


TRANSLATION AND ADAPTATION BY ALEXANDRE DUMAS FROM A DISCURSIVE AND SOCIAL PERSPECTIVE

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ABSTRACT

Analyzing translation and adaptation, in addition to the role of the translator from a discursive and social perspective, is our focus in this research. Through the translations and adaptations of Alexandre Dumas, as well as the work done by Carlos Heitor Cony, journalist, writer and translator, who mastered Latin, Greek, French and Italian, we observe translations and adaptations of novels from universal literature, of adventure stories with cloak and sword, to glimpse how much the current translator can recreate the original, as well as adapting it to the target audience, in the case of Cony, to young people, children and young people, from around the 1970s to the present day. It should be noted that the historical period around the author's adaptations was militarism, proclaimed after the military coup of 1964. The current translator can transform the original, and Cony made his adaptations in this way, making them accessible to young people. There was a certain focus on Brazilian culture and political history, in order to obtain an idea of the aforementioned historical phase, in which literature played an important role. The main focus of analysis was Cony's adaptation of the last part of the saga of "The Three Musketeers", by Alexandre Dumas (1844), entitled "The Iron Mask".

Keywords: Translation; Adaptation; Alexandre Dumas; Carlos Heitor Cony.

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"Each translator is a prophet among his people" (Goethe *apud* Milton, 2010, p. 55).

INTRODUCTION

The focus of this research will be the translation more focused on the adaptation that Carlos Heitor Cony made of historical adventure novels, those of cloak and dagger, which so enchant children and young people for the fact that they show human heroism. In addition, we highlight the social role of the translator from a discursive and social perspective, questioning the extent to which he or she can influence society. The literary critic Antônio Candido (1975, p. 05) speaks of the relationship between the work and social conditioning. He says that the social factor is one of the important parts of a whole structure of factors used by the critic to understand the work of art, because it "[...] it serves as a vehicle to lead the creative current" (Candido, 1975, p. 05). So, we observe that the social environment conditions the individual, greatly influencing his artistic production.

Through Carlos Heitor Cony, who was a journalist, writer and translator, an intellectual who mastered Latin, Greek, French and Italian, we will observe his translations and adaptations of novels of universal literature, of adventure stories, to glimpse how much the current translator can recreate the original, as well as adapt it to the target audience. In the case of Cony, to young people, children and young people, from around the 1970s to the present day.

It should be noted that the historical period around the author's adaptations was the military dictatorship, proclaimed after the Military Coup of 1964. It was a period in which there was censorship, school textbooks should have a civic character and could never oppose the government regime of the period. Cony was a political prisoner a few times, unjustly considered a communist, his family was persecuted, so it is likely that he found in the translations of historical novels of heroism his "escape valve". It was as if he could sublimate the pain of the moment by showing the heroes who solved oppression with battles in which they made use of swordsmanship.

Finally, we must clarify that the translator cannot be a facilitator who explains the work, because the literary work does not need explanation, especially because it is a literary expression. According to the Italian saying, which for Jakobson (1995, p. 72) is a traditional formula: "*Traduttore: traditore*", the translator is a traitor, that is, he is not always able to remain faithful to the original. Being a servant-translator would have been for Cicero's time, it is not advisable to translate word for word today. So, let's elucidate the differences between translations and adaptations, in addition to announcing that there are

also versions. The present-day translator can transpose the original, and Cony made his adaptations in this way, making them accessible to young people.

FROM TRANSLATION TO ADAPTATION OF LITERARY WORKS

Between the years 1550 and 1650, according to John Milton (1998, p. 17-54), the figure of the translator began to have a social role. In short, there was a distance between author and translator. The translated text would never be considered identical to the original. In sixteenth-century France, the role of translation was played by the translator-proofreader. In other words, from Classicism to the seventeenth century, the translator was careful to act as a proofreader or editor, he was also considered a servant-translator. The servant-translator had to stay close to the original, he was also known as a slave translator. There was the search for fidelity and the erasure of the translator in front of the text, with fidelity to the foreign letter and the meaning.

In the Renaissance, the principle of the work was that it should please, because translations were made for the elite, that is, for a small but demanding audience of readers. Authors after the Renaissance are called neoclassicals and, before that, classics. French Classicism proposed the containment of clear, reduced language. With the evolution of language, form and content are not separated. It is necessary to be able to keep the literary aesthetics. To consider the reader is to take care of the target language. The idea of the original is preserved, but the reader cannot be ignored. Some translators thought about content and form, considering fidelity to the original.

The translation of the Holy Bible has always been studied, as the translator removes the veil and provides the light. It would be as the German poet Heinrich Heine (1797-1856) defined poetry when he said that to translate is to stuff the sun's rays. Biblical texts have been the most translated in the world, and it is the biggest *best seller* in the history of humanity. Luther was the one who translated it in order to make it more accessible, because Catholicism did not facilitate understanding, in addition to severely punishing those who opposed the dogmas of the church. The translator Etienne Dolet (1509-1546) was burned for heresy while translating Plato. The Greek philosopher did not accept the mortality of the soul. France was an important country in relation to world culture, so it was French translations from Greek and Latin that spread around the world. Good universal literature became accessible from translations, most of which came from French.

French Classicism takes up the classics, perfect form, clarity and objectivity. The English language did not yet have hegemony. There is the cult of beauty, with reason and clarity: objectivity. In the beginning, the French translation was word-for-word. But they were

infidelis, that is, translations that were unfaithful to the originals. In the classic plays, there were no strong scenes of crimes, of duels, so as not to polemicize. The British poet Alexandre Pope (1688-1744) translated Homer's Iliad, but feared censorship from English critics. Homer used the adversative conjunction a lot. This was due to the oppositions in his speech, which are typical of his language. He was emphatic in proposing antitheses, paradoxes. If fidelity is to be given to Homer's imaginations, to all that he experienced, the same fidelity cannot be to us, because the context is that of a Greek of the tenth century.

From the aforementioned idea of *infidelis*, the old Italian saying arises that says that the translator is a traitor: "*Traduttore: traditore*" (Jakobson, 1995, p. 72). There are idiosyncrasies around the subject, particularities that have made the expression consecrated by Italians. According to the Italian adage: "To translate is to betray." So, let's take as an example the famous phrase from Shakespeare – "*To be or not to be*" – it is not possible to be sure if the author meant "To be or not to be" or "To be or not to be", since the verb "*to be*" is equivalent to "to be" and "to be". Another example is the translation of the word *wit*, from English. The word *wit* has undergone changes in meaning over time. In the past, it was used to describe someone's wisdom or intelligence, evolving into witty observations, with the value of the spirit of poetry.

From the perspective of *the traduttore traditore*, the translator cannot be a facilitator who explains the work, because the literary work is not made with the purpose of being explained. Jorge Luís Borges (2008, p. 103-110) defined that the Italian proverb speaks of the usual discrediting of translations. He states that we tend to believe that a literary text is incorrigible, and that from this belief arises disbelief in the effectiveness of translations:

If it were necessary to translate into Portuguese the traditional formula *Traduttore, traditore* por 'The translator is a traitor', we would deprive the Italian rhyming epigram of some of its paronomastic value. Hence a cognitive attitude that would force us to change this aphorism into a more explicit proposition and to answer the questions: translator of which messages? Traitor to what values? (Jakobson, 1995, p. 72).

John Dryden (*apud* Milton, 1998, p. 26) proposed three types of translation: Metaphrase, Paraphrase and Imitation. Metaphrase consists of word-for-word, line-by-line translation, or literal translation. Paraphrasing occurs when the author is kept within reach of our eyes. In it, you can change an expression, but the content is maintained, being in a way faithful to the original so as not to lose the author's flame. And Imitation, which is translating with acting freely, at your leisure. The translator needs to consider his target audience to determine the type of translation. We will propose definitions according to

Dryden (*apud* Milton, 1998, p. 26) for the translations of Dumas (1844) that we will analyze and for the adaptation made by Carlos Heitor Cony in "The Iron Mask".

George Chapman (*apud* Milton, 1998, p. 20) emphasizes that sensitivity to the original style is essential to the translator. The translator tries to maintain the "spirit of the original". The translation resembles the pains of childbirth. From this premise, metaphors are launched for the translator. For example, the story of Sisyphus carrying the stone. However, contemporary metaphors make use of modern ideas. They always work on content and form. Sometimes, metaphors become outdated. John Milton (1998, p. 23) makes metaphors relevant in translations. For him, the translator ceases to be a servant or slave, becoming a friend. He clarifies how much is lost in the translation of poetry. There has been an evolution in the notions of translation throughout history: first it was with fidelity, word for word; then the phrase was translated; In the end, the text came to be seen as a unit of translation.

The appreciation of "as it was said" can transform a work into a universal. The hidden essence of the work is considered, which is the ethics, the poetics and the thinking. An example of universality is in Victor Hugo's *Les misérables* (1862), in which the human essence is defined as miserable and our time also miserable. The essential is universal, it is not limited, it is an expression that transcends any era. According to Borges (2008, p. 103-110), in "Les Misérables", the author writes for the French public, based on a local problem, the hunger that devastated France, but reached different audiences, which is why it became universal. In the film adaptation, the filmmaker brings the language that is transposed through the centuries and reaches the viewer. The book was adapted to music, becoming one of the most famous and staged musicals in the world. There is also the song "*La chanson des misérables*", by Patricia Kaas, released in 1995. In short, one comes to the conclusion that a good film, seen a second time, looks even better. And with famous books, the first time is already the second, because we often know the story before reading them.

Good translations need to make sense in today's view. It is always necessary to research the time of translation and who the translator is. Roman Jakobson (1995, p. 63-70) argues that the formalists and structuralists have come to the conclusion that translating the discourse brings the signifier, but it is necessary to go in search of the meaning. And translating can mean the modification of a text. Thus, today's translation places emphasis on translation-language, which is that of the utterance *versus* translation-text, which is that of enunciation. Some translators prefer to translate prose, justifying that it is more difficult to translate poetry, because it is loaded with emotion, has rhythm, rhymes, among other things.

When we think about a greater distance between the translation and the text that serves as the source, the idea of textual adaptation comes up, which we will talk about from now on, because the current translator feels the need to transform the original, or to convert it for a certain target audience. This was the case of Carlos Heitor Cony and his adaptations of the original for children and young people. In the same way, Ferreira Gullar did when he adapted "One Thousand and One Nights" in an edition for young people.

Adaptation is present in several stages of literary communication. It consists of the transposition of codes and recreations. However, there are some prejudices around adaptations of literary works. This discrimination may exist due to the fact that some adaptations simplify and deform the original literary work, that is, they are incompatible with the main work, especially in terms of aesthetic quality.

Benedito Antunes (2021), in the article "Literary Adaptations in School Context", asserts that no one questions the relevance of translation for the dissemination of literary works, a procedure that usually involves some type of adaptation or updating. However, there are simplifications that are not compatible with the aesthetic quality of the works. He mentions that, even so, adaptations can contribute to the formation of readers, and justifies that perhaps this is why they are widely used in the teaching of literature.

In the article "Similarities and Dissidence in Translation and Literary Adaptation as Metacreations", Tiago Marques Luiz (2019) ponders that translation and adaptation are close and, at the same time, disparate theoretical currents, however, they coexist: "[...] translation is the text that is recorded in the book within the paratexts [...]" / "[...] both the translation and the adaptation are never equal to the original [...]" (Luiz, 2019, p. 41). The researcher came to the conclusion that both translation and adaptation, whether for a book or for any other language that will shape the source text, are creations, or rather, meta-creations. For him, the terms "translation" and "adaptation" are circumscribed in a not so intrinsic limit, since the boundaries between them reside in a topic of resizing the source text.

TRANSLATING ALEXANDER DUMAS

"The Three Musketeers" was a work that had its first publication in the form of serials, through chapters, that is, it is a serialized novel of French Romanticism. The first publication in volume took place in 1844. "*Les Trois Mousquetaires*" was the historical novel that made Alexandre Dumas (Father) known in France and around the world, being translated into several languages, inspiring the production of films. The story is about the adventures of D'Artagnan and his three musketeer friends. Dumas was influenced by the

true history of French politics, so much so that many of the characters in the book are real characters.

In the first chapter of Alexandre Dumas' work, we have the temporal and spatial presentation: *"Le premier lundi du mois d'avril 1625, le bourg de Meung, ou naquit l'auteur du Roman de la Rose, semblait être dans une révolution aussi entière que si les huguenots en fussent venus faire une seconde Rochelle"* (Dumas, 1956, p. 09). In the translation by Otávio Cajado: "On the first Monday of April 1625, the village of Meung, where the author of the Romance of the Rose was born, seemed to be in a revolution as complete as if the Huguenots had gone there to make a second Rochela" (Dumas, 1965, p. 13). We note that the word "*bourg*," translated "village," in a faithful translation, should be translated "city"; and the word "Rochelle" became "Rochela," in an Anglicized form, which serves as a French commune.

In the second paragraph: *"En ce temps-là les paniques étaient frequencia, et peu de jours se passaient sans qu'une ville ou l'autre enregistrât sur ses archives quelque événement de ce genre"* (Dumas, 1956, p. 10). And Cajado's translation: "In those times panics were frequent, and few days passed without one city or another recording in its archives some success of this kind" (Dumas, 1965, p. 13). Now, the word "*ville*" appears, which is translated as city. The difference in translation is in the phrase "*quelque événement de ce genre*", translated as "some success of this kind", which in a literal translation would become "some event of this kind".

Therefore, the conclusion we have reached is that in prose it is easier to perform literal translation than in poetry. In addition, even considered a faithful translator to the original, Cajado uses, for example, the term "success" with the sense of something that happened, instead of simply using the expression "event".

According to the three types of translation proposed by John Dryden (*apud* Milton, 1998, p. 26), we propose that the translation of Cajado transits between metaphrase, which consists of word-for-word, line-by-line translation, or literal translation; and paraphrase, which occurs when the author is kept within reach of our eyes, changing one or another expression, but with the content maintained. Imitation would be closer if it were the case of textual adaptation, when the translator's performance is freer. For example, in the following excerpt, we have the explicit intertextual influence of Miguel de Cervantes, with "Don Quixote", on Alexandre Dumas. He mentions Cervantes' book three times in the same composed period: *"Un jeune homme... – traçons son portrait d'un seul trait de plume: – figurez-vous don Quichotte à dix-huit ans, don Quichotte décorcelé, sans haubert et sans cuissards, don Quichotte revêtu d'un pourpoint de laine don't la couleur bleue s'était*

transformée en une nuance insaisissable de lie de vin et d'azur céleste" (Dumas, 1956, p. 10). In Cajado: "A boy... – let us draw his portrait in a stroke: – imagine Don Quixote at eighteen, Don Quixote unarmored, without a lorig and without coxottes, Don Quixote wearing a woolen doublet, whose blue color had become an indefinable color between that of the dregs of wine and the azure blue" (Dumas, 1965, p. 14).

The level of formality of the translation and the use of words that are unusual for today confirm that it is from 1965. However, the choice of words again shifts in the opposite direction to the word-for-word precept, since "*Um jeune homme*" would be "A young man", and Cajado uses the term "A young man". On the other hand: "*traçons son portrait d'un seul trait de plume*" is literally translated into "let's trace his portrait in a pen", because if we converted to a more contemporary paraphrasal translation, it would be: "let's draw his portrait with a single stroke of pen". In the same way, for the formal translation "Don Quixote unarmored, without loriga and without thighs, Don Quixote wearing a doublet of wool, whose blue color had become an indefinable color between that of the dregs of wine and the azure blue", we could use colloquial, more current language, and translate it as follows: "Don Quixote tattered, without chainmail and without breeches, Don Quixote dressed in a doublet of wool, not blue, the color turned into an indescribable shade of wine lees and heavenly blue." The translation would cease to be word for word and would be re-translated, with fidelity to the meaning, continuing to bring the language of the foreigner to the reader.

In chapter 31 – "*Anglais et Français*" – English and French – we note that the translation of the first paragraph is leaner: "*L'heure venue, on se rendit avec les quatre laquais, derrière le Luxembourg, dans un eclos abandonné aux chèvres. Athos donna une pièce de monnaie au chevrier pour qu'il s'écartât. Les laquais furent chargés de faire sentinelle*" (Dumas, 1956, p. 407). Coincidentally, the pages are combined in chapter 31, both in the French volume and in the translation, page 407: "At the appointed time, they went with the four footmen to a hut where goats grazed, behind Luxembourg. Athos gave the goatherd a coin to move away. The servants were in charge of watching" (Dumas, 1965, p. 407). The Cajado translation places Luxembourg at the end of the compound period. In a more faithful translation, the passage would go like this: "We went with the four footmen, behind Luxemburg, to a fenced forest abandoned to goats." The word "*eclos*", in this context, is translated as "tapada", representing "fenced forest" or "pasture". At the beginning of the paragraph, instead of the expression "At the appointed time", something less formal could be used such as "When the time came". It is worth noting that England and France dominated the Eurocentric consciousness of Dumas' time. England was the

economic center, with the Industrial Revolution, and France was the cultural center, with the French Revolution.

Dumas' book was popular, and, as a result, popular sayings were used, as in chapter 35, in which there is the adage "*La nuit tous les chats sont gris*" (Dumas, 1956, p. 448), translated by Cajado in the format: "At night all cats are brown" (Dumas, 1965, p. 447). Literally, it could be translated as "At night all cats are gray". In a literal translation we would use "grey" or "grey" for "*grey*". About the popular adage "At night all cats are brown", it is an old way of saying that is still heard a lot. It means that in the dark everything is similar, because darkness confuses us. The origin of this saying is uncertain, and it is believed that it arose at the time of the Inquisition, when black cats were thrown into the fire with people. In the dark night, black cats were mistaken for brown cats, and many cats were killed unnecessarily. Another theory was that the expression appeared in Portugal at the time of navigation. As many navigators were afraid of the unknown, it was said that at night all things were the same, with no noticeable differences.

Translating is not only a linguistic reformulation, but also an act of reading, as each translator has a different reading background from that of his or her audience, imprinting on the translated text his or her interpretation, sensitivity and understanding of the source text. This reflection is in line with the words of Cynthia Beatrice Costa, that the translator's reading will result in losses and compensations of meanings, which makes translation "be considered an exercise in criticism" (Luiz, 2019, p. 38).

In yet another fragment, "*D'Artagnan se leva et prit son chapeau; Milady lui donna sa main à baiser; le jeune homme sentit qu'elle la lui serrait et comprit que c'était par un sentiment non pas de coquetterie, mais de reconnaissance à cause de son départ*" (Dumas, 1956, p. 448), we glimpse what Arrojo (2003) mentions about Cartesian objectivity, mechanism, and standard language that are linked to the worldview: "Translation, like reading, it ceases to be, therefore, an activity that protects the 'original' meanings of an author, and assumes its condition as a producer of meanings [...]" (Arrojo, 2003, p. 24). Then, Cajado translates, deciphers and interprets Dumas: "D'Artagnan stood up and took his hat; Milady gave him her hand to kiss; the boy felt that she was squeezing him, out of a feeling not of coquettishness, but of recognition for his departure" (Dumas, 1965, p. 447). The word "coquetry" is equivalent to "fascination" or "elegance". The expression "*reconnaissance*", in a literal way, would be "recognition", but it produces the meaning of "gratitude", without much loss of meaning: "The young man felt that she squeezed him and understands that it was not out of a feeling of coquetry, but of gratitude for his departure".

Proceeding with a new vision of "The Three Musketeers", we will analyze an excerpt from a more current online version of Alexandre Dumas' work: "*Les Trois Mousquetaires* –

French Edition", from the *Amazon Kindle e-book*, specially designed for reading in digital support. The following passage, taken from chapter 9, presents a version of the famous phrase of the musketeers: "One for all and all for one."

– *Et maintenant, messieurs, dit d'Artagnan sans se donner la peine d'expliquer sa conduite à Porthos, tous pour un, un pour tous, c'est notre devise, n'est-ce pas?*
"Cependant... dit Porthos.
 – *Étends la main et jure! - s'écrièrent à la fois Athos et Aramis.*
Vaincu par l'exemple, malgré tout bas, Porthos étendit la main, et les quatre amis répétèrent d'une seule voix la formule dictée par d'Artagnan:
"Tous pour un, un pour tous" (Dumas, 2012, Extrait du chapitre 9).

In the passage, the famous motto of the musketeers appears, *"Tous pour un, un pour tous"*, however, the phrase became famous in Portuguese with translation, according to Dryden (*apud* Milton, 1998, p. 26), by paraphrase, "One for all and all for one", because in the literal form of metaphor it would be: "All for one, one for all". This motto, before being associated with the musketeer heroes of Dumas' novel, originates from the Latin *"Unus pro omnibus, omnes pro uno"*. It is worth remembering that Alexandre Dumas (Father), as a child, liked outdoor activities, going to practice fencing with a local master, therefore, he shared the same skill as the protagonists of his book.

THE LITERARY ADAPTATION OF CARLOS HEITOR CONY

Carlos Heitor Cony's adaptation of historical adventure novels, those with a cloak and dagger, which so enchant children and young people for the fact that they show human heroism, also highlights the role of the translator from the discursive and social perspective, questioning the extent to which he can influence society. In addition to being a writer and translator, Cony was a journalist, and his texts were mostly of a political and social nature, in defense of the less favored.

Cony made several adaptations of classic books of literature, translating books from the original because he mastered Latin, Greek, French and Italian. He had a preference for swashbuckling adventure stories. Perhaps this choice is due to the social and political situation that Brazil was going through in times of military dictatorship. It may be that the translations and adaptations have been an escape valve for the author, in the face of the struggle against a regime that made him a prisoner a few times.

Candido (1975, p. 19) inquires about "[w]hat are the possible effective influences of the medium on the work", and under this approach proposes two answers: "The first consists of studying to what extent art is an expression of society; the second, to what extent it is social, that is, interested in social problems" (Candido, 1975, p. 19). So, to understand this proposal, we will analyze Cony in his role as a translator with a discursive

and social perspective, observing his translations and adaptations of novels from universal literature, to glimpse how much the current translator can recreate the original, as well as adapt it to the target audience, in Cony's case, to young people, children and young people, around the 1970s to the present day.

Our focus will be on the author's adaptation of Alexandre Dumas (Father), looking at the book from the perspective of the French original: "*Les Trois Mousquetaires – L'Homme au Masque de Fer*", with "The Iron Mask" being the last part of the "The Three Musketeers" saga. It will be possible to list the theme of prejudice that surrounds literary adaptations, which was addressed by Antunes (2021) in the article "Literary adaptations in a school context", published in Claraboia Magazine.

The translation presents differences between versions, adaptations and translations themselves. We start from the assumption that the adaptation is the imitation proposed by John Dryden (*apud* Milton, 1998, p. 26), since to imitate is to translate with acting in a free way. It ceases to be word for word, to bring the language of the foreigner to the reader, but has a certain fidelity to the meaning. Cony's adaptation of "The Iron Mask" maintains, for example, the characters of the original, even those who are part of the political history of France.

What motivates an author to carry out translations of literary works and then adapt them to a certain target audience? We start from the assumption that, for Carlos Heitor Cony, the *Fiat Lux*, that is, the spark that inspired him, were the injustices suffered in the face of the military dictatorship that he witnessed in 1964. In his book "O Ato e o Fato", a publication of journalistic political chronicles in volume, he mentions the difficulty of forming an opinion in the face of threats promoted by censorship. This also happened with other writers, people from the artistic milieu, such as Chico Buarque, who composed songs in this period with an ambiguous meaning in an attempt to escape reprimands.

Jorge Luís Borges (2008, p. 103-110), when he talks about discourse in translation, is close to the ideas of Furlan (2013), with a view also close to the precepts of Berman (2009). Borges (2008) describes that every modification is sacrilegious, being humble and thoughtful in his approaches. He alludes that the modification is sacrilegious, for example, when it is not possible to imagine another beginning for "Don Quixote". For him, some works are already in the public's imagination even before translation, and every great work is a moving fact that goes beyond several centuries, even if there is no definitive text. For Borges (2008, p. 103-110), every translation is highly interpretative, being a reading faithful to the textual and theoretical conceptions of the interpretative community of the original. He defends the idea of retranslating the great works. Therefore, we start from the assumption

that Cony's adaptations can be a kind of retranslation of the original. Furthermore, in view of the evolution of translation, Mauri Furlan (2013, p. 284-294) speaks of the need to retranslate a text, and retranslating would motivate repatriating memory.

During the times of the military dictatorship, from 1964 to 1985, textbooks were indoctrinators, according to the molds of the dictatorship, so they came with the Brazilian flag on the cover or the map of our country. For example, the book "Word and Action", by Clodoaldo Cardoso, Ana Maria Guedes and Nelson Neto da Silva, from 1983, presents on the cover the image of the map of Brazil, with cropped photographs of different types of Brazilians, of various ethnicities, highlighting the figure of the Indian. The texts for study are by renowned authors such as Machado de Assis and Carlos Drummond de Andrade. There is also the book "Visão Global: Portuguese Consciente (Global Vision: Conscious)", by Salete Messias Conrado, from 1987, which comes with the Brazilian flag on the cover and with texts that bring implicit notions of moral and civic education.

Regarding textual adaptation, Tiago Marques Luiz (2019) reflects on the commercial criteria of adaptation, reaffirming what Umberto Eco (2007) says about adaptations that end up following commercial criteria, that is, "denote a manipulation of the source text to meet these criteria" (Luiz, 2019, p. 40). Furthermore, he reports that translation is concerned with the work as a whole and adaptation is seen as a modification of the original text, with specific objectives, for example, to adapt the text to a certain target audience.

The Methodological Guide of the Ministry of Education for Portuguese Language Textbooks, from 1970, has in its preface: "We have already emphasized and repeated several times that the National Foundation for School Supplies has a civic sense" (El-Jaick, 1970; Souza, 1970, p. 03), and adds that, in addition to the civic sense, they would employ adequate means for the formation of national consciousness, because they believed in the foundation of morality and ethics in Brazilian culture. Finally, pedagogy found support in literature to make children and young people aware of civic education. It is worth noting that to this day the teacher has, among other roles, the mission of being a mediator of reading, because reading literature is also going through a new experience, of learning and different use of everyday language.

In this sense, what is perhaps missing to democratize the classic works is not some facilitating simplification that slips into falsification, but rather an efficient teaching of literature, conducted by teachers who know how to provide young people with contact with the great classics of our language. At this point, the teacher's competence as a reading mediator comes in, who should be able to bring the reader in training closer to the literary work, making use of all the resources he deems appropriate for this. On the other hand, deforming the text to make it accessible means depriving the reader of this process, which provides him with the true pleasure of reading literature (Antunes, 2021, p. 143).

The context of the military dictatorship was the time when Cony translated and adapted adventure books, with the presence of heroes, into the Portuguese language. The author was not a communist, as many thought he was, but he was also not in favor of the military regime imposed after the 1964 coup. The period was not conducive to freedom of creation, nor was the manifestation of literary creation that would violate the imposed regime admitted. Those who opposed it would be arrested, considered communists, just for disagreeing. Here comes Cony's attempt to feel useful to the society to which he belonged, adapting stories of heroes who, in the midst of adventures, solved social problems.

Carlos Heitor Cony was prolific, he made several publications of various textual genres. He was a Brazilian writer and member of the Brazilian Academy of Letters, occupying chair number three, from 2000 until his death in 2018. He produced chronicles for newspapers, novels, film scripts, plays and made literary adaptations. Another curiosity about Cony is that it has been translated into languages such as Spanish and French.

Among the first adaptations of Cony was the work "Bem-Hur", by Lewis Wallace, published in Rio de Janeiro, in 1971. Then came Jules Verne's "The Mysterious Island" in 1972. For children and young people, Cony produced around 30 national and international literary adaptations. His preference was adventure works, so much so that he also adapted the books "Ali Baba and the Forty Thieves", from One Thousand and One Nights; "Aladdin and the Wonderful Lamp", from One Thousand and One Nights; "Moby Dick", by H. Melville; "Journey to the Center of the Earth", by Jules Verne; "The Adventures of Tom Sawyer", by Mark Twain; "The Book of Dragons", by Edith Nesbit; "Crime and Punishment", by Dostoyevsky; and "The Lady of the Camellias", by Alexandre Dumas (Filho).

Carlos Heitor Cony was the son of journalist Ernesto Cony Filho, following his father's career in the journalistic press. He paid tribute to his father by publishing "Quase Memória", a book of elegy to his father. The curious thing is that Alexandre Dumas (Father) also had a writer son, Alexandre Dumas (Son), who was the author of "The Lady of the Camellias", a book also adapted by Cony. It is quite likely that Cony identified with the Dumas, father and son. In Brazil, another writer who had his father as a reference was Luís Fernando Veríssimo, son of Érico Veríssimo.

According to Benedito Antunes (2021), there are no major problems in Cony's adaptations, however there are problems in some adaptation works, as was the case with Patrícia Seco, who had adaptations contested by Alcides Villaça. The adaptation of "The Iron Mask", made from the last part of the work "The Three Musketeers", by Alexandre Dumas (Father), will be our *corpus* of analysis.

"The Iron Mask" brings the legend of a prisoner held captive with an iron mask on his face. According to legend, he is the twin brother of King Louis XIV, imprisoned so as not to dispute the throne. The adaptation was made to the level of comprehension of teenage readers. The search for justice is based on a conspiracy to remove Louis XIV from the throne, being a practice placed as an initiative by the main characters. History is a lesson in humility, dignity and justice.

Cony's aforementioned book received positive reviews from Marisa Lajolo (*apud* Cony, 2015, p. 02), a specialist in children's and youth literature. She points out, in the presentation of the book, that the mixture of fantasy and history of Alexandre Dumas' works "did not prevent her readers from identifying with what they read, rooting for some characters and against others, imagining the scenes narrated, getting involved body and soul in the plot of the plot" (Lajolo *apud* Cony, 2015, p. 03). Lajolo encourages readers to venture into this exciting story, in which author and translator cross generations, in a plot that mixes true facts and characters with rich doses of imagination. It is a book within another, as it was a characteristic of Alexandre Dumas to insert, in his great works, other plots that constituted, in isolation, new stories.

Cony's adaptation brings in the dialogues verb forms that are unconventional to contemporaneity, such as the use of verbs conjugated with the implicit pronouns "you" and "you", as in Aramis' speech: "Perhaps you will change your mind" (Cony, 1973, p. 20). In the same way in: "You will have everything, and even more, if you accept the indisputable fact that you are the true King of France" (Cony, 1973, p. 29). This is so that the level of formality of the original work is maintained.

We have already mentioned in the analysis of "The Three Musketeers" about popular sayings in Dumas' work, and in Cony's adaptation we find the adage "It doesn't matter how he did". This is a very old saying, being used in the seventeenth century with the meaning of "it doesn't matter or it doesn't do". It is possible that the origin of the expression is linked to the idea that something is not important, that is, it makes no difference. If it doesn't matter whether or not to do something, then there is no reason to pay attention: "A phrase from my nurse intrigued me. I remember saying: 'It doesn't matter how you did. After all, every time the Queen comes here she burns her letters'. The preceptor's response was even more surprising" (Cony, 1973, p. 24).

The book *"L'Homme au Masque de Fer: La Saga des Mousquetaires V"*, by Alexandre Dumas (2016), presents, in the first chapter, the contextualization of the musketeers in relation to the prisoner of the Bastille:

*Depuis cette étrange transformation d'Aramis en confesseur de l'ordre, Baisemeaux n'était plus le même homme.
Jusque-là, Aramis avait été pour le digne gouverneur un prélat auquel il devait le respect, un ami auquel il devait la reconnaissance; mais, à partir de la révélation qui venait de bouleverser toutes ses idées, il était inférieur et Aramis était à cheff.
Il alluma lui-même un falot, apela un porte-clefs, et, se retournant vers Aramis:
- Aux ordres de Monseigneur, dit-il (Dumas, 2016, p. 05).*

In a faithful translation, the excerpt relates that since the strange transformation of Aramis into confessor of the order, Baisemeaux was no longer the same man. Until then, Aramis had been for the worthy governor a prelate to whom he owed respect, a friend to whom he owed gratitude; but, by the revelation that had just turned all his ideas, he was inferior and Aramis was a leader. He himself lit a lantern, called an elf-bearer, and, turning to Aramis, "By order of the Monsignor," he said.

Cony's adaptation brings some clippings and some appropriations, with language closer to the young audience of the 70s: "Since the singular transformation of Aramis into confessor of the Order, Baisemeaux was no longer the same. Rather, he considered the Bishop of Vannes a prelate deserving of respect and a friend to whom he should be grateful" (Cony, 1973, p. 19). Later on, Cony's adaptation will relate the passage, with a similar meaning, in the following way, to get an idea of the transformation:

Finally they arrived in front of cell number two. The Governor ordered the jailer to open the door and made a point of accompanying Aramis into the cubicle. The former musketeer, however, prevented him from entering:
– The rules of the Order do not allow the Governor to accompany the confessor, much less to attend the confession of the prisoner (Cony, 1973, p. 19).

The difference from one text to the other is visible, Cony makes small cuts, simplifies vocabulary and syntax, makes displacements. According to Batista and Martins (1996, p. 03): "[i]t is the process of textual adaptation that can be problematized as an intertextual activity and much more than a simple contagion of texts". Therefore, textual adaptation, in order to be better understood, must be understood in the field of narratology. Thus, it is possible to confront two texts and exercise linguistic mastery over both. This is because "between the matrix and the adapted text, modalities of language converge simultaneously, such as: version, parody, paraphrase and summary" (Batista, 1996; Martins, 1996, p. 10). In addition, it is also worth highlighting the idea of hypertextuality, which is currently very common in the digital environment, which allows for adaptation as a translation that "[...] readers understand the text as a whole, mixing the old and the new, forming a final product that is the hypertextualized text" (Luiz, 2019, p. 44). Furthermore, Tiago Marques Luiz (2019, p. 46) makes it clear that translation and adaptation are meta-creations of a literary text, and that both dialogue with their sources.

Translating and adapting prose is different from poetry. Rosemary Arrojo (2003) asserts that translating poetry is not an easy task. For her, it is necessary to know the cultural community, because translation is a new reading. Arrojo (2003, p. 11-12) establishes a relationship between the original text and the translated text, admitting the translator as a carrier. Furthermore, he refers to translation as an intact load, while poeticity is the lost load. He points out the literary text in which the theory of translation is constructed as a consecrated image, which is linked to translation like a train car: "[...] some words 'carry' several concepts and others have to come together to contain only one" (Arrojo, 2003, p. 12).

There is a worldview of literature and the arts in general, which is combined with Cartesian objectivity, mechanism, and standard language. Wanting stability is not possible in language. It is concluded that it is not possible to translate without interpreting. Theory is not detached from practice and practice is not detached from theory. The literary text is ambiguous and even plurisignificant. Therefore, deciphering and interpreting texts are the translator's duties: "[t]he translation, like reading, ceases to be, therefore, an activity that protects the 'original' meanings of an author, and assumes its condition as a producer of meanings [...]" (Arrojo, 2003, p. 24). The researcher also mentions that, for Proust, true poetry is untranslatable, specifying that there are writers and poets dissatisfied with the "damage" caused by translation. Furthermore, the peculiarity needs attention in the translation process.

In another fragment of Dumas (2016) we have: *"Aramis se contenta de faire un signe de tête qui voulait dire: 'C'est bien!' et un signe de la main qui voulait dire: 'Marchez devant!'. Baisemeaux se mit en route. Aramis le suivit"* (Dumas, 2016, p. 05), whose translation is: "Aramis only nodded, which meant: 'This is good!' and a hand signal that meant: 'Walk forward!'. Baisemeaux left. Aramis followed him." Cony's adaptation, on the other hand, brings sewn resources, but with a maintenance of affinity with the original: "Baisemeaux moved away from the path and gave way to Aramis, who took the lantern from his hands and ordered the door to be closed" (Cony, 1973, p. 19).

Roman Jakobson (1995) argues that, for the linguist as a user of words, the meaning of a linguistic sign is nothing more than its translation by another sign, which can be replaced by it. Therefore, we notice the difference between our translation and the appropriation that Cony makes in his adaptation. According to Dryden (*apud* Milton, 1998, p. 26), it would be an imitation, as it is translating with acting in a freer way. It is a translation in which "the translator recodes and transmits a message received from another source" (Jakobson, 1995, p. 65). Therefore, it involves two equivalent messages in two different

codes. Finally, here is the conclusion reached by Jakobson (1995): "[t]he languages differ essentially in what they should express, and not in what they can express. In a given language, each verb necessarily implies a set of specific binary choices" (Jakobson, 1995, p. 69). It is these binary choices that will produce a better understanding for the reader.

Il faisait une belle nuit étoilée; les pas des trois hommes retentissaient sur la dalle des terrasses, et le cliquetis des clefs pendues à la ceinture du guichetier montait jusqu'aux étages des tours, comme pour rappeler aux prisonniers que la liberté était hors de leur atteinte (Dumas, 2016, p. 05).

The excerpt refers to the night, represented by the stars in French, "*Il faisait une belle nuit étoilée*", and illuminated by the lanterns in the adaptation: "Taking a lantern, he led him through the tortuous corridors of the fortress to the dungeons" (Cony, 1973, p. 19). There is also the prospect that the freedom of the prisoners was beyond their reach, it was an impossible hope: "[i]t was a few moments long he waited for the sound of the footsteps of the Governor and the jailer to show that they had moved away. Only then, he put the lantern on the table and looked around" (Cony, 1973, p. 20). It is a situation of abstract plane, which is defined by Batista and Martins (1996, p. 15) as follows: "[i]n the abstract plane, belonging to the activity implemented in the adaptation text, we will have the actions of insertion, preservation, repetition and expansion. On the other hand, on the concrete level, referring to the matrix text, we will have the actions of exclusion, restriction and suppression" (Batista and Martins, 1996, p. 15). We assume that Cony's adaptation is one of insertion and suppression of terms, also of amplification in some cases. Furthermore, "the original is the representation of social memory, symbolizing the deep memory of the thinking elites" (Batista and Martins, 1996, p. 18). It is necessary to reflect on the fact that the adapted text becomes an informative memory or surface memory of the original.

To bring literature, whatever it may be, closer to potential readers in an intelligent and creative way, providing the conditions for each one to exercise their ability to dialogue with different authors of any era. It is not, therefore, a matter of facilitating in the sense of simplifying, but of making the necessary mediation in the universe of complexity proper to each author, even if he is a classic (Antunes, 2021, p. 142).

Benedito Antunes (2021, p. 139) states that Carlos Heitor Cony adapted Manuel Antônio de Almeida's "Memoirs of a Militia Sergeant", suppressing words or replacing them with synonyms or equivalent expressions: "[i]n general, the procedure used by Cony is simple: cutting passages, vocabulary and syntactic simplification, displacements of phrases" (Antunes, 2021, p. 139). Bringing the same context to the author's adaptation of Alexandre Dumas (Father), we conclude that it is a similar contribution of adaptations for a certain target audience: "[t]he adapted texts will approach the child and adolescent reader

through a reduction mechanism, in quantity and quality" (Batista and Martins, 1996, p. 39). As for Cony's adaptation of Almeida, the resources sewn by the style of the adapter bring affinity with the original, allowing the child and youth reader an experience similar to reading the nineteenth-century text, due to the use of more formal words, even if in a simplified way.

In the adaptation of "The Iron Mask", there is the choice of the use of, for example, formal verbal expressions, pronominal collocations and the use of pronouns of address. For example: "I already have them, Your Majesty. Tomorrow, if you wish, I can deliver all the documents" (Cony, 1973, p. 69). Cony does not deceive the reader by simplifying the classic work, because adapting or even simplifying a classic is not blasphemous, as long as the reader is not deceived. On the other hand, the young reader should know that he is not reading the original text. When asked whether he rewrote or summarized the classics, Cony himself replies that he condensed, that is, he eliminated dead spots, some dialogues and technical details, leaving the text denser, while preserving the story, the mood and the expectation. He was categorical in saying that the good adapter does not falsify the original. Antunes (202, p. 142) clarifies that one of the first justifications for adapting a work is length, since a child would not be able to read a book that extended more than 500 pages. So, "a good adaptation is a kind of summary that tries to extract the essence of the work without distorting it" (Antunes, 2021, p. 142).

Tiago Marques Luiz (2019) ponders that translation and adaptation are re-dimensioning of the source text and that our contemporaneity is full of works that are constantly translated and adapted: "[t]his adapted versions appear in literary editions or in some other language, in which the literary or dramatic text is present to us, whether in cinema, whether on television, or in the digital media themselves" (Luiz, 2019, p. 36). For him, the adaptation can designate a scripting work, as it has in mind a text that has been rewritten and modified. The analysis of the following excerpt will show us that, to the adapter, liberties with the text are allowed.

On eût dit que le changement qui s'était opéré dans Baisemeaux s'était étendu jusqu'au porte-clefs. Ce porte-clefs, le même qui, à la première visite d'Aramis, s'était montré si curieux et si questionneur, était devenu non seulement muet, mais même impassible. Il baissait la tête et semblait craindre d'ouvrir les oreilles (Dumas, 2016, p. 05).

"Baisemeaux didn't understand anything else. What had happened that night was beyond his reasoning ability. He let himself stay, dumbfounded, without saying anything. Aramis, however, called him back to order" (Cony, 1973, p. 16). The expression "[...] *et semblait craindre d'ouvrir les oreilles*" was adapted with the use of the term "apalermado", being a way of reducing elements and reducing them to the level of understanding of a

certain audience. The freedoms given to the translator who adapts the text are "[...] such as the restructuring of the internal aspect of the text, such as narrative changes, cuts of certain passages, addition or reduction of characters [...]" (Luiz, 2019, p. 40). Thus, a resizing is applied to the spaces where the narrative is developing.

A passage that speaks of the prison and the captive: *"Sur un lit de serge verte, en tout pareil aux autres lits de la Bastille, excepté qu'il était plus neuf, sous des rideaux amples et fermés à demi, reposait le jeune homme près duquel une fois déjà, nous avons introduit Aramis"* (Dumas, 2016, p. 06). And Cony's reference to the few perks that the prisoner received in prison: "In a rustic bed, like all the others used by the prisoners of the Bastille, only a little younger, rested a young man, of noble appearance" (Cony, 1973, p. 20).

The question *"– N'avez-vous pas désiré un confesseur?"* (Dumas, 2016, p. 06), adapted by Cony to *"– I am the confessor you have asked for"* (Cony, 1973, p. 20). In the first case, the direct question "Didn't you want a confessor?" and, in the adaptation, the information in an indirect way. The passage makes evident what Tiago Marques Luiz (2019) mentions: "[i]t is evident that the translation text and the adaptation text dialogue with their sources. The original text has a power relationship over the translation, and the adaptation tends to escape or remodel the original according to some conventions" (Luiz, 2019, p. 46).

The impression that the young captive has of the Bishop of Vannes is similar in the French original and in the adaptation: *"Aramis s'inclina. Sans doute, l'examen que le prisonnier venait de faire, cette révélation d'un caractère froid, rusé et dominateur, empreint sur la physionomie de l'évêque de Vannes, était peu rassurant dans la situation du jeune homme"* (Dumas, 2016, p. 06). In "The Iron Mask": "The boy carefully examined the Bishop of Vannes: "I believe I already know you. In any case, I feel so much better that I don't see the need to go to confession" (Cony, 1973, p.20).

Tiago Marques Luiz (2019, p. 40) states that in adaptation, when the issue of linguistic nature is overcome, the adaptor becomes a mediator between the source work and the reader. Adaptation implies a creation, a (re)interpretation and a (re)creation, and the name given to this is appropriation. We see this in the passage on freedom, in the dialogue between the prisoner and the bishop, as well as the clarification of what the act of being free is:

*Le jeune homme sourit; il eût été difficile de dire si c'était de résignation ou de dédain.
– Vous ne regrettez rien?
"Rien."
– Pas même la liberté.
– Quappelez-vous la liberté, monsieur, demanda le prisonnier avec l'accent d'un homme qui se prépare à une lutte.*

– *J'appelle la liberté, les fleurs, Pair, le jour, les ctoiles, le bonheur de courir ou vous portent vos jambes nerveuses de vingt ans* (Dumas, 2016, p. 07).

Cony's adaptation makes a recreation or appropriation, reporting that the prisoner caught the attention of Aramis and the bishop, who were impressed by the majesty of his countenance. He was of a nobility that only blood and nature would be able to implant in a person. The adaptation of the excerpt above was as follows:

Imperiously, the boy ordered the Bishop to sit down. He respectfully obeyed and asked:
 "How do you feel in prison?"
 "I have nothing to complain about."
 –Nothing? Not even the lack of freedom?
 "What do you call freedom?"
 – The flowers, the sun, the air, the stars, the happiness of being able to go no matter where the yearnings of your twenties carry you... (Cony, 1973, p. 20).

The complete fidelity of the base text is impossible in adaptation, says Tiago Marques Luiz (2019, p. 42). He states that John Ellis is categorical about this, pondering that the fidelity of adaptation consists in the degree to which it can replace or rework a memory. That is, between the excerpts "*J'appelle la liberté, les fleurs, Pair, le jour, les étoiles, le bonheur de courir ou vous portent vos jambes nerveuses de vingt ans*" and "–What do you call freedom? / – The flowers, the sun, the air, the stars, the happiness of being able to go no matter where the yearnings of your twenties carry you...", there is fidelity from the generation of a memory, since it involves associations of a contingent nature, possibly casual or accidental, with maintenance of the meaning and of some words.

In Dumas' story (2016), Aramis raises his head and questions the prisoner regarding the existence of God. His interlocutor responds with a question: "What is the point of talking about God to prisoners?"

– *Les hommes, soit!* dit Aramis en relevant la tête; mais il me semble que vous oubliez Dieu.
 – *Tai, en effet, oublié Dieu, répondit le prisonnier sans s'émouvoir; mais, pourquoi me dites-vous cela? À quoi bon parler de Dieu aux prisonniers?* (Dumas, 2016, p. 08).

Cony's adaptation deals with what Tiago Marques Luiz (2019) calls reformulating the internal content of the source text so that the adaptation is inserted and accepted in a certain social group, in this case, young readers. Candido (1975, p. 46) states that the social function of the work derives from its very nature, its insertion in cultural values and its expressive character, crowned by communication. Therefore, when talking about God, what stands out is not so much religiosity, but rather a more pessimistic point of view, close to what the original text says:

[...] As you can see, I lack nothing.

"Don't you miss God?"

The young man did not hide his displeasure. His countenance became gloomy:

"What is the use of talking about God to a prisoner?" Isn't it everywhere? Or at the end of it all? (Cony, 1973, p. 21).

Then the conversation turns to crimes and what a crime is, in the eyes of men and in the eyes of God: *"Tout prisonnier a commis le crime qui l'a fait mettre en prison. Quel crime avez-vous commis, vous?"* (Dumas, 2016, p. 09). In the adaptation: "What nefarious crime did you commit to deserve such a punishment?" (Cony, 1973, p. 21). And then comes the prisoner's answer, whose characteristic is usually to answer with another question: *"– Alors, si vous voulez que je vous dise quel crime j'ai commis, expliquez-moi ce que c'est qu'un crime. Or, comme je ne sais rien en moi qui me fasse des reproches, je dis que je ne suis pas criminel"* (Dumas, 2016, p. 09). In the adaptation: "Tell me, first, what a crime is" (Cony, 1973, p. 21). An answer with an indirect question.

The social role of the translator-adaptor Carlos Heitor Cony is evident when one recognizes the injustice that the prince went through, innocently imprisoned, without committing any crime, inviting the reader to reflect on how many people are arrested as criminals, when in fact they are victims. Cony went through this when he was a political prisoner and saw his family suffering persecution during the dictatorship, due to the texts he wrote for publication in a newspaper.

In the works, there is the reflection that sometimes we are criminals, in the eyes of the peoples of the earth, without having committed any crime: *"– On est criminel parfois aux yeux des grands de la terre, non seulement pour avoir commis des crimes, mais parce que l'on sait que des crimes ont été commis. Le prisonnier prêtait une attention extrême"* (Dumas, 2016, p. 09). In Cony's adaptation: *"– Not always a man in prison is guilty of some crime. On many occasions, the crime consists of incarcerating him"* (Cony, 1973, p. 21). According to Tiago Marques Luiz (2019, p. 45), adaptation can consist of choosing elements of the source text that can be kept, while others can be suppressed, such as selecting passages or reducing the characters' speeches; so, from this idea, we notice that Cony reduces the lines and maintains essential elements of the content.

The theme of death arises through direct questions in both works: *"– Vous craignez la mort? dit Aramis avec une légère inquiétude. / – Oui, dit le jeune homme souriant. Aramis sentit le froid de ce sourire et fremit"* (Dumas, 2016, p. 10). With precision and conciseness in Cony: "Are you afraid of death? / – Certainly..." (Cony, 1973, p. 21). Soon, we notice that the suffering of being a captive makes the prisoner apparently cold. However, he gets emotional: *"– Oh! puisque vous avez peur de la mort, vous en savez plus que vous*

n'en dites, s'écria-t-il" (Dumas, 2016, p. 10). In the adaptation: "Oh, if you fear it, it is because you know more than you demonstrate" (Cony, 1973, p. 21).

Finally, the narrative leads us to identify the prisoner as the crown prince of the throne of France, who was supposed to be king, but who was a captive wearing an iron mask to hide his face. Aramis realized that he was a special young man, questioning, with good reasoning: "*Aramis sentit à la fois la force et la justesse de ce raisonnement. / – Je n'ai point affaire à un homme ordinaire, pensa-t-il. Voyons, avez-vous de l'ambition? dit-il tout haut sans avoir préparé le prisonnier à la transition*" (Dumas, 2016, p. 10). In the adaptation: "Aramis felt all the force and justice of those words. Undoubtedly, that was not an ordinary man" (Cony, 1973, p. 21). In the adapted version, there is no talk of ambition. But, in the French edition, Aramis asks about the boy's ambition and they talk about the theme: "*– Qu'est-ce que cela, de l'ambition? demanda le jeune homme. / – C'est, répondit Aramis, un sentiment qui pousse l'homme à désirer plus qu'il n'a*" (Dumas, 2016, p. 10). Ambition is a feeling that leads man to covet beyond his need. It is very evident that the original text is more comprehensive and the adapted text is leaner, minimalist, with essential terms and fewer details.

CONCLUSION

At first, we discuss the theory of translation, in its beginnings, until we reach the theory of the adaptation of literary works. We noticed that the figure of the translator began to have a social role even when there was a distance between author and translator. We also realize that the translated text will never be considered identical to the original. Even when the translator is a servant, by remaining close to the original, seeking fidelity to the original, the translation is not identical.

Then, we tried to analyze the translation of Alexandre Dumas made by Otávio Mendes Cajado and the adaptation by Carlos Heitor Cony made in the light of theories that list the transposition of texts. First, we analyze the translation of the work "The Three Musketeers", made by Cajado. The first publication of "*Les Trois Mousquetaires*" took place in 1844, being translated into several languages, inspiring the production of films. The book brings something true about French politics, many of the characters are real, although the plot is fictional. Cajado's translation is close to the original, so we associate it with the classification of metaphrase, proposed by John Dryden (*apud* Milton, 1998, p. 26).

Then, we set out to study the adaptation of "The Iron Mask", the last part of Dumas' work "The Three Musketeers". We glimpse that the adaptation that Carlos Heitor Cony made of historical adventure novels enchants children and young people for the fact that it

shows human heroism. We also seek to highlight the role of the translator from a discursive and social perspective, questioning to what extent he or she can influence society. In addition to being a writer and translator, Cony was a journalist, and his texts were mostly of a political and social nature, in defense of the less favored.

We attribute greater emphasis to the translation more focused on Cony's adaptation of "The Iron Mask", which is a historical adventure novel, with a cloak and sword, and we highlight the role of the translator both from the discursive perspective, when we approach the language and the way in which the translators performed the transposition; and the social aspect, when we note the suffering of the prisoner imprisoned without committing any crime. After all, Candido (1975, p. 30) assures: "The work depends strictly on the artist and the social conditions that determine his position", so we must reflect even on Cony's socioeconomic needs to make the adaptations when working as a translator of classic works.

We presented about translation and adaptation, in addition to addressing the role of the translator with the translations and adaptations of Alexandre Dumas. We place greater emphasis on the adaptation work done by Carlos Heitor Cony – journalist, writer and translator – who mastered Latin, Greek, French and Italian. We observe the translations and adaptations of a novel from universal literature to notice how much the current translator can recreate the original, as well as adapt it to the target audience, in the case of Cony, to young people, children and young people. The historical period around the author's adaptations was the military dictatorship, proclaimed after the Military Coup of 1964 and ended in 1985.

Finally, we conclude that the current translator can transform the original, and Cony made his adaptations in this way, making them accessible to young people. There was a certain focus on the textbooks used at that time, how they influenced students for Brazilian culture and political history. Thus, we obtained an idea of the aforementioned historical phase in which literature played an important role. The main focus of analysis was Cony's adaptation of the last part of the saga of "The Three Musketeers", by Alexandre Dumas.

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