simple lexical translation of the term does not ensure the recognition of its cultural load, nor of its recurrent presence in the imagination of the region of Galicia. In this case, translation mediation proved to be limited, requiring the use of footnotes as a paratextual strategy to preserve cultural alterity without resorting to the substitution or neutralization of the referent.

A similar situation occurs in later passages of the work, such as the reference to "mica pieces" (Lojo, 2018, p. 97), an expression that refers to shiny mineral fragments, associated with the landscape and the narrator's sensory memory. Although the term "mica" exists in Portuguese, its recognition and connotations are not necessarily shared by the Brazilian reader. The maintenance of the term, accompanied by paratextual clarification, constituted, also in this case, a mediating solution that recognizes the limits of intratextual translation in the face of specific cultural and material references.

These examples show that certain dimensions of the text — especially those linked to the materiality of the space, the local flora, and geological or cultural elements unfamiliar to the reader of the target culture — pose challenges that cannot be fully resolved in the body of the translated text. The punctual use of footnotes, far from representing a translation failure, is configured as an ethical mediation strategy, allowing the preservation of the author's poetics and guaranteeing the reader access to layers of meaning that would otherwise be lost or distorted. Reflection on such limits thus contributes to understanding the translation process not as the application of rules, but as a situated, ethical and interpretative practice, whose reach is built precisely on the recognition of its own borders.

## 5 FINAL CONSIDERATIONS

The present study aimed to analyze the process of translation into Portuguese of the novel *Solo queda salto*, by María Rosa Lojo, from a perspective that articulates ethics, form, system and cultural mediation. By understanding literary translation as an interpretive, historical and situated practice, we sought to show that translation decisions are not configured as isolated technical operations, but as responsible gestures, crossed — by aesthetic, institutional and political choices.

From the dialogue with the contributions of Berman (2007), Venuti (2008), Toury (1995) and Nida (1964), it was possible to build an integrated theoretical framework, in which attention to the letter, the criticism of invisibility, the analysis of systemic conditioning and the reflection on pragmatic effects operate in a complementary way. This framework allowed us to sustain a translation project guided by the preservation of otherness, by the refusal of excessive domestication and by the valorization of the formal singularity of the work.

The analysis of the structure of the novel, organized in two diaries and two distinct narrative voices, evidenced the complexity of the regimes of memory and enunciation that cross the narrative. The distinction between sensory reminiscence, reflective elaboration and historiographical mediation proved to be central to guide the construction of the translation, especially with regard to the preservation of the rhythm, temporal fragmentation and affective restraint that characterize Lojo's writing.

The examination of concrete decisions — such as the translation of the title, the treatment of italics, the preservation of toponyms and the use of explanatory notes — demonstrated that the translation process develops through permanent negotiations between formal fidelity, expectations of the arrival system and cultural responsibility. The problematization of these

choices made it possible to make the processual character of translation visible, evidencing its impasses, hesitations and reformulations.

In this sense, the study reaffirms the centrality of the translator as an interpretative agent and cultural mediator, whose role is not limited to the transfer of meanings, but actively participates in the construction of the horizon of reception of the work. The visibility assumed in this work is not configured as a self-referential statement, but as a critical responsibility before the source text, the reader and the historical conditions of circulation.

By explaining the methodological limits and the mediation strategies adopted, the article is inserted in the field of practice-based research, valuing the knowledge produced from the translation experience. Far from proposing universalizable normative models, the study offers a situated reflection, which recognizes the uniqueness of each process and the historicity of the decisions involved.

Finally, it is hoped that this work will contribute to the deepening of the debate on translation authorship, applied methodology and translation as rewriting in the Brazilian context. By dealing with a first translation of a work not yet published in the national literary system, the study reaffirms the role of translation in the expansion of the cultural repertoire and in the circulation of marginalized or little-known literary voices.

As a future development, it is intended to expand the analysis to other novels by María Rosa Lojo, as well as to deepen the investigation on the relationship between memory, writing and translation in narratives of migratory heritage. In addition, the systematic recording of the translation process can support new reflections on the training of translators and on the articulation between research, teaching and professional practice.

In this way, the translation of *Solo queda salto* is understood, in this work, not only as a textual result, but as a reflective, ethical and relational path, in which the listening to otherness, the negotiation with literary systems and the commitment to the qualified circulation of the work are simultaneously inscribed.

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