

**NORMALISATION AND READERS' EXPECTATIONS:**  
**A Study of Literary Translation with Reference to**  
**Lispector's *A Hora da Estrela***

Thesis submitted in accordance with the requirements of the  
University of Liverpool for the degree of Doctor in Philosophy by  
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# **DECLARATION**

This work is original and has not been submitted previously in support of any degree, qualification or course.

**Date:**

**Signature:**

**Normalisation and Readers' Expectations:**  
**A Study of Literary Translation with Reference to Lispector's**  
*A Hora da Estrela*

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**ABSTRACT**

The topic of this thesis is the process of 'normalisation' by which a translator accommodates a source text to the norms of the target language and culture. The research investigates this phenomenon in two ways: first, through text analysis identifying features in the target text which potentially contribute to easy readability, and, subsequently, through readers responding to the translation and the source text.

Computer tools were used to compare the source text and the target text, resulting in a list of eleven identifiable main features which were found to contribute to a normalising effect. One of the features, 'patterns of repetition', was examined in detail. The translation had less repetition in part because of systemic differences but also due to the translator's choice, whether conscious or unconscious, to use variant terms. A section of the thesis investigates negativity which is of considerable literary relevance in the case of *A Hora da Estrela*, and evidence is supplied that negativity is reduced in the translation. Other features in the source text which are mostly associated with spoken aspects of language were found to have shifted to a written style, contributing to a normalising shift from spoken to written register. Such features suggest that the translation has been 'domesticated' to suit the English-speaking reader.

The second way in which normalisation was investigated was via readers' responses. A number of studies were carried out, using non-specialists and 'semi-specialised readers' (students of literature). Critical reactions to the various translations of the novel suggested that normalisation was perceived when the source and the target were compared, but not by readers of the target version alone.

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## ABBREVIATIONS

[NTD]	Name tactically deleted
ST	Source text
TT	Target Text
TT1	Translated text 1
TT2	Translated text 2

## CHAPTER ONE

### INTRODUCTION TO THE THESIS

#### 1.1 INTRODUCTION

Communication, a property not predominantly present in the poetic language of the ST [an original text in the original language], may take over the primary function of an aesthetic work in translation, because a literary work exists, obvious as it seems it must be mentioned, only for those who can understand its language (linguistic code). When translating a poetic work, one of the primary purposes is that it must be done in such a way that the text is made **accessible and intelligible** – on the level of competence – to the receptors (Díaz-Diocaretz, 1985:10; emphasis added).

The above quotation presents a standard view of the translation of literary texts which is ostensibly plausible. However, the main focus of this thesis will be to suggest that it represents an over-simplistic view and to follow a line of argument that connects with the quotation below:

All too often, translators will incorporate into the text their own processing activities: solving the problems, reducing polyvalence, explaining away any discrepancies or discontinuities, and so forth. Soon, the receivers of the translation find their mental tasks pre-empted (Beaugrande and Dressler, 1981:217).

#### 1.2 THE RESEARCH PROBLEM

The objective of this thesis is to investigate the phenomenon of 'normalising' shifts in translated texts, how these contribute to the 'easy readability' of translated texts and the degree to which their manifestations fall into a continuum (Hatim and Mason, 1997:28), from "norm-conforming shifts to norm-flouting shifts". Although

normalisation and easy readability are not the same thing, they are correlated in a way which will become clear as the study unfolds.

The differences that can be found between a translated text and its original are very unpredictable and wide ranging; this is due in part to the great variety of types of texts that are translated and the purposes for which they are translated. A translation of a reference text, such as an encyclopaedia entry, which has as its basic goal to communicate content, may differ from the original in that the translation is expected to expand on and explain those aspects central to the communication of the facts. A poem, on the other hand, which has as its basic goal to communicate content which is artistically organised, would not receive the same treatment.

Starting from the accepted view that the translated text and the original will always differ to a degree (depending on the type of text and purpose), an examination of how and in which ways these differences are constructed, taking into account what readers expect from certain types of texts, will throw some light on the relationship between the target text and the original. In this way the "norm-governed instances of behaviour" in texts, as Toury (1995:65) puts it, can be observed in an attempt to reconstruct "translational norms". The main purpose of this study is therefore to discover the kinds of meaningful shift or change that may occur between the translated text (TT) and the source text (ST) by comparing them on a text-by-text basis, and to attempt to systematise the differences.

In this search for an explanation of what makes the reader of a translated text read it differently from a reader of the source text, I am in the company of Van Leuven-Zwart

(1989, 1990) who studied "translation shifts" based on her own reading experience with reference to *Don Quixote* in Spanish and the Dutch translation. Reading in her native language, she found "the book tedious, old-fashioned and pompous" (1989:152) until she read the original in Spanish and found it "was anything but tedious", since when she has read it many times over. In her study of this topic, published in two parts, she identifies similarities and dissimilarities between the two texts and develops a model of "translation shifts" which, applied to the two texts, points towards a "normalising tendency". This occurs at the microstructural level – at the level of sentence and clause and phrase – but affects the macrostructure of the novel, changing characters' attributes.

Another objective of this thesis is to follow through questions which are inevitably raised by the comparative analysis of source and translated texts: these have to do with distinctive features such as 'normalisation', 'fluency', 'simplification', 'explicitation' and 'explanation', which are present in the translated text and reflect the choices and the strategies the translator used to produce a more 'fluent' or 'acceptable' target text. These features raise further questions in connection with readers and their response: the extent to which they notice these differences, in view of the expectations they have of the text type.

The source text used in this thesis is *A Hora da Estrela* (HE), 1977/1993, by Clarice Lispector. Her work has been introduced to the European literary scene through Giovanni Pontiero's translations of Lispector's novels, including *The Hour of the Star* (HS),

1986/1992, and through Hélène Cixous<sup>1</sup> descriptions and discussions of Lispector's novels in most of her writings.

My purpose in carrying out a close comparison of this source text and its translation(s) is not that of the translation critic, to evaluate an individual translation (Baker, in press: 175; Hatim and Mason, 1997), but the wish to understand what actually happens in the process of translation, so as to relate this understanding to the phenomenon of 'normalising shifts'.

Needless to say, the notions of 'normalising shifts' and 'easy readability' of the translated text are not new. They have been examined by many scholars under different names. Van Leuven-Zwart (1991a) shows how those shifts observed when comparing translations and originals point to a

'normalising' tendency: many specific and subjective meanings become general and neutral in translation, whereas expressive or suggestive expressions are often rendered with less imaginative terms (Van Leuven-Zwart, 1991a:41).

She goes on to show how other terms tend to be explained and the language of the target text tends to be better formed than the language of the source text. Hewson and Martin (1991: 121, 129) also argue that the target language might insist on a 'comprehensible' – (i.e.) normalised – text and discuss how normalisation or the disappearance of all source language traits serve to save any possible effort on the part of the reader, in order that they should not be put off by the foreignness of the text. Venuti (1995a:31) refers to 'fluency' and 'domestication', as when the text is

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<sup>1</sup>Cixous often acknowledges her admiration for Lispector's work: . . . "I will answer in Clarice's place, though I only allow myself to do so after long meditation." . . . "the greatest respect I have for any work whatsoever in the world is the respect I have for the work of Clarice Lispector" (1988:12).



made to conform sometimes to ideological norms, at other times to fluency norms. In Venuti's (1995a:31) words this is "making the foreign text plain . . . domesticating". Thus, features related to the source text's peculiarities are made comprehensible and the source language traits are made to disappear, a translation strategy which contributes to restricting access to foreign literature, in that the target text is read as if it was an original of that language. In the example below Venuti (1995b) illustrates the case of a text which has been 'domesticated' to give an acceptable representation of the Italian family to the American readership of the 50s. His observations concern the translations from the work of Giovanni Guareschi, an Italian writer, whose books were translated to meet cultural expectations in the American readership; in his opinion, a publishing decision which only took commercial interests into account. The translation excerpt which Venuti uses to exemplify his point reads:

I have a motorcycle with four cylinders, an automobile with six cylinders and a wife and two children

The Italian is:

una moglie e due figli dei quali non sono in grado di precisare la cilindrata, ma che mi sono assai utili in quanto io li uso come personaggi in molte delle storie

A back-translation reads:

a wife and two children whose cylinders I am not in a position to describe precisely, but who are very useful to me inasmuch as I use them as characters in many of my stories (Venuti (1995b:28).

The effect of this 'domestication', as Venuti points out, is that the humour of the piece is removed, giving priority instead to a familiar and acceptable representation of the family – in his view, an undesirable treatment of the foreign text.

The old controversy between whether to follow domesticating or foreignizing strategies in translation goes on, but it only becomes productive when researchers come up with new ways of looking at the problem and are thus able to provide acceptable evidence of what is happening. It is on those lines that Baker (in press) makes a strong case for researchers to characterise translated text *per se* and how or whether it differs from the same type of text which has not been translated. She suggests using techniques from corpus linguistics to identify regularities in translated texts which characterise notions such as simplification and explicitation; these notions have been proposed in the literature "but never tested on a large scale" (in press: 176).

Although the notion of normalising shifts linked to simplification, explanation and explicitation has been widely discussed in the literature, to my knowledge there has been no attempt to distinguish and exemplify the different ways in which the phenomenon is manifested. Neither has anyone, to my knowledge, examined the translated text in detail and sought with the aid of "techniques and tools of corpus linguistics" as Baker suggests "to understand what actually happens in the process of translation" (in press: 175), thus providing textual evidence to characterise the phenomenon, instead of studies which criticise and evaluate individual translations. Such neglect is strange, since it is in principle possible, by following an aspect which has been normalised throughout the text, to consider the effects that this normalisation can have on the novel in its totality. The computer tools enable the researcher to make comparisons and see the differences in the texts plotted in detail, making accessible textual evidence to support or refute the researcher's initial

intuition. We can then categorise the different manifestations of shifts and label them according to textual evidence using a more consistent method.<sup>2</sup>

Studies in translation, comparing and contrasting the target text and source text, have been, until recently, mostly concerned with comments on the two versions in order to justify, praise or reject the target text. The comments have been about the end product, not about choices, procedures and strategies; they have examined the result, the translated text as an end in itself. The emphasis has usually been on product alone, from a prescriptive, normative and evaluative standpoint rather than, following Toury (1995:25), descriptive and empirical.

The focus on product-oriented research as a starting point to get insights into the translation process gathered momentum with the development of translation studies (Bassnett-McGuire, 1980/1991; Holmes, 1988; Bell 1991; Van Leuven-Zwart, 1991a). This procedure has been useful as a way of shedding light on translational norms and strategies rather than as a way of evaluating the product *per se*. This focus on process via the product tries to move away from contrastive analysis as a bottom-up procedure (of the type carried out by Catford's (1965) followers), which looks at words or sentences independently from the place they hold in the text.

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<sup>2</sup> In Van Leuven-Zwart's study of shifts she limits herself to a few passages chosen at random rather than the whole text (1989:155).

### 1.3 THE MOTIVATION FOR THE STUDY

The motivating factor for the present study was my realisation as a reader that the reputation the Brazilian writer Clarice Lispector has that her books are 'difficult' to read ("A leitura de Clarice é difícil e trabalhosa"<sup>3</sup> (Picchio, 1989:18)), did not hold true when I read the translation<sup>4</sup>. I refer specifically to *The Hour of the Star* (Giovanni Pontiero), which is to me an apparently easier text to grasp and to follow in English. This realization triggered my interest in investigating whether this impression was only because I was reading the text for a second time. I read Lispector in translation with mixed expectations. On the one hand, I wanted to have confirmed the experience of reading Lispector's work as I remembered it: fragmented, incomplete, vague and ambiguous. I expected the contrived challenging style which I experienced in my native language, Portuguese, to also feature in the translated text. Even allowing for the fact that I am as comfortable reading literature in English as I am reading it in Portuguese, it was strongly counter to expectations that the English text should be easier to process. I also expected to find aspects which the unfamiliar reader would identify as being 'foreign' to her experience and to process them as expressions of Lispector's choices for representing the aesthetic content. Accordingly I started to

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<sup>3</sup> "Reading Clarice is difficult and hard work" (my translation).

<sup>4</sup> Interestingly Claire Varin has noticed the same phenomenon in French translations of Lispector's work: "(conheci Clarice por intermédio das traduções francesas felizmente e infelizmente... porque a tradução dos seus livros é um assunto um pouco doloroso: ela é afrancesada demais, explicada demais, esclarecida demais, enfeitada demais na maioria das versões que saem na França)" (1989:55).

"(I got to know Clarice through French translations fortunately and unfortunately... because the translation of her books is somewhat painful: she is Gallicised a lot, explained a lot, clarified a lot, embellished a lot in most translations which come out in France)" (my translation).

look for textual evidence to corroborate my intuition, by comparing the two texts to see how the distribution of meaningful features across the two texts is effected.

The reason why Brazilian literary critics have labelled Lispector a 'difficult' writer to follow<sup>5</sup> is due in part to the way she reshapes, controls and exploits the Portuguese language to give form to her aesthetic devices. She says: "Fiz da língua portuguesa a minha vida interior, o meu pensamento mais íntimo..."<sup>6</sup> (in Waldman, 1983:9). Many critics, including Rabassa (1986), Lispector's American translator, find the complexity of her style is due to the way she plays with features of the systemic resources of the Portuguese language, sometimes in defiance of norms: she not only plays with the lexicon but she changes syntax in a way "that is closer perhaps to the original thought patterns than the language had ever managed to approach before" (1986:xii); thoughts which are still emergent, unfinished, uncertain. Lispector uses punctuation, in the excerpt below from *A Hora da Estrela*, to render the form she is creating – Macabéa speaks in one long breath only punctuated by commas:

*– Eu também acho esquisito mas minha mãe botou ele por promessa a Nossa Senhora da Boa Morte se eu vingasse, até um ano de idade eu não era chamada porque não tinha nome, eu preferia continuar a nunca ser chamada em vez de ter um nome que ninguém tem mas parece que deu certo - parou um instante retomando o fôlego perdido e acrescentou desanimada e com pudor - pois como o senhor ve eu vinguei . . . pois é . . . (Lispector, 1993:59).*

Contrast this with the translation:

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<sup>5</sup> "... mesmo arriscando-se ao rótulo de escritora difícil, mesmo admitindo ter um público mais reduzido, ela não conseguiria abrir mão do seu traçado: 'Tem gente que cose para fora, eu coso para dentro'". Fukelman (1993:5). "... even risking being labelled a difficult writer, even allowing for her limited readership, she would not give up her own trait: 'there are people that sew on the outside, I sew inwardly'" (my translation).

<sup>6</sup> "I made the Portuguese language my inner life and my most intimate thought" (my translation).

*– I agree but it's the name my mother gave me because of a vow she made to Our Lady of Sorrows if I should survive. For the first year of my life, I wasn't called anything because I didn't have a name. I'd have preferred to go on being called nothing instead of having a name that nobody has ever heard of yet it seems to suit me - she paused for a moment to catch her breath before adding shyly and a little downhearted - for as you can see, I'm still here . . . so that's that (Lispector, 1992:43, Pontiero's translation).*

Despite the fact that Pontiero shows awareness of the way Lispector contrives to create the fragmentary and the incomplete in her writing – "her syncopated and unorthodox syntax and punctuation have to be respected in the target language" (Pontiero, 1996:73) – he misses out on this one. One long sentence, punctuated by commas, hyphens and dots, is reduced to three sentences where the commas are replaced by full stops. This inconsistency is interestingly problematised in May's (1997) work on punctuation changes in translation of modernist fiction. She argues that the translator who is at once the reader, the editor, and the writer tends to assume the editorial role "vis-à-vis punctuation" (1997:5); we will return to this point on punctuation in Chapter 5.

Lispector's almost excessive use of the hyphen, a feature naturally prolific in Portuguese which she seeks to make work in her favour, cannot be ignored either. Her preference seems to be not only for the forms where the hyphen is obligatory, as in the verb followed by the indirect pronoun: 'dedico-me', 'limito-me', but also in word formation, when this device is optional: 'pai-nossos', 'meia-noite' etc., and in unexpected nominalisation: 'não-saber', 'não-importa-o-que', etc., creating new possibilities of expression.

Last but not least, it has often been said (Rabassa, 1986; Nunes, 1989<sup>7</sup>) that Lispector seems almost obsessed by repetition as a stylistic device, be it of lexis (simple repetition of the same word repeated over and over again), or of the reflexive pronoun or even of ellipsis, to name a few instances. These are language devices which 'speak' and define the characters, contribute to the line of the plot and convey some of the aesthetic intention through choices of style and language.

Moreover, it is important to add that the difficulty of the text lies also in the complex relationship between author, narrator and the reader. Lispector's voice is mediated through a male narrator who we are told at the beginning of the story needs to be male to keep his distance and objectivity in the process of constructing Macabéa, the main character in the story. The impoverished, downtrodden and self-effaced Macabéa stands in strong contrast with the other main characters – Olímpico, Glória and Madama Carlota – who have strong roles to play. The narrator, who is also a main character, constantly questions the process of developing a plot and 'writing in' a character because of the inevitable vagueness and ambiguity (preoccupation with incompleteness and duality) inherent in existence. At the narrative level therefore, there is a degree of difficulty in the way the complexities of the process of writing criss-cross with the complexities of the various relationships amongst author, narrator, characters and reader. So the text is difficult not only because of Macabéa and what she represents but also due to the difficult way the imaginary dialogue between the narrator and the reader is constructed.

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<sup>7</sup> "o estilo de Clarice Lispector tem na *repetição* o seu traço de mais largo espectro" (emphasis original). "Clarice Lispector's style has *repetition* as its most encompassing trait" (Nunes, 1989:136) (my translation).

## 1.4 THE MAIN RESEARCH ISSUES

A text linguistic perspective can be of major benefit to translation studies, not only to help translators to decide which strategies to use when rendering the target text, i.e. which features of the source text to emphasise, but also to assist the researcher in the task of specifying the textual features of the translated text and those of the original.

What I propose to do, therefore, is to approach translation from a text linguistic perspective, in order to understand and explain the mechanisms involved in the process of the production of the target text and the effects of these on textual form. I will take into account not only the ST and TT but also the readers of the TT, with the aim of reconstructing the translation process and meaning rather than the aim of praising or rejecting the target text. In order to achieve this, the present study takes a dynamic approach, examining linguistic manifestations from a text linguistic position, taking into account the notion of textuality (Beaugrande and Dressler, 1981; Beaugrande, 1997a;), and its applicability and relevance to translation studies (Neubert and Shreve, 1992; Hatim, 1997; Hatim and Mason, 1990, 1997). The analysis moves from a bottom-up perspective – looking at grammar and the lexis – to top-down considerations to do with text-types as formulated in Beaugrande and Dressler (1981), Reiss (1981, 1989) and Beaugrande (1997a).

The phenomenon of 'normalising' shifts conducive to 'easy readability' in translated texts introduced above needs to be examined in the light of the interrelation between text producer and text receiver. Features of the phenomenon need to be explained and mapped out; this will be informed by Beaugrande and Dressler's (1981) notion of standards of textuality in texts, and Reiss' (1989) ideas about text types and their



place in the study of translation. Special attention needs to be given to the fact that the different ways in which readers process and use texts indicate that they belong to different text types and varieties. The sample text below, a road sign,



Figure 1.1: A message-conveying text

serves primarily to convey an explicit message to road users.

An advertisement in a newspaper,

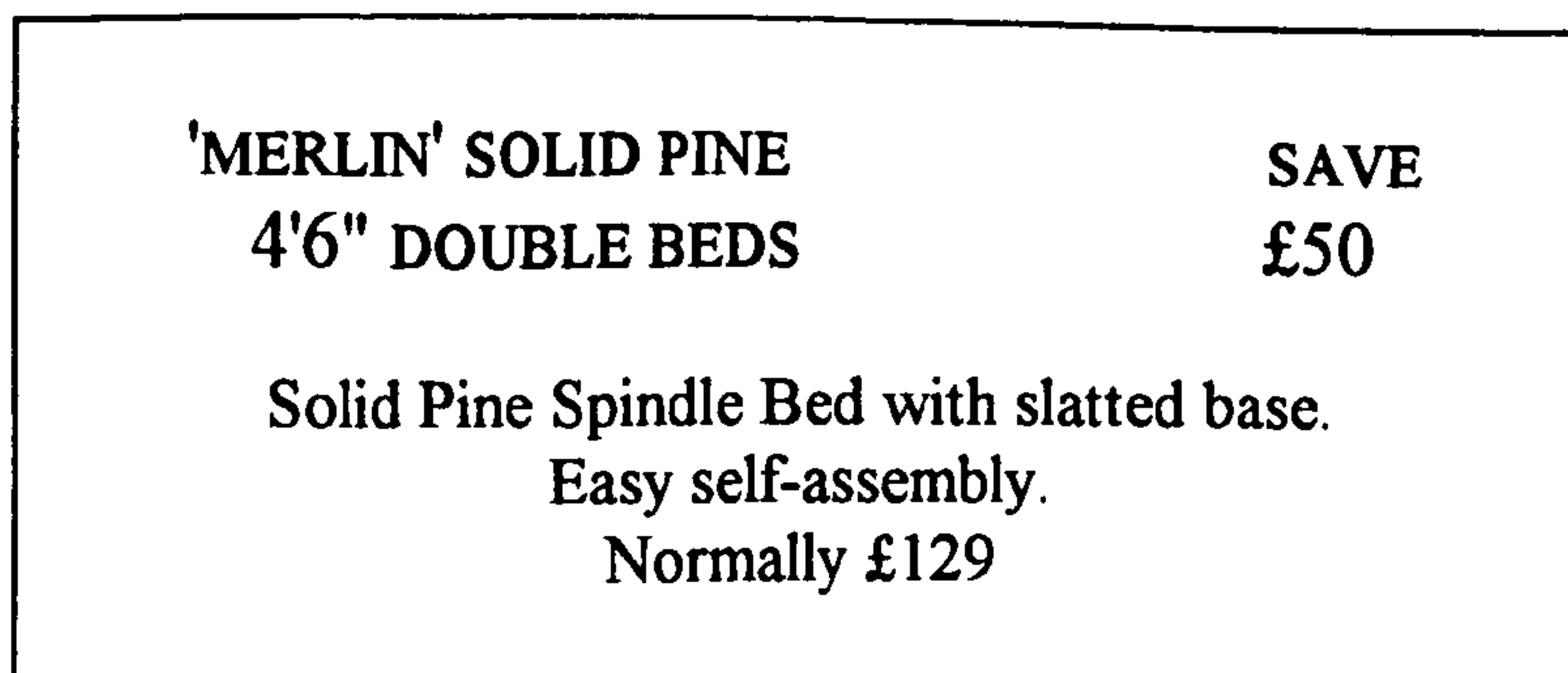


Figure 1.2: A persuasive text

serves primarily to appeal to the reader to buy something.

A poem (William Blake, 1789-94),

O Rose, thou art sick!  
 The invisible worm  
 That flies in the night  
 In the howling storm,  
  
 Has found out thy bed  
 Of crimson joy,  
 And his dark secret love  
 Does thy life destroy

Figure 1.3: A self-reflective text

serves primarily to call attention to the creative way the writer in a self-reflective mood has used language to convey ideas, feelings and emotions.

These different classes of texts have typical patterns and characteristics and they are constructed in line with intuitively known sets of norms and conventions. Texts as instances of a type work in such a way as to trigger in the reader certain expectations about the real world and about conventional aspects of language and context – and this will certainly affect the way translators operate.

Readers on the whole have a good idea of what the conventions are for specific types of texts, and they work within a given set of parameters towards constructing meaning from any particular text. They know, amongst other things, which formal features of the language to expect and how the facts about the real world should be organised. Text producers, in their turn, can and do make a lot of demands on the reader or text user, who may have to work hard at making sense of a text in a given context. For example, when the road sign GIVE WAY is posted on the road, instead

of a long sentence explaining what drivers must do, inferencing takes place with a certain degree of tolerance. At other times writers, especially in fiction, attain their goal through consciously breaking social and/or rhetorical conventions or even concealing knowledge to later reveal it.

In a similar way, readers recognise type-specific conventions which do not depend on patterns of internal features alone. Hatim and Mason (1990) have noticed that "the perceived meaning" of text 1.4a, "for example, will differ significantly according to whether the text is intended as a note left on the kitchen table" (p. 140):

I have eaten the plums that were in the ice box and which you were probably saving for breakfast. Forgive me they were delicious so sweet and so cold.

Figure 1.4a

"or a poem" (p. 140):

This is Just To Say  
 I have eaten  
 the plums  
 that were in  
 the icebox  
 and which  
 you were probably  
 saving  
 for breakfast  
 Forgive me  
 they were delicious  
 so sweet  
 and so cold

Figure 1.4b (William Carlos Williams 1938)

That is because we read text 1.4a with different expectations from those that we have when we read the same text in the format of a poem in stanzas.

The linguistic features of the two versions remain the same, but they are processed differently, due to the shift in the text type, which activates different expectations in the reader from the moment s/he sees it on paper (Hatim & Mason, 1990:141). Hatim and Mason's (1990:140) view on the kind of expectations texts raise is that this is "ultimately a function of user's intentions"; that "the perceived meaning" of a text is going to vary depending on whether the text is intended as a note or a poem.

Beaugrande (1978b) makes a similar point in his analysis of another poem. His focus is on the importance of text types and the expectations they raise concerning readers' processing:

The very appearance of the text upon the page (. . .) announces that a poem is forthcoming, thus activating the frames appropriate for this text type (p. 16).

Readers also know that some texts make more demands than others: ordinariness in texts only needs easy processing while the unusual needs hard processing, offering a more interesting challenge.

#### **1.4.1 Methodology to be adopted**

The availability of computer tools to identify patterns in texts (Sardinha, 1997) has made it possible for researchers to access features of texts in a more reliable way. The methodological procedure of comparing texts using computer tools has facilitated the

work of researchers like myself who are now able to investigate new research issues in text analysis and to provide quantities of textual evidence for certain patterns of meaning.

The textual analysis using computer tools carried out in this study has a twofold purpose. Firstly, it seeks to establish the shifts in meaning between the choices made by the writer of the target text and the writer of the source text, taking into account the choices available in the two language systems – Portuguese and English – in order to examine the extent to which the literary choices are preserved or changed in the translated text; this reflects a concern to find out how far the differences contribute to the normalisation and easy readability of the translated text.

Secondly, it seeks to examine responses from different types of readers to see if they perceive differences between the texts. This will be done by focusing on responses from literary critics (Hélène Cixous, Ann Liddle, Sarah Cornell) through a comparison of two versions of the translated text; also, by examining responses from a group of Applied Linguists. Further responses were collected from a group of undergraduate readers studying Clarice Lispector's text. During the time they read and discussed the book they were asked to comment on the differences they perceived between the translated text and the original. In examining the responses from these readers the focus is on their perception of shifts due to aesthetic or cultural pointers. In this the reader's own expectations about the texts are paramount.

### 1.4.2 Main assumptions

There are some important assumptions underlying the research problem in the present study. The first one is that a text analysis of the TT and the ST will reveal textual features such as simplification, explicitation and explanation which contribute to a normalising tendency in the target text. These features involve two distinct but interrelated aspects which are linked and sometimes responsible for the disappearance of traits related to the source text.

The first aspect of this assumption has to do with the text being made easy due to features which are intrinsic to the target language and on the whole linked to well-known and expected differences between the linguistic systems. These are systemic aspects of the language where the translator has no other choice available. An instance of a systemic feature is when one word or form either in the source or target languages has two equivalents, restricted only by collocational combinations. The Portuguese word 'não' translates into two different words, 'not' and 'no'; conversely, the English verb 'to know' translates into 'saber' and 'conhecer'; a third example is 'moça', where one word used as noun and adjective translates into English respectively as 'girl' and 'young'. Such systemic aspects make it impossible for a pattern of tokens of, for example, the type 'não'<sup>8</sup> in the source language to be kept in its totality in the target language.

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<sup>8</sup> (This is a feature of the text studied in Chapters IV and V.)

Another assumption has to do with language options over which the translator has a choice in the language system. The normalisation (manifested in simplification or explanation, etc.) may be reflected in stylistic features at various levels; for example, motivated patterns of repetition of lexis, or of figurative language, purposefully developed in the source language to reflect a literary theme. The translator then has to decide on the degree of prominence s/he wants to give to prevalent stylistic features or (in the case of repetition) whether to move away from the source text, to avoid repetition.

Notice that although these two aspects of the normalisation process can be separated for the purpose of analysis they are inexorably linked to each other and to compensatory devices. The notion of compensation, discussed by various authors (Hatim and Mason, 1990; Newmark, 1991; Baker, 1992; Hervey and Higgins, 1992; Harvey, 1995), concerns the idea of loss of meaning at any level (linguistic, metaphorical, pragmatic, aesthetic) being compensated for in another way, at a different level or located in another part of the text.

On the whole these two aspects are also influenced by what is standard and accepted in the target language system and what is seen to be the receptors' or readers' expectations. In most cases the translated text is invisible as such because it is written and read as if it were an original text in the target language.

There is also the assumption that text types and producers of texts create expectations in readers from the moment they set words on paper. This is supported by Reiss' (1981, 1989) major contribution to translation theory from text linguistics, and

Beaugrande and Dressler's (1981) work in this same area. Consider Beaugrande and Dressler's (1981:8) observation that

Apparently, text receivers are readily persuaded by content they must supply on their own: it is as if they were making the assertion themselves.

Readers from a different culture bring with them different processing systems, background knowledge and world views, applying these to the process of comprehension and interpretation of a foreign text, and translators sensitive to this make choices which facilitate the readers' task, to narrow the cultural gap. This can be illustrated with reference to the choice a reader might make to read a best-seller: in such a case s/he may not want to be troubled by too many unknowns. One can on the other hand turn this argument round to say that a reader may choose a foreign literary text in the expectation that the 'foreign' and the 'literary' are prominent features of that text type; and s/he may have his/her expectations frustrated when reading a literary translation which has had the foreign features paternalistically removed.

### **1.4.3 Research questions**

The questions to be investigated in this thesis have to do with how and in which ways the translated text differs from the source text and if so whether readers notice these differences. More specifically, they are:

1. Which are the detectable shifts (features that mark the differences) between the target text and the source text?
2. Do such shifts contribute towards normalisation of the target text?
3. Do they also facilitate processing of the target text?
4. To what extent and in which ways do readers perceive these different shifts?



#### 1.4.4 The contribution the study hopes to make

It is hoped that the study will be valuable in at least three ways. Examining the nature of the shifts from the source text to the target text gives insight into the nature of the translator's choices in relation to the shifts which took place. Secondly, the act of describing, explaining and categorising how pairs of languages operate in the (virtual) systems of options available to the translator is a step towards understanding the linguistic mechanism involved in the production of the (actual) translated texts. In this way I will be attempting to make useful statements about languages (Portuguese and English) and also about texts (literary text). Thirdly, I hope to investigate how far the shifts present in the translation are subsequently perceived by the readers by examining their responses. This provides the opportunity for me to see whether the translated text conveys as much to the reader who reads it in only one language as to the one who reads it in both languages; this helps to develop the still tiny research area of translational reader response.

### 1.5 THE STRUCTURE OF THE THESIS

The structure of the thesis is organised into eight chapters. This chapter has introduced the main issues in the study. Chapter 2 situates the research problem through a discussion of the general issues relevant to the study in relation to **text, translator and reader**. It also presents terms and concepts to circumscribe what constitute texts in context(s) so as to focus on an understanding of the way texts work according to de Beaugrande and Dressler's text linguistic concept of textuality. The seven standards of textuality are illustrated with reference to a short story by James Thurber. Chapter 3

takes the theoretical discussion about text further and discusses shifts, norms and normalising shifts and how these affect the degree of effacement of the translator. These aspects are discussed and illustrated by comparing two translations of a poem by William Blake. In Chapter 4 the first study (study I) (text analysis) is introduced, along with the research questions to be investigated and the underlying hypotheses. This is followed by a description of the methods and materials, the choice of texts for this study, and the methodological procedure for the analysis of the source text and the target text. Chapter 5 presents the results and findings of study I and a discussion and interpretation of those results relating them to the literature. In Chapter 6 study II (reader response) is introduced together with an account of the methodological procedure used for the analysis of responses from readers. Chapter 7 reports on study II and the main responses from different types of readers to both the source text and the translated text. It also discusses the relevance of these responses to the study as a whole. Chapter 8 pulls the threads together, presents the limitations of the study and draws general conclusions.

## CHAPTER TWO

### TEXTS AS MEANINGFUL UNITS

#### 2.1 INTRODUCTION

... a 'theory of translation' ... is necessarily a theory or, rather, a historical-psychological model, part deductive, part intuitive, of the operations of language itself (G. Steiner, 1975/1992:436).

Most translation theory writers, even the ones who use theoretical models from distinct fields of study such as philosophy, literary studies, linguistics and discourse analysis, would respect the above position, and would share with Steiner, the phenomenologist-structuralist, a concern for the need to understand how languages work to form texts. Steiner's notion that there can be no theory of translation without a theory of language provides a useful starting point for the examination of complex issues of language which have to do with understanding and communication. The way in which linguistic theory has contributed to the theory of translation since the 60s (Nida, 1964; Catford, 1965) has moved on (Hatim and Mason, 1990, 1997; Bell, 1991), but the debate about the suitability of using linguistic theory to underpin a theory of translation has never ceased, as we see evidenced in Toury (1995:53) and Venuti (1996, 1998:21).

A point which theorists have in common, obvious as it may seem, is that the perspective from which they consider the importance of text, text producers and text users will be determined by the theoretical background from where they stand. At one

end of the spectrum, and from a traditional standpoint of the type the New Critics adopt, theoretical discussions on language and text seek to preserve the text in terms of a fixed, enclosed truth, to preserve the unity of the original text. At the other end of the spectrum, the theoretical debate shows a move away from preoccupations with the origin of the text, "the reassuring foundation", in order to affirm "play" (to use Derrida's word (1978:292)).

The perspective from which Walter Benjamin (1973), the philosopher-poet theorist, claims that the text itself (translated text included) has priority over its readers reflects his beliefs that language exists in its 'pure' form close to the 'Messianic' source:

No poem is intended for the reader, no picture for the beholder, no symphony for the listener (Benjamin, 1973:70).

According to his position the author (poet), free from concerns with reception (or with language as communication), is able to get ever closer to language in its most truthful state (or essence). This distancing from concerns with reception echoes the strong affinities Benjamin had with Marxist ideas.

The text linguist Beaugrande (Beaugrande and Dressler, 1981; Beaugrande, 1997a) on the other hand, conceives the text as a communicative event:

It is essential to view the text as a communicative event wherein linguistic, cognitive, and social actions converge, and not just as the sequence of words that were uttered or written (Beaugrande 1997a:10).

One cannot fail to notice in these two opposing views of the text that Benjamin's concern is with language and text in abstraction – the 'spirit' of the text – which is one stage removed from usage. Beaugrande and Dressler (1981) and Beaugrande (1997a),

on the other hand, are concerned with the study of text in communication, at the level in which text users are processing content. Beaugrande and Dressler's (1981) conception of text as an entity which has to conform to certain standards of textuality is developed in detail in section 2.2.1.

## 2.2 THE PLACE OF THE TEXT

Together with Borges, who shared his bibliomania, Walter Benjamin's vision is that of a labyrinth, at the heart of which lies the text of all texts, between whose lines an infinite patience may come to decipher the Messianic (Steiner, 1997). His claim that the text itself has priority over its readers springs from a romantic view of language more as 'logos' – the 'pure language' inherently human and almost on a spiritual plane. Language has a quality of universality which transcends the worldly expectations of mere readers. Benjamin, who is reacting against reception theory, rejects the idea of language as communication; instead language is seen as 'the logos' manifested in the author's *intention*. In relation to the translation the source text is steeped in an 'aura' (an effect or feeling) which the translator has to rescue, to invest with an 'after life'. It is important to keep in mind that Benjamin, the Art critic, is concerned with Art, literary texts and the Bible. Although he wrote very little about translation, in his influential essay on the nature of translation he regards communication as responsible for bad translation and postulates that the translator's only duty is to the text itself:

The task of the translator consists in finding that intended effect [*Intention*] upon the language into which he is translating which produces in it the echo of the original (Benjamin, 1973:70; emphasis original).

And he goes on to say that:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully (Benjamin, 1973:79).

In view of the much criticised position of author-oriented theories which give authority and priority to the sender/encoder alone, (or give priority to the text via the sender), and given that the "emphasis has shifted very slowly in recent years from the source to the target text" (Baker, in press: 176; Toury, 1995) with emphasis also on language in context and texts as interactive entities, it is interesting to consider why Benjamin's work in recent years has become so important to translation scholars. Lawrence Venuti (1992, 1995a) does not cite Benjamin explicitly but as if by osmosis<sup>1</sup> argues for the source text to be visible in the translated text, echoing Benjamin's concern that the 'foreignness' of a literary text should not be hidden in the target text. Haroldo de Campos (1991), both in theory and practice, is among many others who are re-reading Benjamin's work and making it surface in a new light. In Benjamin's essay 'The Task of the Translator' there is an ambiguity difficult to resolve. On the one hand, Benjamin views language in the romantic tradition regarding the text as encoding the author's only *intention* and centred around the abstract notion of origin. In relation to translation, however, this traditional view does not apply because he moves away from the traditional view of fidelity to the source text. Benjamin argues that translation is a mode (a third language) and as such the translator owes no fidelity to the source text; on the contrary, he has to allow "his language to be powerfully affected by the foreign tongue" (1973: 81). Benjamin has been interpreted as favouring the translator's choices which create a third language where the 'foreignness'

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<sup>1</sup> Venuti does not mention Benjamin explicitly but he cites Schleiermacher, Benjamin's mentor.

of the foreign language is transparent; for example, producing a German target text with tints of French to indicate its source.

Venuti's concern that the translator should use resistant strategies to make the target text show its 'foreignness', resisting domestication of the source text, is resonant of Benjamin's position but has its own idiosyncrasy. Venuti's own strategy is to use words which already exist in the target language but that are archaic or unusual in the context in which he is translating:

foreign texts that are stylistically innovative invite the English-language translator to create idiolects striated with various dialects, registers and styles, inventing a collective assemblage that questions the seeming unity of standard English (1996:3).

Venuti's account of how he explores these theoretical assumptions in his own translations of the Italian writer I.U. Tarchetti (1839-1869) supports the point made above and makes his translation strategies transparent:

From the beginning I determined that archaism would be useful in indicating the temporal remoteness of the Italian texts, their emergence in a different cultural situation at a different historical moment. Yet any archaism had of course to be drawn from the history of English, had to signify in a current English-language situation (1996:7).

Venuti's contribution to the debate is substantiated in his 1996 paper 'Translation, Heterogeneity, Linguistics' where from a semiotic perspective of language he outlines the problems of the current linguistic-oriented approaches to translation which limits language functions to acts of communication alone where the translator feels s/he must 'naturalise' the text for the target reader. Language, however, "is never simply an instrument of communication . . . even if communication is undoubtedly among the functions that language can perform" but "a collective force . . . in a semiotic regime" (1996:1). Later in this study, and again resonating with Benjamin, we see how Venuti

argues that his translation strategies favour the 'remainder' in language, according to him, an aspect which tends to be left out by approaches which take a narrow view of language as merely an instrument of communication.

The concept of language as communication works in close association with the notion of the temporal nature of language. Time is responsible for causing language forms to become obsolete and for text types to become disused. We are all too familiar with the fact that words change, lose their original freshness and acquire new meanings or connotations to fit new contexts so as to function with different collocational possibilities. Hence, language operates not on a metaphysical plane, as Benjamin would have us believe, but as a system of signs with units assembled according to changing grammatical forms and conventions and as a complex set of social norms and rules of communication ultimately reflected in the wide variety of texts and the different ways we use them.

Another aspect to consider in relation to the dynamic use of language is how it goes hand in hand with the enormous growth in present day communication. This phenomenon is noteworthy because as Hatim and Mason put it (1997:viii), the nature of communication has changed in the last decades, and people have started using language in more flexible and more creative ways to meet a wider variety of needs. Hatim and Mason (1997:viii) cite generic changes even in official texts where "there are departures from norms". However, it is true to say that the view of language which goes with this versatility – language as a dynamic and purposeful means of communication – although established for decades, has only recently filtered through into translation studies. For example, most of the work in translation which takes a



linguistic focus (starting with Catford, 1965) has been based on contrastive analysis: looking at grammar and the lexicon from a bottom-up perspective. This means looking at what happens at clause or sentence level, ignoring the textual level, and thus largely in isolation from text purpose and context.

As studies in discourse analysis have become widespread and more specialised, the need to adopt a text linguistic framework has become more meaningful. In the field of translation theory, the pioneering work (see Nord, 1996) is the now-classical contribution by Katharina Reiss, first published in German in 1976. She draws from studies in pragmatics to create a grid which distinguishes text types according to the dominant function of the language in the text; the text typology is then used to judge the quality of the translated text. In her work with J. Vermeer in 1984 Reiss harnessed these concepts to the notion of *skopos*<sup>2</sup> theory (cf. Nord, 1991:25). More recently, Nord (1991)<sup>3</sup> and Hatim and Mason (1990, 1997) have extended and developed this further. Nord (1991), basing her work on Beaugrande and Dressler's standards of textuality and on Reiss and Vermeer's notion of *skopos*, proposes a model for the analysis of translated text with both evaluative and pedagogical applications. The text focus which Nord, like Reiss, brings to translation has less to do with theory and more with developing standards of evaluation to judge the quality of the translated text, a point which I do not seek to follow in the present study. My goal is closer to Toury's (1995:25) "descriptive-explanatory goal" and to Hatim and Mason's: coming from a

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<sup>2</sup> The *skopos* is the purpose for which a text is intended; in translation it is determined by "the function which the target text is intended to fulfil" (Nord, 1991:24).

<sup>3</sup> According to Toury "second-generation *Skopos*-theorists" (1995:25) are characteristically represented in the work Nord (1991) has developed.

discourse analysis perspective, Hatim and Mason are descriptive in their approach and "present a model of the way texts work" (1997:13) by looking at "the importance of contextually determined communication strategies and the way they relate to the structure and texture of texts" (Hatim and Mason, 1997:10, emphasis original).

Likewise, the importance of textuality for translation has been a major feature in Neubert (1985) and Neubert and Shreve's (1992) work; according to them, text type considerations play an important part in making translation possible because primarily the translation unit is the whole text. Notions of equivalence in this context are determined in terms of the text macrostructure and whether "L1 textuality is allowed to appear in the target text" (1992:121).

Still expanding on the place the text holds in the theoretical frame of reference being developed, linguists have shifted the focus to the text to describe *structural* aspects, (e.g., van Dijk, 1972) but still in the tradition of sentence grammar and focusing more on sentence syntax than on text itself. Other linguists, however, have taken a discursal perspective to text. Hoey (1991b) for example, concerned with linguistic description of text *organization*, places the text (along with lexis) between grammar and interaction, i.e., grammar and interaction are mediated by text. Grammatical strings are thus connected into usable exchanges in conversation or between writer and reader. He analyses cohesion in texts and describes how cohesion (a property of texts) and coherence (a property of the user's judgement on the text) are created by lexical repetition, which in their turn create networks distributed across the text and they combine to link separate messages. Although Hoey's concern in his 1991b publication was to create a model of linguistic description to describe the organisation

of texts, he accepts as incontrovertible the fact that readers do interact with texts (1991b:202-203).

Studies in text linguistics, an important development of discourse analysis, have contributed extensively to the understanding of the way texts work and how they have specific, meaningful and interactive roles to perform in context. The seminal work in this field has been Beaugrande (1980) and Beaugrande and Dressler's (1981) publications on the then-emerging topic of text and discourse. They propose a notion of language as a *virtual* system (the grammar and the lexicon) where available options are not yet in use. It is in the text that this virtual system is actualised: "the text is an *actual* system in which options have been taken" (1981:35) from the virtual system's repertoires, and then these selections are used in a chosen structure. Other linguists (Halliday 1994; Halliday and Hasan, 1976; Halliday and Hasan, 1985/9) also interested in identifying the properties of texts in English see the text as a unit of language in use, and the concept of texture as a necessary condition to express the property of "being a text" (1976:2). Most of what Halliday and Hasan say about texture derives from their view that grammar is the foundation of language.

According to them, the textual components are to be found in the grammar and are identified in (a) structural features: thematic structure and information structure; and (b) in cohesive features: reference, ellipsis and substitution, conjunction and lexical cohesion (Halliday (1994:334).

Beaugrande and Dressler's (1981) notion of textuality, also conceived as a necessary condition for a 'text to be a text', incorporates several aspects of textuality; these are central to the idea that texts are produced and exist according to standards of text

production and reception which they have to fulfil. Texts, therefore, are produced, received and used according to a particular function they have to perform in a given communicative context. Beaugrande and Dressler's starting point is the text and the features of textuality which make it a unified whole rather than a string of sentences. Their stance is pragmatic, defining text as a communicative occurrence:

A text will be defined as a communicative occurrence which meets seven standards of textuality. If any of these standards is not considered to have been satisfied, the text will not be communicative. Hence, non-communicative texts are treated as non-texts (Beaugrande and Dressler, 1981:3).

If this sequence (text) fails the test on one or more of the seven standards of *cohesion*, *coherence*, *intentionality*, *acceptability*, *informativity*, *situationality* and *intertextuality*, the text is considered a non-text<sup>4</sup> because it fails to be a communicative occurrence. According to Beaugrande and Dressler, the text is likely to be rejected when the seven standards of textuality are "strongly defied" and there is a total "absence of discoverable cohesion, coherence, relevance to a situation, etc." (1981:34) causing communication to break down. However, as Beaugrande and Dressler (1981) go on to acknowledge this relationship between the standards is more complex and subtle: "cohesion of poetic text is upheld . . . partly in accordance with type-specific conventions" (p. 185). For instance, as it will become clear, cohesion and coherence standards may be violated but other standards rescue the text from being thought a non-text.

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<sup>4</sup> In this respect Halliday is more cautious about the idea of non-text when he says that "we do not ordinarily meet with language that is not textured" (1994:334).

The standards of textuality and the procedures to obtain them are represented in the table below:

STANDARD	PROCEDURE TO OBTAIN TEXTUALITY	COMMENT	
<b>Cohesion</b> (concerns syntax)	<i>pro-forms</i>	pronouns, pro-verb (do), promodifier (so, such, clausal substitution) anaphora, cataphora;	surface features manifested in grammatical and lexical ways to create text continuity; cohesion is text-centred and affects coherence.
	<i>ellipsis</i>	lexical and grammatical words;	words omitted but can be recovered anaphorically.
	<i>recurrence</i>	repetition of elements or patterns;	creates cohesive ties.
	<i>substitution</i>	through pro-forms like 'so';	repetition of entire clause through 'so'.
	<i>parallelism</i> <i>paraphrase</i>	old + new element; use of synonyms.	re-used phrase + new word. creates relation of synonymy.
<b>Coherence</b> (concerns semantics)	relation of: <i>cause,</i> <i>enablement,</i> <i>time, reason</i>	one event affects the other ( <i>so, and</i> )	text centred but depends on readers to make sense of texts; coherence is independent of cohesion.
<b>Intentionality</b> (concerns pragmatics)	text producer speculates on receivers' attitude of acceptability; anticipates responses working on ways to be persuasive/imaginative to fit goals.	user centred; concerns writer's main goal to be persuasive/imaginative, etc.	
<b>Acceptability</b> (concerns pragmatics)	receiver can override disruption, exercise tolerance to make sense of the texts – if they expect or want to.	user centred, concerns the reader's attitude/response; potential reader response notions.	
<b>Informativity</b> (concerns pragmatics)	text producer plays with readers' flow of expectations; degree of expected vs. unexpected, low vs. high informativity.	user/text centred; reader's expectations are constructed.	
<b>Situationality</b> (concerns context of situation)	social factors and questions of dependence on register variable of: field (ideational), tenor (interpersonal) mode (textual) (cf. Hatim and Mason, 1997).	user/text centred; aspects that make a text relevant to a context or situation.	
<b>Intertextuality</b> (concerns other texts)	social factors, text types and resonance responsible for the evolution of text types.	to make sense of texts, text producer and receiver depend on knowledge of other texts.	

Figure 2.1: A schematic representation of the standards of textuality based on Beaugrande and Dressler (1981).

I have chosen to explain and illustrate the features of textuality outlined in figure 2.1 using a very short (whole) text of a version of 'Little Red Riding Hood' written by James Thurber, entitled 'The Little Girl and the Wolf'.

### **2.2.1 Standards of textuality**

The textual notions underlying the seven standards of textuality presented here are not new. Cohesion and coherence, for example, have been dealt with in great detail in other places. The most important work is by Halliday and Hasan (1976), but other linguists have made a major contribution: Gutwinski (1976), Hasan (1984), Hoey (1988, 1991a and b) to name a few. The notion of intentionality permeates work by Austin (1962) and Searle (1969) on the illocutionary force of speech acts. Grice's (1975) cooperative principles and the theory of implicatures are also central to understanding writer's goals and intentions. Important work concerning the concept of acceptability is to be found in Greenbaum (1977). Situationality has been dealt with especially in work on the ethnography of communication (Gumperz and Hymes, 1972). The term intertextuality is particularly associated with Kristeva (1969) who sees every text as existing in a chain of other texts.

The importance of Beaugrande and Dressler's model for the present study, however, is that they combine in a useful way a number of reflections about text into a model. Most of all, and essential to the present study, they draw on work by many scholars to put together a model of text which integrates a linguistics of production and of reception. In this section I draw extensively on the work by Beaugrande and Dressler

because as an integrated model it takes account of aspects of textuality which go beyond obvious factors of cohesion and coherence.

### 2.2.1.1 Cohesion

Halliday and Hasan (1976) devoted an entire book to cohesion and their seminal work introduced key notions which have then been developed by other linguists. *Cohesion*, the first standard of textuality according to Beaugrande and Dressler's (1981) model, is a quality assigned to texts whereby grammatical (in italics) and lexical (in bold) surface features in a stretch of language are mutually connected in a sequence as highlighted below:

- (1) One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to *her* grandmother.
- (2) Finally a little girl did come along and *she* was carrying a basket of food.
- (3) "Are you carrying that basket to your grandmother?" asked *the* wolf.
- (4) *The* little girl says yes, *she* was.
- (5) So the wolf asked *her* where *her* grandmother lived and *the* little girl told *him* and *he* disappeared into the wood.
- (6) When the little girl opened the door of *her* grandmother's house *she* saw that there was somebody in bed with a nightcap on.
- (7) *She* had approached no nearer than twenty-five feet from *the* bed when *she* saw that *it* was not *her* grandmother but *the* wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge.
- (8) So *the* little girl took an automatic out of *her* basket and shot *the* wolf dead.

Moral: It is not so easy to fool little girls nowadays as it used to be.

Example 2.1: 'The Little Girl and the Wolf' (Thurber, 1940). Words in bold indicate recurrence or lexical repetition.

Cohesion is manifested in the surface text, as the configuration of words in the sample shows, and there are special language devices such as pro-forms, ellipsis, recurrence, substitution, parallelism and paraphrase (explained in more detail below), from which the language user chooses to obtain grammatical and lexical cohesion. Thurber's text is cohesive because the elements in this stretch of language are linked together in a sequence by both grammatical and lexical links to form a piece of continuous discourse. These links are realised lexically (shown in bold) through recurrence, which Beaugrande and Dressler (1981:49) define as "the straightforward repetition of elements or patterns", or repetition of the same word (e.g. **wolf** 6 times, **little girl** 6 times, **grandmother** 5 times, **carrying a basket of food** twice, **bed** twice). The cohesive links created by recurrence or simple repetition of the same word throughout the text force the reader to look for a motivation of the repetition of the same word and its significance in the text as a whole.

Grammatical cohesion is obtained through pro-forms – "economical, short words" which "allow text users to keep content current in active storage" (1981:60) – devices such as reference, through pronouns (*her, she, him, he*) and determiners (*the, it*) which can be easily retrieved in the immediate context (see also Halliday and Hasan, 1976). Pro-forms are economical and efficient ways of presenting (typically) anaphoric information, i.e., the complete expressions occur before the short form. Pro-form devices, therefore, shorten the surface text but the content expressions which they replace can be readily activated. Interestingly and relevantly to translation, subject pronouns are an obligatory feature in English but generally optional in Portuguese which assumes more readily that the content can be activated by listener



or reader. Brazilian writers often make use of this feature to achieve some stylistic effect.

Another aspect of cohesion as defined by Beaugrande and Dressler is that words in text, as in the sample text above, are connected to each other in sequences of continuous discourse according to grammatical conventions, and they depend on each other in such a way that the sequences cannot be radically shuffled without creating some oddity. If we change sentence (1) thus:

1a One afternoon a wolf big waited in a forest dark for a girl little to come along carrying a basket of food to her grandmother.

**Example 2.2: Text sequence disturbed**

The disjointed (but still collocationally adequate) arrangement of adjective placed after noun in this sample sentence becomes so strange that it is difficult to sort out its meaning.

Ellipsis, where words have been omitted, is another cohesive device; it contributes to condensing and, like pro-forms, this compactness may be at a cost of clarity and text continuity. Ellipsis, a common feature in discourse, is often used as a resource "for giving confirmation or specification" (Beaugrande, 1997a:261). Texts where there is little ellipsis are time-consuming to decode but, on the other hand, heavy ellipsis in texts is also costly because of the hard work required to search for the missing link. Thurber's text above maintains text continuity in the way the expression 'she was' (sentence 4 below) establishes cohesion by ellipsis of "carrying that basket to her

grandmother" which in its turn establishes cohesion by ellipsis of "of food" recoverable anaphorically in 3 and 1, respectively.

(1) One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother.

(3) "Are you carrying that basket to your grandmother?" asked the wolf.

(4) The little girl says yes, she was.

#### Example 2.3: Ellipsis

Because the full version would not hold interest Thurber tells the story with great brevity so that the reader does not get bored. As a result this version of 'Little Red Riding Hood' is heavily elliptical, but because the text is very familiar to most readers this feature works positively and contributes to the interest the text raises.

*Parallelism*, a feature often found in more poetic language, takes place when a phrasing is re-used with new elements in it, with the effect that we immediately look for the associations, as in the example below in bold:

1 One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother.

2 Finally a little girl did come along and she was carrying a basket of food.

#### Example 2.4a: Parallelism.

The parallelism works through the temporals 'One afternoon . . . Finally' and also through the recurrence of the words highlighted in bold; this, according to Beaugrande (1997a:261), serves (via omission or substitution) "the textual economy by compacting the known or expected rather than maintaining it" (see also, Winter, 1974, 1979). A more familiar parallelism is contained in other versions of the story through the repetition of the structure:

"Oh, Granny, how hairy you are!"

"The better to keep myself warm, my child!"

"Oh, Granny, what big nails you have!"

"The better to scratch myself with, my child!" – etc.,

Example 2.4b: Parallelism

*Paraphrase*, also known as synonymy, maintains the content using other expressions, as in:

There's no reason why something so functional as bedroom furniture shouldn't be beautiful too, and there's no more attractive way to store your clothes than this exquisite suite, available in the finest quality burr walnut with interiors of polished mahogany.

Example 2.5: Paraphrase (Test Piece, English Commercial – Technical Translators International, 1990 - adapted)

'Bedroom furniture' has been replaced by 'suite', creating a relation of synonymy.

Through paraphrasing the text the producer can regulate "informativity by keeping topical content active without seeming unduly repetitive" (Beaugrande: 1997a:259; Hasan, 1984).

Cohesion does not work on its own and there must be interaction between cohesion, coherence and the other standards of textuality in order for the text to be a communicative occurrence, according to Beaugrande and Dressler.

### 2.2.1.2 Coherence

The relationship between cohesion and coherence has been studied by various linguists (Beekman & Callow, 1974/1976; Gutwinski, 1976; Halliday and Hasan, 1976; Winter, 1979; Beaugrande & Dressler, 1981; Hoey, 1988, 1991a, 1991b) and different

models have been proposed. This study however, again draws heavily on the model proposed by Beaugrande and Dressler (1981) because, although their treatment of cohesion and coherence simply summarises the knowledge of the time, as has been pointed out above, they present an integrated view of how texts work in context taking other aspects of textuality into account.

Coherence is the second standard of textuality that texts have to fulfil. Cohesion and coherence are both text-centred notions but whereas cohesion is an objective quality of texts, having to do with actual words and how they are connected in a sentence (lexical and grammatical words), coherence is subjective and has to do with ideas: how concepts and logical relations between the elements have "a continuity of senses" and are accessible and relevant in a given (con)text. Coherence is represented by groups of relations like causality relations, enablement relations and relations of reason and purpose. Since texts do not make sense by themselves but as a result of text users making their own contribution to the sense of the text, coherence is not only a feature of text but it is bound up with and dependent on the outcome of text users' interaction with the text – and this includes readers' subjectivity and judgement. Events are also organised in relation to time. Readers bring their stored knowledge of the world to interact with the text-presented knowledge. Coherence and cohesion work together – coherence constructs the underlying meaning of the text and cohesion contributes to making coherence linguistically evident. Coherence takes place by constructing links in the text. Cohesion can point to them or be absent, as in example 2.6 below.

A: Doorbell!  
 B: I'm in the bath.  
 A: OK

Example 2.6: Coherent exchange (Widdowson, 1979:138)

The exchange shows no surface cohesive elements but is clearly coherent.

The example in sentence 8 below illustrates a case of relation of causality (purpose manifested in *so* and *and* – and these are the cohesive elements that show the connecting links and allow coherence to take place in Beaugrande and Dressler's sense) where the later event (*shot the wolf*) is the purpose of the earlier one (*took an automatic out of her basket*); thus one event affects the outcome of the other event, namely:

8 So the little girl took an automatic out of her basket and shot the wolf dead.

Example 2.7: Relation of causality

The cause of the action "took an automatic out of her basket" resulted in the intended purpose of shooting the wolf dead.

A last important point to make about cohesion and coherence (and this reflects previous studies by Winter, 1974, 1979; Beehman and Callow, 1974/1976) is that they can be regarded as fundamental (operational) and without them communication may be blocked. However, text users employ a high degree of tolerance if cohesion and coherence are defied, and they look for ways ('common-sense knowledge', knowledge of text type conventions, continuity of sense which certain expectations trigger, etc.) to restore balance so that the main goal of the text is achieved.

### 2.2.1.3 Intentionality

Intentionality is the third standard of textuality. It concerns the text producer's intention to create a text that is both cohesive and coherent and that will fulfil the desired primary communicative goal. In other words, it indicates the reason why the text was written in the first place.

The text producer, however, may choose to defy cohesion and coherence and the communicative goal (intentionality) of (for example) persuading or informing someone about something may be slowed down for negotiation while the reader works hard at constructing sense (dependence on situationality, as we see below).

At other times, the text producer may choose to defy cohesion and coherence by evoking intertextuality to make it work at the level of intentionality. Thurber achieves this in the way he gives a new twist to the old tale:

8 So the little girl took an automatic out of her basket and shot the wolf dead

Moral: It is not so easy to fool little girls nowadays as it used to be.

Example 2.8: Intentionality

The text producer's intentionality, then, is manifested in the last sentence of the story. He has set out to make fun of the earlier, 'very proper' stories of 'Red Riding Hood', thus producing an internally cohesive and coherent text which depends on other textual information outside itself in order for intentionality to work most effectively. In the goal which Thurber sets out to achieve, to convey a 'moral' message, he also employs other conventional (non-verbal) features such as a 'moral' at the end of the

fable thus marking the interdependence between intentionality and acceptability. This interdependence is expressed by Bell in quite definite terms: "the two are the converse of each other, intentionality being sender-oriented and acceptability being receiver-oriented" (1991:167).

#### **2.2.1.4 Acceptability**

Acceptability is the fourth standard of textuality, concerning contextual criteria of how the receiver considers the text to be cohesive and coherent, and whether it is relevant to him or her. Text receivers make judgements about whether the text has cohesion and is coherent and whether the implicit information is easily retrievable. The receiver is able to override disruption in the virtual system (grammar) and to accept 'ungrammatical' utterances to make sense of the text on the level of actualisation, but this attitude is very much determined by text types and cultural settings. If there is disturbance in the norm and coherence is threatened, in an attempt to promote cohesion and coherence the reader may supply his or her own material or links and thus the disturbed text is accepted.

Although intentionality and acceptability as contextual criteria are very closely linked, sometimes the writer's intentionality and the text receiver's perception of it are not the same. In this case as Neubert and Shreve (1992:72) points out "the text (or portions of it) does not do what it is supposed to do" and the receiver may abandon it as irrelevant and unacceptable. Text producers try to guess at the receivers' likely judgement of acceptability in relation to the text type they are producing. They try to present texts that will fulfil receivers' expectations, and on occasion this might mean

producing a text which needs a considerable contribution on the part of the reader in order for it to achieve its primary goal.<sup>5</sup>

Text producers, thus, have to decide on the degree of explicitness they want to use in order to achieve a certain effect. Depending on the content and text type, too much information is just as undesirable as too little information. Thurber's fable works because he can leave implicit the conventional morality in the old version – little girls are very vulnerable and they do need protection – albeit at the peril of triggering a non-co-operative attitude amongst text receivers who do not know the original versions from which this one departs. In this case, the receiver cannot make visible the text's acceptability in relation to the subversive way the story is presented.<sup>6</sup>

The pragmatic notion of co-operation versus non-co-operation in text production and reception which Beaugrande and Dressler (1981) develop is heavily dependent on Grice's (1975) co-operation principles in conversation (see also Pratt, 1977).

Participants are seen to comply with or at other times to flout or violate the maxims of quantity, quality, relation, and manner<sup>7</sup>. Grice's maxims are particularly relevant to aspects of intentionality and acceptability because they give support to exploring whether there is a (close) match between the text producers' intention and the text

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<sup>5</sup> Many successful advertisements are intended to challenge the receiver to create coherence and s/he accepts the intended role of working hard to achieve it.

<sup>6</sup> This includes a feminist reading of this version.

<sup>7</sup> Grice's maxims of "QUANTITY: 1. Make your contribution as informative as is required (for the current purpose of the exchange). 2. Do not make your contribution more informative than is required. QUALITY: 1. Do not say what you believe to be false. 2. Do not say that for which you lack adequate evidence. RELATION: Be relevant. MANNER: 1. Avoid obscurity of expression. 2. Avoid ambiguity. 3. Be brief (avoid unnecessary prolixity). 4. Be orderly" (1975:45).



receivers' attitude or acceptance. If the text's acceptability by the reader is problematic it may signal non-cooperation on the part of the text receiver. All in all, readers have to take text types into account including the situation where the text is communicated.

Finally, the context of communication and shared conventions (world knowledge, level of informativity, management and monitoring of the situation, and how texts relate to each other) play a very important role in both acceptability and intentionality. In the sentence:

8 So the little girl took an automatic out of her basket and shot the wolf dead.

**Example 2.9: Contextual knowledge**

receivers of this text are left to infer that the little girl cannot have been so very little and innocent because 'she carries an automatic!' and she already knows what to expect from the wolf and how to react; she has precociously taken the initiative of defending herself, diverging from the traditional story. The text receivers are 'limited' by the content and go along with the text producer's intention that they should supply information which lies outside his text.

Acceptability is of further importance in the present study, in that, although Beaugrande and Dressler (1981) do not make it explicit, there is a clear link between acceptability and reader response (the object of Chapters 6 and 7) in that acceptability becomes visible through reader's responses, ultimately, the end result of the text

processing. Thus, in the same way that acceptability<sup>8</sup> triggers negative responses it also triggers positive ones.

### 2.2.1.5 Informativity

The fifth standard of textuality is informativity. It concerns the degree to which information is new or unexpected, known or unknown and these factors exert "important controls on the selection and arrangement of options in texts" (Beaugrande and Dressler, 1981:160). The notion of informativity can be affected by cohesion as in the case of the non-ordinary sequence in example 2.6. Informativity is commonly used in relation to content and thus coherence (of concepts and relations) plays an important role in processing ordinary as well as non-ordinary information. The occurrence of expected or unexpected elements in texts creates "a range of three orders of informativity" (Beaugrande and Dressler, 1981:141) all identifiable during actual communication. First-order informativity is conveyed by expected and predictable elements occurring in an obvious situation where the sign (or text) is easily recognisable; the GIVE WAY road sign (figure 1.1) illustrates first-order informativity. Texts constructed purely on first-order informativity are trivial in that they are fully predictable in terms of the shape, wording and the situation where they occur; these are important to minimise processing and are thus easily (and intended to be) recognisable at a distance. Second order occurrences are necessary for communication to take place. Third-order informativity is infrequent but more interesting, requiring a higher degree of processing whether to reconstruct missing

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<sup>8</sup> See page 58 fn. to compare acceptability in the sense used by Toury (1995) in translation studies.

elements in a configuration or to restore disturbance and discrepancies. The processing of very condensed and highly informative text is obviously a lot more demanding but may be seen as more interesting because more rewarding. Low informativity is particularly disturbing, since there is no point in for instance saying *Mary is female*; asserting the obvious is unnecessary unless it is used to build more information. The text may fulfil all other standards but be marginal due to its low informativity load.

The informativity three-value scale presented above works in conjunction with the reader's expectations manifested in various degrees during communication. Hence, a progression of expectations in differing degrees is applied during the act of communication and it is here that Beaugrande and Dressler (1981:146) propose that a scale of receiver's flow of expectations is to be found during communication.

One aspect of cohesion that is related to the flow of readers' expectations is that because of their knowledge of their native language they expect certain combinations rather than others. They expect formal features of the language to follow the formal conventions, such as the sequence subject, verb, object. When a text does not follow the conventional form there is a disturbance which the reader may or may not want to or be able to put right.

Readers' flow of expectations operate at the level of coherence in the way facts about the real world are taken for granted, if we are to make sense of the world we live in. Thus it literally 'goes without saying' that before you have a shower in the morning

you get out of bed; this fact is not stated unless it is needed as a building block for something else.

The sequence arrangement in English of signalling what is new and what is given information in a clause affects the flow of expectations in text receivers. By placing highly informative elements towards the end of the clause and less informative elements at the beginning text producers comply with receivers' expectations of information distribution in the clause.

At the level of intertextuality and text types, a text on a page arranged in stanzas may trigger a whole set of intertextual expectations (cf. figure 1.4a and 1.4b) which come to bear on the understanding of poems in general and of that poem in particular. In other text types, the immediate context where the text occurs – the road sign GIVE WAY placed at a road junction – triggers a particular source of expectation: the text has to be short and familiar so as not to distract the motorist from driving safely. This is an interesting example of the interdependence between, on one hand, cohesion and coherence and on the other, informativity (and situationality as we see below), where the high goal of efficient and economic informativity affects cohesion and coherence, only to be reinstated by the situation in which the text is found. The list below summarises the points made above about the source of a reader's flow of expectations:

- real world facts which we take for granted;
- conventions and formal features of language;
- arrangement of information in a sequence of low information at the beginning of clause and high information at the end of clause (in the case of English);
- different texts trigger different text type conventions (e.g., telephone directory);
- immediate context where text occurs (e.g., scientific journal).

The final point to make in relation to informativity is that text producers create levels of expectation on the lines presented above not only to fulfil their intentions but also to maintain interest on the part of the reader. Thurber's fable fulfils this standard of textuality, informativity, in the compact, efficient and (elliptical) economical way in which it conveys the text producer's main goal:

7 She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge.

#### Example 2.10: Informativity

Against a background of well organised cohesion and coherence, the text producer is able to tickle (surprise) the reader and make her laugh, thus adding to the interest of the text.

#### 2.2.1.6                      Situationality

The sixth standard of textuality is called situationality and concerns aspects that make the text relevant to a given context or situation. It is by looking at situationality that we can know what is going on in a particular communicative setting, like the one illustrated by the road sign GIVE WAY placed at a road junction. Receivers are expected to perform a particular action, a request to let other vehicles go first. The

appropriateness of the economic style is paramount in this situation, since receivers have limited attention to spare because traffic safety demands they pay attention to moving traffic at all times. Thus, the conditions which form the situation reduce the importance of cohesion and coherence to serve the greater communicative goal via a succinct and efficient message. This is more appropriate than a long explanation of why drivers need to let coming traffic go first; a long text containing the message would be coherent but would infringe standards of situationality. Situationality, therefore, following Neubert and Shreve (1992:85) "is the location of a text in a discrete sociocultural context in a real time and place".

The situationality of a text is conceived by Beaugrande and Dressler (1981) as the "ways in which texts are correlated with discourse actions and applied to a situation" (p. 179). This involves texts users' management of discourse through situation monitoring according to the producer's plans and goals. The concept of situationality used by Hatim and Mason (1997:20, 24, 27) focuses much more explicitly on the notion of producer's goals and the dependence of situationality on register. They use Hallidayan terms: "as a standard of textuality, situationality is taken to mean the way text users interact with register variables such as field, mode and tenor"<sup>9</sup> (1997:20).

As a way of illustration I want to refer to Halliday's (1973) study (discussed in Scott, 1991) of "how William Golding, whether consciously or not, shifts language to mirror

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<sup>9</sup> Field indicates the field or the subject matter of the text, and more specifically, how the subject matter is expressed in transitivity. Mode indicates whether the medium is the spoken or written language. Tenor indicates the form of different degrees of formality, mood and modality in actual texts.

the different visions of the world the characters have" (1991:22) in the novel *The Inheritors*. My demonstration text is from Golding's novel:

The bushes twitched again. Lok steadied by the tree and gazed. A head and a chest faced him, half-hidden. There were white bone things behind leaves and hair (Golding:1961: 106).

Golding is representing a situation in which two different styles are expressed and this is what characterises register variables. Throughout the book a high proportion of the subjects are not people. They are either parts of the body ("A head and a chest") or inanimate objects ("bushes", "tree") and the human subjects are found in clauses which are not clauses of action. This is because in *The Inheritors* Golding focuses on the limitations and helplessness of Neanderthal man facing "the new people" (*homo sapiens*), who represent another, more sophisticated culture. To represent this difference Golding uses two different kinds of style to reflect the power shift in the novel, one representing the main Neanderthal character Lok's speech, mirroring his thoughts and ineffectual activities; and the other less 'marked' language to represent the 'the new people'. This entails a defiance of the norms of English at the level of cohesion and coherence in order to achieve a planned and predetermined (communicative) aesthetic goal. Golding experiments with register variables or with formal features of the language such as transitivity, in order to achieve the desired goal of expressing a sense of inaction and powerlessness. The example from Golding's novel *The Inheritors* serves to show, once again, the interdependence of cohesion and coherence with intentionality and situationality in that the text producer's motives override syntactic conventions and create obscurity of expression. However, as I have been making clear, this type of violation does not necessarily impair understanding, if

it conforms with the reader's expectations and if s/he finds the text acceptable in terms of the actions in the given situation.

In relation to Thurber's story, situationality hinges on intertextuality and is an example of the way some texts depend on or derive their coherence from other texts in the same discursal community. The fact that Thurber's story is a parody of a prior text, 'Little Red Riding Hood', requires the text receiver to have some familiarity with the original.

### **2.2.1.7 Intertextuality**

Thus the seventh standard of textuality is intertextuality, dealing with text producers' and text receivers' dependence on the socio-pragmatic conventions and the rhetorical purposes of texts. In the first instance, intertextuality concerns the way a text depends on participants' knowledge of other texts in order for it to make sense. In other words, the efficient use of one text depends on the knowledge of previous texts like it, and the application of this understanding to the new situation or setting. In figure 1.1, the road sign GIVE WAY is processed according to drivers' knowledge of other road signs (intertextuality): that you ignore them at your own peril, that different road signs require different actions on the part of the driver; that they have legal force and that penalties may be imposed on those who ignore them. The sense of a GIVE WAY road sign therefore is processed according to an evolving situation (situationality) which sometimes requires the driver to simply slow down, at other times to stop completely, for the coming traffic. In more theoretical terms the general intertextuality



which typifies a road sign text (together with situationality) also "shapes the modest cohesion" of the two words in the sign (Beaugrande, 1997b:53).

Another important aspect is that intertextuality in general is "responsible for the evolution of text types as classes of texts with typical patterns of characteristics" (Beaugrande and Dressler, 1981:10). Text type is seen as having its origin in intertextuality because it is in the context of pre-existing texts that new texts, like parodies, develop and are created. Readers' expectations of what a text should be like arise from their experience with other texts, enabling them to identify a text as belonging to one type and not to another<sup>10</sup>. The definition below (Beaugrande and Dressler, 1981) is useful as a starting point, placing as it does aspects of experience with text and text practice at the centre:

A 'text type' is a set of heuristics for producing, predicting, and processing textual occurrences, and hence acts as a prominent determiner of efficiency, effectiveness, and appropriateness (Beaugrande and Dressler, 1981:186).

I shall argue that text types function as programs of expectations that control and limit the task of processing actual texts (Beaugrande, 1978b:6).

An interesting factor of intertextuality is how some types of texts rely more on intertextual connections (through allusions, citations, explicit reference, and parody), than others, for example, the most common case of intertextuality, allusion – an indirect reference, implicit, sometimes cryptic use of previous texts in the new text. According to Beaugrande and Dressler this type of constructed knowledge in texts is much harder for the receivers to process especially when the alluded text is distant in

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<sup>10</sup> This point can be illustrated with reference to figure 1.4a and 1.4b.

time and space as is the case, nowadays, with Biblical allusions<sup>11</sup>. Text users may not rely on intertextual connections of allusion to the same extent as they do in the case of parody because the text alluded to may not be as central to the communicative occurrence as the parodied text is. As we shall see below, for a parody to work efficiently, it can require much familiarity on the part of the reader with the other text from which it departs. Obviously, much less processing is needed when text producers use quotations or refer explicitly to well-known texts by the same author. Some text types – the academic paper, for example, which exhibits open links with other works (œuvre) by the same author – constructs intertextuality through reference to previous texts (see Hoey, 1991b:31).

Intertextuality in Thurber's text operates at different levels too. In the example below:

7 She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge.

Example 2.11: Intertextuality

the direct reference to the Metro-Goldwyn lion, relatively familiar to most English readers, is easy to process, and it adds a new dimension to the communicative situation in the story because of its unexpectedness in this context. The reference reaches out beyond the text to a visual picture of a particular lion and all that it symbolises and contrasts it with another direct but less known reference, to Calvin Coolidge (the President of the United States at the time Thurber wrote this story). At

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<sup>11</sup> Others argue that it is the accessibility in memory that matters more than the distance in time and space.

another level, the story works intertextually by reminding the reader of a familiar situation in a story about an innocent little girl named Red Riding Hood and a very cunning animal referred to as the wolf. The morality in this absent text in view of its social conventions reinforces the traditional image against which Thurber can make his story, a parody, more meaningful. In other words, a parody, unlike allusion and reference to texts, may encompass a whole literary work; a parody works intertextually because it sets out to make fun of another text, and consequently relies extensively on the reader's knowledge of the spoofed text.

It needs to be mentioned that some theorists<sup>12</sup> see a very close link between intertextuality and translated texts in that the content of translated texts is always intertextually constructed, pointing to an original in another language system and culture. The next section deals with the applicability of the standards of textuality to translation.

### **2.3 TEXT LINGUISTICS, TEXTUALITY AND TRANSLATION**

In previous sections I have examined the seven standards of textuality proposed by Beaugrande and Dressler, illustrating each standard. I have kept close to Beaugrande and Dressler's ideas and have used my own understanding of their concepts to focus in detail on aspects more directly relevant to the present study. I have also constructed a schematic representation (figure 2.1) of the seven features which organise the standards of textuality.

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<sup>12</sup> Beaugrande included.

However, the model of textual analysis presented here is not without problems. The most problematic case is the notion 'non-text' because, following Bex, it "appears contradictory in that it seems to assert that there may be texts that are non-texts" (1996:76). How do we know when a stretch of language was intended as a text? The seven standards of textuality are useful tools for discourse analysts to talk about texts, but in real life people are not aware of whether a GIVE WAY sign displayed in an art gallery was **intended** to hang there.

Nevertheless, the value of Beaugrande and Dressler's (1981) model to the present study is in that they bring together a number of useful reflections about texts into a model of how texts work in context. Another important reason is that their model accounts for a joint function where both writer and reader process texts, reflecting a concern with a linguistics of production and a linguistics of reception projected in the notions of intentionality and acceptability. Moreover, despite the problems, their model is present in the work of many translation theorists (Bell, 1991; Hatim and Mason, 1990, 1997; Nord, 1991; Neubert and Shreve, 1992) who like myself are concerned with investigating what happens in texts. In the next section, therefore, I want to examine how this model originally conceived to refer to monolingual discourse can be applied to translation by investigating the relevance of the standards of textuality to the discipline.

From a text analytical perspective, a text linguistic approach to translation is important because it allows for considerations of internal and systemic factors as well as external or extralinguistic ones, such as textual acceptability manifested in

responses from text users<sup>13</sup>. It is also an approach applicable to any kind of texts, literary text included, but as has been observed by Reiss, since literary texts are more problematic than others, starting from literary texts also means looking at other types of texts, and this is an advantage.

As I have already mentioned, Beaugrande and Dressler's work on text linguistics has motivated many scholars in translation studies who take a text linguistics approach to the discipline. Researchers such as Snell-Hornby (1988) see text analysis as essential to translation and have developed an approach based on prototype theory of scenes and frames to analyse texts prior to translation. Nord (1991), like Reiss (1976/1989), is interested in translation assessment models and she presents a model to assess translation quality based on the notion of *skopos* or purpose for which the text is translated (Reiss and Vermeer, 1984). Here equivalence "is determined by the function which the target text is intended to fulfil" (Nord, 1991:24).

Hatim and Mason (1997) have kept very close to Beaugrande and Dressler's foundation terms and principles. They draw several strands together to construct a theoretical model of analysis to describe and to bring out the significance of aspects of textuality to translated texts, highlighting the importance of the user's expectations. The most important development they make to Beaugrande and Dressler's ideas is that from the vantage point of the user's expectations they adapt the model to account for norm-flouting and norm-confirming aspects of text. The features of textuality are

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<sup>13</sup> There is a caveat: it has been shown by Stolze (Snell-Hornby, 1988:109) that not all approaches to text linguistics are necessarily relevant to translation studies.

represented in a static/dynamic continuum and this is meant to capture the point where the norms and conventions which constitute each standard are flouted and where these aspects of texts are confirmed. They also use the concept of register variables (Halliday and Hasan, 1985/89) explicitly in relation to situationality (Hatim and Mason, 1997:20), offering another very useful focus.

In his 1991 publication Bell's main concern is to build a model of the process of translation and at the same time contribute towards a "general theory of translation as both process and product" (p. 161). The modelling of the translation process which he (1991) envisages has its roots in notions of word and sentence meaning as well as in pragmatic aspects of language in use, and aspects of textuality<sup>14</sup>. He makes a distinction between text and discourse based on the two standards of textuality of cohesion and coherence: cohesion is to be found in text and coherence in discourse (p. 161). Like Beaugrande and Dressler (1981) Bell uses the seven standards of textuality to distinguish a text from a non-text. He attaches the importance of textuality to translation to the two aspects of intentionality and acceptability because (and he quotes Beaugrande and Dressler, 1981:113) even if a text is cohesive and coherent, it "must be intended to be a text and accepted as such in order to be utilised in communicative interaction" (Bell, 1991:167).

Text linguistics and textuality are also central to Neubert and Shreve's (1992) work on translation theory where they urge researchers to support and verify studies in

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<sup>14</sup> "All seven of the standards of textuality have been implicit in the model of the process of translation" (1991:171).

translation "by empirical observation and analysis of real texts and real translations" (1992:148). Their starting point is that translators as mediators between two language systems "need an orienting principle to guide them in the translation process" (1992:69); the set of features embedded in the principle of textuality for a text to be accepted as a text is considered by them to be the most suitable guiding principle.

Faced with the question of how useful these aspects of textuality (originally conceived to refer to monolingual texts) are to the translator and how they affect the translation, one immediate realisation is that because of the two linguistic systems involved (source language and target language) these features of textuality can guide the required dual processing effort on the part of the translator. The translator, as a reader, has first to perceive and understand the textuality of the source text in order to stay with or to move away from a corresponding textuality in the target text. It is also important to be aware of the order of priority that these features might be given.

According to Neubert and Shreve (1992), intentionality occupies a primary position because

Before a translation is begun, a translator must be aware of what makes the text relevant to the audience. The translator needs to know how this relevance relates to the intentionality displayed in the L1 text (Neubert & Shreve, 1992: 72).

According to Neubert and Shreve (1992), intentionality and acceptability are the most immediate aspects of textuality (followed by situationality, informativity, coherence and cohesion) that the translator has to consider. A succinct answer to the question of how intentionality and acceptability affect translation, following Neubert and Shreve, is that the communication goal the translator has in mind (for example, an advertisement) has priority over the textual arrangement of the ST, because the

manner of presentation of the TT may have to be changed to achieve textual acceptability<sup>15</sup>.

Intentionality affects the translator's choices in the text and consequently, the receiver's attitude to the text. Because of this close relationship with the text's acceptability the translator needs to constantly assess the textual expectations of target readers. Although text types like advertisements need to conform to the target language conventions (become 'normal', acceptable) because of textual and cultural expectations that have to be met if the desired communicative goal is to be achieved, Neubert and Shreve (1992) exclude literary text from this generalisation.

A succinct answer to the question how the aspect of situationality affects translation is that in the first place, there must be a situation which requires the translation, and this provides the social setting, the context for the new text. So, "recognizing and accounting for situationality is one of the translator's responsibilities" (1992:85).

Moreover, although many texts share situationality across culture and linguistic norms, as is the case with scientific and technical texts, others do not. This is important because the degree of difficulty the translator encounters is going to be affected by whether the same situation exists in the target language.

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<sup>15</sup> Note that the term acceptability has been coined by Toury (in the sociolinguistic sense) in relation to target-oriented strategies to determine the "subscription to norms originating in the target culture" (1995:57).



Informativity serves to assess the degree of information the translated text provides.

Translated texts are often found to be verbose and over-explanatory and the justification frequently given is that

often the L2 reader simply does not have the background necessary to recognize the significance of what is being read or heard. ... The translator may have to intervene by inserting footnotes, providing translation's notes, or creating explanatory paraphrases (Neubert and Shreve, 1992: 91).

In my view, the problem is that this is applied across text types, not taking into account that literary texts usually have little or no pragmatic consequence and readers may want and often expect to be challenged and not to have explanatory paraphrases.

The importance of coherence to translation is that the translator has got to understand the underlying connections and logical structure of the source text before s/he can choose which resources in the target system to use (or not to use) to create an equivalent coherence. This understanding of the source text has to be done taking the text type into consideration. Otherwise, how could one make a distinction between a text that is incoherent because badly written, and a text full of deviant literary features? The syntax in the latter case may be contrived for effect, with distant allusion and unfamiliar metaphor; such a text therefore, may paradoxically depend on 'faulty' coherence for it to work.

The mechanisms of coherence show up the ineffectiveness of a sentence-by-sentence translation and give strength to a text-based approach because coherence is about connections on a textual as well as local level. Accordingly, a "text-based translation

attempts to re-establish in the target text a coherence functionally parallel to that of the source text" (Neubert and Shreve, 1992:93).

Intertextuality is probably the most problematic feature of textuality for the translator because it involves the interaction between text and context and the complications thereof in relation to metaphors and allusions<sup>16</sup> to other texts in the source language.

The translator has to decide whether to keep close to the source text or to adapt them to the target language. This means taking the functions of texts into consideration because only then are the reader's expectations properly taken into account. Failure to do this gives rise to the type of concern Neubert and Shreve express:

The impression that a translation 'sounds wrong' comes from violations of a reader's textual expectations. ... The reader has in mind a set of tacit expectations about what the text 'should be like'. This set of expectations is a product of intertextuality (1992:117).

Intertextuality also involves questions of rhetorical conventions in relation to texts and the purposes which they set out to fulfil (Hatim and Mason, 1997). This aspect of intertextuality brings the question of text type to the foreground because as Neubert and Shreve (1992) notice "it is because of the mechanisms of intertextuality that readers are able to identify a poem and a scientific text as distinct types" (1992:120).

Intertextuality, therefore, involves the way texts talk to one another and also how entire text conventions and systems talk to one another. This leads us to examine the

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<sup>16</sup> An in-depth account of the problems and the importance of translation of allusions is to be found in Leppihalme's (1997) study where she focus on allusions which operate at the micro-level: "the lexico-semantic and stylistic level" and at the macro-level: "the internal structure of the entire text and its interpretation" (p. 31-32).

notion of text types in more detail in the next section.

### 2.3.1 Text types and readers' expectations

The notion of text types, introduced to translation studies by Reiss (1976/1989), shifts the focus from looking at equivalence from the perspective of a purely language function (the virtual system) to a wider one which includes text type considerations (the actual system). Reiss' concern is that a translator faced with all kinds of material to be translated needs to understand the different ways in which texts are constructed and are utilised in discourse. Accepting that the different ways in which texts are used in discourse clearly indicate that they are of different types, she is mostly interested in differentiating 'literary texts' from 'pragmatic texts' because, according to her, they present different challenges. In practical terms this means using reliable guidelines to correlate text type and translation method; this Reiss believes would help the translator to make the right choices of strategies to suit a particular type of text.

The model that Reiss adopts to distinguish one text from another is based on the principle that different text varieties can be approximately placed within the three functions of language<sup>17</sup>: Informative, Operative, Expressive as adapted from Karl Bühler (1934/1965). Roughly these correspond to: communicating facts and information, getting someone else to do something, and expressing one's own feelings, respectively. She also emphasises that these basic forms of communication do not always appear in their 'pure forms' but as 'mixed forms' performing more than one

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<sup>17</sup> Her approach links translation to text linguistics and communicative studies, in that she also draws on developments in pragmatics and speech act theory for its foundation.

function or intention. However, although these three functions of language are present in texts at the same time, one is always dominant.

Although Reiss' starting point is the literary text, the other two types will also be illustrated below. Accordingly, in a text with predominantly informative features (text variety: reference book, encyclopaedia, scientific report, etc.) as in the example below, the message is in the foreground because the producer seeks to provide information about a certain topic:

**Portuguese** a member of the Romance branch of the Indo-European language family, the national language of Portugal, closely related to Spanish and strongly influenced by Arabic. It is also spoken in Brazil, Angola, Mozambique and other ex-Portuguese overseas possessions.

Example 2.12: Hutchinson Pocket Encyclopaedia, 1987:85

The English example above shows a text written primarily to transmit specific information about the Portuguese language. If a translator decides to preserve this function s/he needs to transmit the original information in full without unnecessary repetition, redundancy or omission, keeping very close to the syntactical arrangement and embedded clauses to maintain text coherence. The translator of the text has to decide how to render the message most effectively so that there is a meeting of the producer's intention (to convey the topic in plain, clear language) and the receiver's expectations (of clarity of message). The translator needs to use strategies to keep close to the message and to use expressions in the target language which can most clearly convey the sense about the Portuguese language, the content of the text.

In the case of a text with predominantly operative features (text variety: advertisement, notices, laws, etc.) the receiver is in the foreground because the

producer intends it to act as a stimulus on the receiver, who has to be persuaded or forced to carry out an action as a result of reading the text. This involves the communication of content with a persuasive character organised on a semantic-syntactic level (information) and sometimes on the aesthetic level (expressive) but with the persuasive level dominant. Because the text has to fulfil a persuasive function by appealing to the receiver, there has to be a move towards the reader, using domestic appeal, familiar images and metaphors to elicit the desired response. Linguistic clues to determine whether a text is operative may include frequent use of words and phrases of evaluation like 'beautiful', 'attractive', 'exquisite', 'finest' as in the sample below:

#### 5' BEDROOM SUITE WITH KIDNEY SHAPED DRESSING TABLE

There's no reason why something so functional as bedroom furniture shouldn't be beautiful too, and there's no more attractive way to store your clothes than this exquisite suite, available in the finest quality burr walnut with interiors of polished mahogany.

There is a five foot wardrobe offering two-thirds hanging space with a right hand section of trays and shelves plus a full-length door mounted mirror.

For gentlemen a 3'6" wardrobe, again with two-thirds hanging space and a right hand section comprising drawers and tilt-fronted glass compartments for added dust protection. Both wardrobes are 21" interior depth.

The hand-made kidney shaped dressing-table is four feet wide with elegant framed triple mirrors and five drawers.

Example 2.13: Test Piece, English Commercial: Technical Translators International, 1990 – adapted<sup>18</sup>

There are also particular persuasive devices to appeal to the reader's aesthetic sense of beauty and elegance, often manifested in the choice of words which evoke images and metaphors of comfort and elegance (burr walnut, polished mahogany, and more extra-

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<sup>18</sup> Note the double layer of operativeness in the text: used as a test piece to translate not to buy.

linguistically, kidney shaped dressing-table). These devices provide clues as to whether a text is operative.

For such a text to be translated into Portuguese, features like Imperial measures need to be altered to conform to what a receiver would find acceptable in terms of their knowledge of the world (i.e. into (centi)metres). Likewise, the expression 'kidney shaped' is linguistically and culturally unacceptable in Portuguese because the language has no name for the pure shape, and 'kidney' has negative connotations, at least for Brazilians. On the whole, artistic loan elements do not have an operative effect. The writer produced this text to bring about a certain type of behaviour in the receiver, following the conventions of the source language and culture. The translator has to decide how to convey this intention in the target language and this may mean a change of aesthetic features and/or text type<sup>19</sup> in order for it to appeal to the reader.

An expressive text has the sender in the foreground. The author has consciously manipulated associations in the language so as to communicate his/her thoughts artistically and the text is concerned with communication of content organised and expressed artistically. An expressive text is organised first on the syntactic-semantic level and secondly on the level of artistic choices. To establish when a text is an expressive type, visual clues like the arrangement of stanzas on a page as well as the "transformation of the material of reality" (Reiss, 1981:124) play a definitive role. To illustrate the point, one can deduce that an idiosyncratic text is one in which the content is artistically organised, focusing closely on the language, which calls

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<sup>19</sup> For instance, when an advertisement takes the form of a poem.

attention to itself. Such a text is thus predominantly expressive in function and this primary function of the source text clearly affects the way a translator renders it in a target language.

The text below by Blake is arranged in stanzas and the features which indicate "transformation of material of reality" can be seen in the way personal pro-forms (*thou, thy*) are used to refer to a rose, an inanimate object.

O Rose, thou art sick!  
 The invisible worm  
 That flies in the night,  
 In the howling storm,  
  
 Has found out thy bed  
 Of crimson joy,  
 And his dark secret love  
 Does thy life destroy.

Example 2.14: A poem

The translation of such a text into Portuguese has to take into account the poem's attributes: the rhyming scheme, the archaic grammatical tense and the lexical choice which are marked for time, etc.

To sum up, text conventions in a language condition text producers to follow norms in order to construct text-types; these norms determine the text content and format. As a result, each text type raises different expectations in the reader who, aware of conventions and norms, reads each type differently.

When the text producer has focused on form and artistically organised content, the translator has to decide whether to facilitate the reader's job, domesticating it (Venuti,

1995a) by finding cultural equivalence or whether to let him/her go towards the unknown, the foreign<sup>20</sup>. The way Reiss (1976/1989) conceives text-types makes it clear that the translator, aware of the function of an expressive text and wanting to render a target text with the same function, will have to take a decision to stay close to the source text; the message and the target reader are kept at a slight distance in the background.

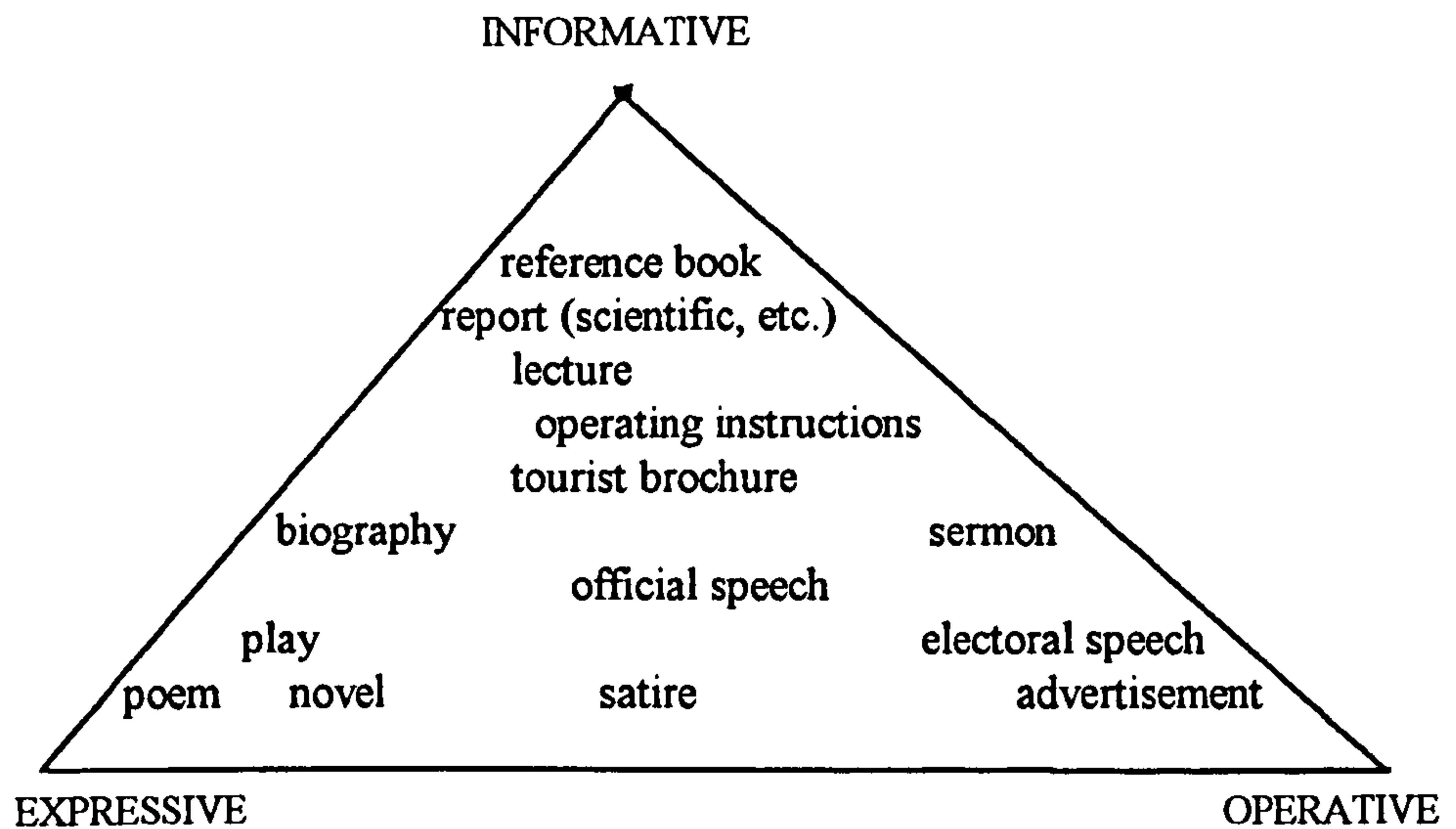
Figure 2.2 below maps text types and text varieties onto a triangle which displays their relationship and makes the researcher as well as the student of translation aware of the differences amongst pragmatic texts or non-literary texts and between these and literary texts.

As already noted, Reiss makes it clear that, although these three functions of language seem to be present in all text varieties, only one at a time is typically dominant; mixed functions place the text variety in the middle of the triangle, texts in which one function dominates are closer to the corners:

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<sup>20</sup> According to Reiss, who accepts that the function of the text may be altered, there are two contexts in which the translator may be inclined to disregard the source text's original purpose: when, for example, adapting a Shakespeare play for foreign-language classes; or when the translated text addresses an audience different from the one intended by the source text, for example, *Gulliver's travels* adapted for children.





Text types: Informative, Expressive, Operative.

Text varieties: reference book, play, novel, sermon, advertisement, etc.

Figure 2.2: Text type configuration (Reiss, 1989:105)

Reiss' (1976/1989) text typology has often been criticised (Beaugrande, 1978a; Snell-Hornby, 1988) on several grounds. The most serious criticism has been that she tries to confine very complex language events to fit diagrams and create the illusion of objectivity, when in fact it does not solve the problem of text boundaries, since most of the time these are fuzzy and difficult to establish. Another criticism has been that the text function is of little use when the translator is likely to change the function to suit a target need. However, although the complexities of language are not to be taken lightly as a starting point, these notions provide a useful frame of reference. The fact that the dominant communicative function of the source text is central to Reiss' approach to text typology comes to the rescue here because, even when the function is altered in the translation, an awareness of text type conventions and linguistic markers is still useful.

The model of text which is emerging may be represented thus:

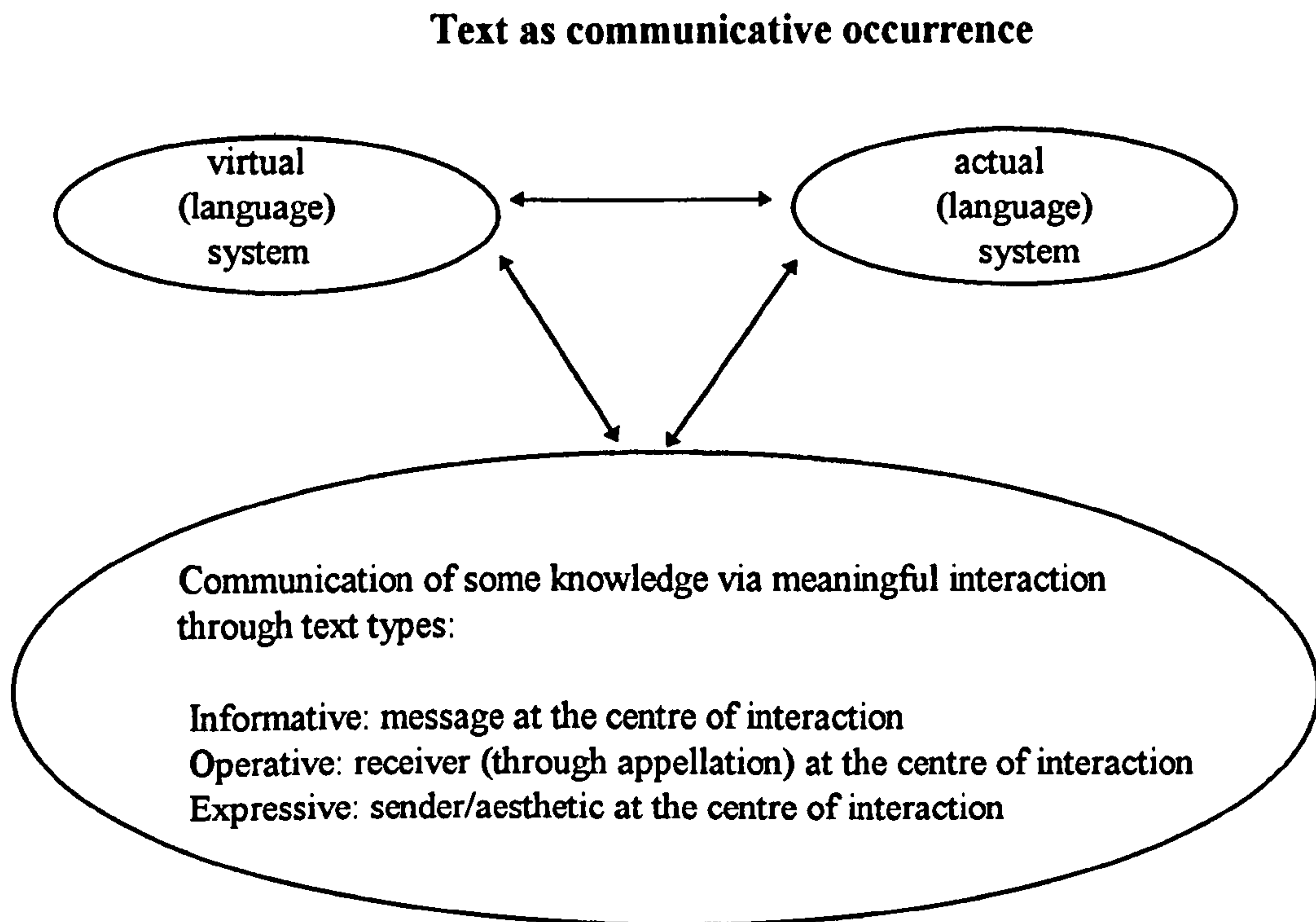


Figure 2.3: Representation of text as event

For communication to take place text users act and interact with systems producing goal specific text types (in the large ellipse). Suffice to say that text users do not interact separately with the virtual system and the actual system and they are presented thus for the purpose of discussing them theoretically.

Having set out a frame of reference of the text as a dynamic entity dependent on context and users' purposes, we need to bring the reader more into this picture by discussing the role of reader response to texts in general, translated or otherwise. The next section introduces the notion of reader-response tracing its main roots and development.

## 2.4 READER RESPONSE

To say that an author is a reader or a reader an author, to see a book as a human being or a human being as a book, to describe the world as a text or a text as the world, are ways of naming the reader's craft (Manguel, 1997:168).

The quote above reminds us of the slippery place the author, the reader and the text hold in relation to the importance of one over the other, in the act of reading. A critical review of the author/text/reader relationship soon shows an evolving erosion of the text as an objective entity; this is reflected in the vast spectrum of theoretical positions in the area of reader response as we see below.

During the last two decades a considerable body of theory on reader response has been produced, to the development of which scholars from a number of different theoretical backgrounds have contributed. The term 'Reader-Response Theory', has consequently given shelter to approaches as varied as Norman Holland's (1975) psychoanalytic criticism, Culler's (1975/1980, 1982) structuralism and his later swerve to deconstructionism, Fish's (1980a) deconstructionism and Iser's (1974/1980) phenomenological system. Each one of these approaches defines the role of the reader in the shaping of meaning, the importance of the text and the place of interpretation. Moreover, a theory of response starts with the text, whether to give it authority or pass it on to the reader. In this way, reader response has as its object of study the reader responding to primary texts.

The metaphor that Norman Holland uses to illustrate the reader's roles in the reading process is that reading is a 'dynamic transaction' between the text and the reader who projects his/her 'identity theme', his/her style of coping, onto the literary text at the

moment of textual interpretation. For Holland the 'literate reader' shapes the literary material the text offers him/her into his/her own images, replicating the self in the process. In his book *5 Readers Reading* Holland describes this process in a painfully detailed analysis of 'protocols' reminiscent of Richards<sup>21</sup> (1929/1960). Holland describes empirically the reactions of five students while reading a short story by Faulkner where the meaning each one of them gives to the story is defined not by any structure or meaning hidden in the text but by their 'identity theme'. His experiment shows that the students' responses to the same text diverge from each other and from his own but do conform to Holland's description of the students' personalities.

Holland's use of Freud's theory to construct his theory of aesthetic responses has often been criticised, particularly since he ignores Lacan's development of Freud's ideas. Two authors, Alcorn and Bracher (1985), make an explicit case against Holland's construct that literature works by 'replicating' the reader's self, according to which the literary text brings nothing to the reader that s/he did not already possess. Alcorn and Bracher prefer Poulet's and Iser's insight that the interaction between reader and text is an encounter with both new and old material, so that the reader after this encounter can no longer return the same. Alcorn and Bracher go on to make a strong case for the formative effects which can derive from reading literature. Their preoccupation, which is shared by other psychoanalytical critics, is that the emphasis on pleasure and wish fulfilment, for which the text has been used, has left out the very important aspect of formativeness. They want to retrieve the classical concept that

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<sup>21</sup> In his pioneering explorations on reader response in the 20s Richards undertook to bridge and unify the principles of his theory of reading and actual practice (by undergraduate students). For a full discussion of Richards' work on reader response see Freund (1987:23-39).

literature not only pleases but also edifies. What these two authors argue is that much more than only 'replication of the self' takes place during the reading process.

In the theory of reading which Culler adopts, the reader is in possession of complex sign systems and s/he approaches the text with preconceived ideas and these ideas are what give shape to the text:

To read a text as literature is not to make one's mind a *tabula rasa* and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for (Culler, 1980:102).

The reader has for example assimilated the system of conventions which gives structure and shape to a poem – literary meaning is not dependent on the author's intention but on conventions which are in the public domain (Tompkins, 1980:xvii).

Culler is not so much interested in responses from individual readers (his or her interpretation of individual texts *per se*) as in what triggers literary effects in readers, or in his words the "underlying system which makes literary effects possible"

(1980:106). His metaphor of the 'ideal reader' concerns the reader who assimilates the systems of conventions and internalises this knowledge or 'competence' and applies them when s/he reads in order to understand the writer's text. Thus s/he deciphers the literary text.

Stanley Fish, in his essay 'Literature in the Reader: Affective Stylistics' (1980b), removes the literary text from the centre of literary analysis replacing it with the 'informed reader' who is then solely responsible for the creation of meaning. His metaphor of the 'informed reader' or 'the interpretive community' of readers immediately leaves out the 'anonymous reader'. Although from a different perspective,

Toni Morrison, the fiction writer, in an interview with Claudia Tate (1989) distinguishes the 'informed reader' (like the 'literary critic') who "merely tries to place the book into an already established literary tradition" (p. 122) from the 'anonymous reader' who instead becomes personally and emotionally involved in the story.

Riffaterre (1980), unlike Culler, claims that the text is a self-sufficient system where the reader performs close stylistic analysis and is committed to textual objectivity. Meaning, for Riffaterre, is the property of language and the text thus has intrinsic truths; this allows only for limited possibilities of interpretations. Fish's criticism of this position in general is that the reader is used as a mere 'locating device'.

Iser's position (1978, 1980) is different again. For him, meaning is obtained through an active reading process between the reader and the text. The text has 'gaps' and the reader 'fills them in' in order to make the text meaningful. Again, the novelist Toni Morrison makes a relevant point when she says:

My writing expects, demands participatory reading, and that I think is what literature is supposed to do. It's not just about telling the story; it's about involving the reader. The reader supplies the emotions. The reader supplies even some of the color, some of the sound. My language has to have holes and spaces so the reader can come into it (Tate 1989:125).

This vividly illustrates the idea that the text has gaps and the reader fills them in.

Iser also claims that the configuration we observe (he calls it 'gestalt')

is not given by the text itself; it arises from the meeting between the written text and the individual mind of the reader with its own particular history of experience, its own consciousness, its own outlook (1980:59).

In this dynamic event, the text is 'actualised' by the reader who completes the text in the act of reading in partnership – respecting the text and not dissolving it in subjectivity.

As we can see, reader response theories are not conceptually unified; they seem to waver between two poles: text-oriented and reader-oriented. However, they all share a concern for where meaning is constructed: in the text or in the reader. For Holland, meaning is to be found in the individual reader. For the structuralists, the text coerces and compels the reader – the text itself constructs meaning. For Iser, meaning is negotiated between the reader and the text creating the interactive space.

#### **2.4.1 Reader response and translation**

In the field of translation theory, reader response orientation of the kind described in the approaches above underpins much of the theory but an explicit focus on reader response has not flourished proportionally. In this respect it suffers from the problem that Fraser (1993) identifies and addresses in her empirical study of community translators' processes (which she accesses via protocol analysis); she highlights the need to take reader response on board.

However, there are two studies which have tackled reader response. Puurtinen's (1989a/b, 1994) study assesses acceptability in translated children's books by comparing their relative readability. She used cloze procedure and subjective assessment to examine the differences the informants found between two translations into Finnish of *The Wizard of Oz*. More recently, Leppihalme's (1997) empirical study

focuses on readers' responses to "the understanding of certain (allusive) phrases and passages" (p. 136) from both fiction and non-fiction sources. She found that the allusions to unfamiliar sources "easily lead the readers astray" (p. 146) leading to a break in communication or what she calls "culture bumps" (p.4). She presents a detailed account of the readers' responses and their 'accepted' meaning for the allusion when they understood the translations.

Furthermore, the importance of the target language receptor has been prominent in the work of the linguist and Bible translator Eugene Nida, the single most dominant figure in translation for many decades. His translation theory puts the receptor at the centre:

the receptor. . . should be able, within his own culture, to respond to the message as given in his language, in substantially the same manner as the receptor in the [source] culture responded, within the context of his own culture, to the message as communicated to him in his own language (Nida 1964:164).

Nida's undertaking is set in reaction to a context of Bible translation where traditionally the emphasis was on technical accuracy and literal meaning where the form of the message was given great attention, and reproduction of universal grammatical structures, stylistic forms such as rhythms, rhymes and plays on words, were often painstakingly and delightfully reproduced sometimes with the effect of obscuring meaning.

Nida's reasons for a socio-cultural approach to translation of the Bible are that "when a high percentage of people misunderstand a rendering, it cannot be regarded as a legitimate translation" (Nida and Taber, 1969:2). He also warns against the use of



stylistically "heavy" vocabulary or grammar which may discourage the reader from bothering to decode and understand them properly. In this respect, Hatim and Mason (1997), discussing informativity and how this aspect of textuality plays an important role in constructing expected and unexpected information in texts, make a useful bridge with Nida's work when they point out that:

Nida (1964) may be considered as one of the earlier translation theorists to broach the subject of stylistic unexpectedness or what is nowadays being discussed under informativity (1997:230).

Although Nida's theoretical influence has been considerable, his initial purpose and outlook were practical and prescriptive; he developed several guidelines (rather than empirical evidence) which he believed should be considered when translating theological material. It is important to point out that *comprehensibility* is his paramount goal; form/style is secondary to content, and he advises the translator to sacrifice other aspects to attain this. His argument is that the languages used in the Bible employ words which have meaning specific to the culture and times they were written for, so the translator must try to understand them according to her or his knowledge of the background and not merely render them into archaic or odd-sounding forms in the modern texts. This is because Nida believes meaning is culture bound and the socio-cultural factors of the target languages are fundamental for signification.

So clarity is really what Nida is concerned with when translating religious material, and in order to ensure this, he advocates looking for equivalence of sense (dynamic equivalence) rather than identity (formal equivalence). He defines formal equivalence as having the focus of "attention on the message itself, in both form and content. In

such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept" (Nida, 1964:159). Dynamic equivalence on the other hand "aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture" (Nida, 1964:159). Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language (Nida and Taber, 1969:24). By this they mean that the translator should translate semantically, rather than literally, for example the Greek "*en oiko*", literally, "in house", has a real meaning, "at home", in Mark 2:1, and in French the best translation would be "*chez lui*", as Nida and Taber (1969:12) point out. The grammatical restructuring undertaken is fully justifiable, since the phrase is what Nida and Taber call "the closest natural equivalent" (1969:12). Natural is a key word here; a translation must not sound awkward in order to remain faithful to grammatical or stylistic structures in the source language.

Newmark (1982/1995) does not agree with such a narrow distinction between only two types of equivalence, formal and dynamic, and he says that Nida, "by contrasting dynamic only with formal equivalence, thereby omitting cognitive equivalence, fails to show the range of dynamic equivalence's various foci" (p. 132). Newmark has also contributed to the discussion about the notion of 'naturalness' as a translation procedure (1988:24) and he draws from a very wide body of theory, including Nida's own, to construct a prescriptive set of procedures for the translator. Naturalness, he argues, implies that the setting must not be altered greatly; one should "modernise"

archaic or unclear forms, but fully modernising the text by substituting the historical and cultural context for a modern version is not the job of the translator, and obscure cultural references must be clarified, not rewritten using modern culture as a simile.

Nida's major contribution to the notion of receptor-oriented theory in translation lies in the fact that he wants to make the end-product easier for the target reader; according to him, the receptor needs to have the remote and distant cultural background of the Bible recast in his/her own culture. Nida's model has proved useful and helpful to many translators and students of translation – especially his notion of dynamic equivalence<sup>22</sup>. I join others (Fraser, 1993; Gentzler, 1993; Venuti, 1992, 1995a) in raising problems in relation to its applicability, since these principles tend to be applied not only to the Bible, as he initially intended, but across text types, including literary text. Though Nida discusses the responsibility of the translator in relation to the various purposes involved in the different types of communication (informative, expressive and imperative<sup>23</sup> (1976:50)) his concern is always with comprehensibility. In this way, reader-oriented emphasis in translation has meant making the text accessible and easy for the reader irrespective of the type of text.

There is a need to make some necessary adjustments to reader-oriented approaches which follow Nida towards a reader-oriented focus on process. The reason is that Nida's receptor orientation approach is firmly focused on the end-product, the text – albeit from the point of view of the reader – leaving the psychological aspect of the

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<sup>22</sup> Venuti challenges the notion of dynamic equivalence when he claims that a translation should sound like one.

<sup>23</sup> Or in Reiss/Bühler's terms, operative.

translation process unattended. According to Ellingworth (1997), a consultant with the United Bible Societies, more goes on during the 'transfer phase' than Nida's model takes account of, and this "remains both theoretically and psychologically problematic" (p. 198). This limitation, stemming from Nida's socio-cultural approach, can be accommodated when we take into account the psycholinguistic aspects of the transfer phase (the process) to "be represented as a double-headed arrow, moving repeatedly back and forth in the translator's mind between the text and the emerging translations" (Ellingworth 1997:199). The translators are urged to anticipate the responses of the receptor of the target text and act according to this knowledge.

Another aspect of Nida's approach which we need to be aware of is his precept that the translator should try "to relate the receptor to modes of behaviour relevant within the context of his own culture" (Nida, 1964:159). As a general principle of equivalence this can be an impoverishing strategy which takes away from the reader new modes of meaning and the reader's pleasure of deciphering the distant, the foreign and the problematic for him/herself. One isolated but still valid example is the Bible translation in a language in Papua New Guinea where the only kind of domestic animal is the pig; to translate all domestic animals named in the Bible as pigs would have a major impoverishing effect on the translation.

Still on the same point, Gentzler's (1993) objection, glossed below, is that in wishing to clarify the source text to facilitate its response, Nida's model obscures the message in the original text to such an extent that "it becomes unavailable to the contemporary reader" (1993:59).

There are many voices (Bell, 1991; Ellingworth, 1997) calling for empirical evidence of process studies. In the last decade or so, process oriented studies using introspective methods have taken the front seat in generating translation research, focusing on the translation strategies of professional and non-professional translators (Gerloff, 1986; Krings, 1986; Lörcher, 1986, 1991; Jääskeläinen, 1989, 1991; Séguinot, 1989, 1991; Tirkkonen-Condit, 1989, 1991; Fraser, 1993, 1996; Scott, 1994b). In her 1993 publication, Fraser shows Community Translators verbalising the translation process during a translation task and how they preferred reader-oriented choices while translating.

However, there is a clear gap, in that there are very few studies interested in reader response to translated texts where readers are engaged in literary discussions which are dependent on source text and translated text choices. Fraser's (1996) concise review of the methodology and results of the researchers mentioned above strengthens our case for process studies, already suggested by Fraser in 1993, with a reader-receptor orientation. More research is needed to develop further studies like Puurtinen's (1989, 1995) and Leppihalme's (1997).

## **2.5 SUMMARY**

This chapter had two main objectives. One was to bring into focus issues around the triad 'text', 'translator' and 'reader', in order to introduce some of the principles underpinning their roles in translation studies; this revealed the view of language which holds them together. The other was to introduce text linguistic principles which form the basis for a model of what constitutes text; these principles take into account

text producers (writers, translators, etc.) and text users (writers, readers, translators, etc.) and the way texts work in context. Given that the translated text will inevitably differ from the original text, the present chapter has prepared the ground for the major task of comparing TT and ST on a text by text basis. This will shed light on how and in which ways these differences are constructed and thus provide "a basis for the objective classification of differences between the translation and its original".

(Popovic, 1970:84).

What this chapter has shown is that text linguistic principles supply essential elements for explaining decisions taken by text producers (writer, translators) and text users (writers, readers, translators) and the ways in which text characteristics are context-dependent. The theoretical aim has been to have access to a framework using principles from a linguistics of reception as well as a linguistics of production.

It is time now to turn to 'norms' and examine the role these play in the translator's handling of the text configuration.

## CHAPTER THREE

### NORMS, SHIFTS AND NORMALISATION

#### 3.1 INTRODUCTION

Translation activity is said to be too old to be traced back systematically; there are claims of evidence of translation agencies in Old Babylon over 3,000 years ago (Nida, 1964). However, Bassnett-McGuire (1980/1991) and Copeland (1989:17) discuss claims that translation as we know it today is a Roman invention. The Romans, Cicero (106-43 B.C.) in particular, were concerned about how to render effective texts to their audience. Cicero and his contemporaries were probably more aware of the richness and importance of the rhetorical conventions and norms of language use, and of deviation therefrom, than language users are nowadays. In *De optimo genere oratorum* he argues not for conserving the source text, but for appropriating it to create a rhetorical model in accordance with a pre-established idea<sup>1</sup> or norm of what a text should do:

In quibus non verbum pro verbo necesse habui reddere, sed genus omne verborum vimque servavi. Non enim ea me adnumerare lectori putavi oportere, sed tamquam appendere.

And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. For I did not think I ought to count them out to the reader like coins, but to pay them by weight, as it were (v.14: 365, Hubbell).

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<sup>1</sup> As Ellis puts it: "Cicero's policy of sense-for-sense translation aimed at shaping Latin into a philosophical language . . ." (Ellis, 1989:32).

Cicero's practice has given rise to the view that the early Romans even before Cicero's time were unable to create their own imaginative literature and to accusations that they pillaged the Greek culture.

The debate over whether to translate word-for-word or sense-for-sense is well documented in Cicero's writings about translation:

*Si ad uerbum interpretaor absurde reasonat; si ob necessitatem aliquid in ordine, in sermone mutauero, ab interpretaetis uidebor officio recessisse . . .*

*If I translate word for word it sounds silly; if by necessity I change some aspects of word order or diction, I will seem inadequate to the task of the translator . . . (quoted in: Ellis, (ed), 1989:26).*

The view of the source text as a sacred and authoritative entity was not dominant at the time of the Romans, who mostly saw Greek as a second language from which they could borrow and adapt to serve their needs in creating their (effective) texts. Starting from a conceptual background which rated translation as a valuable means to enrich their language, there is evidence that the Romans practised sense-for-sense translation, the stress being on the desire to preserve the content (aesthetic or otherwise) of the text rather than concern with fidelity to the source text, and thus to create a target text which would sound natural in the target language. The source text was to be imitated and not to be crushed by rigidity imposed by fidelity to the original text. Instead the preoccupation was with enriching their native language and literature, expanding the old and creating new text types via translated texts. This view was built into their conception of text production and reception, which had to follow domestic norms and conventions.



At that time, according to Bassnett-McGuire, text users could read the original text anyway and there is evidence that the "good translator, therefore, presupposed the reader's acquaintance with the source text and was bound by this knowledge" (1980:45). Translators of Cicero's time clearly anticipated user expectations. The more creative the translator was in using the source material, the more highly regarded he was. The translated text, then, was seen as a metatext and it was read side by side with the original text – and this resonates with Benjamin's concern that "to comprehend translation as a mode one must go back to the original, for that contains the law governing the translation" (1973:71).

Although the Romans may not have conceived or analysed texts in the same way we do today, they were nevertheless already preoccupied with the appropriateness and the role of texts in Rhetoric, an aspect which indicates early attempts at relating text to context, compatible with present-day views of texts as communicative occurrences. The sanctity of the word becomes an issue with the advent of early Bible translations when texts start to be seen as fixed, static objects and language as a divine gift with the quality of authority. The early translations of the New Testament followed Cicero in translating sense for sense rather than word for word, giving rise to stylistic licence and what others consider heretical interpretation; this has remained a key issue ever since. St Jerome (c. 331 – c. 420), however, who translated the Old Testament from Hebrew and the New Testament from Greek into Latin (Vulgate), was in doubt about whether or not to follow Cicero, whom he greatly admired. St Jerome was a Ciceronian when translating non-Scriptural (learned translations, philosophy) texts; at other times when translating Scriptural texts he translated close to the original:

... [St Jerome] advocates a strict literalism so as to preserve the very mystery of the divine logos ... (Copeland 1989:29);

... for Jerome, the very order of the words in the Bible is a mystery, and the meaning of Scripture is not to be falsified by the linguistic liberties of a translator (Copeland, 1989:32).

St Jerome's concern about when to translate sense for sense or word for word strikes a familiar note not far removed from the position expressed nowadays about translation from linguistic or text-type perspectives (Reiss, 1981, 1989; Neubert and Shreve, 1992; Sager, 1996) taking into account the function of the text in the source language and in the target language. St Jerome was already implicitly concerned with the ideas of text norms and aware that certain texts required different translation strategies, where the question of equivalence is resolved by considering the purpose of the translation in the target language. This possible linguistic interest in translation however is much more obvious or conspicuous in the Middle Ages, according to Savage (1989:124), who points out that translation of religious poems from Latin into Old English is intentionally bound up with target language expansion: "presenting different aspects of a subject in a series of variations" (p. 124). The process of expansion is particularly pronounced in texts like *The Lord's Prayer* where Latin phrases are expanded from two into six lines (p. 125). The reason for this kind of expansion, she argues, is to make the Latin-based text more relevant and closer to the reader or audience; this principle is certainly present in Nida's concern to make the Biblical text accessible and closer to the target text receptor.

## 3.2 NORMS

The standards of textuality proposed by Beaugrande and Dressler (1981) constitute a set of norms to distinguish texts from non-texts; originally applied to monolingual texts it has been used to construct analytical frames to apply to translations and originals (Bell, 1991; Hatim and Mason, 1990, 1997; Neubert and Shreve, 1992; Nord, 1991). Taking for granted the notion of language as a *virtual* system and the text as the place where this virtual system is *actualised* (Beaugrande and Dressler, 1981) shown in Chapter 2, I want to make explicit the third notion in this interactive chain, 'norm', which is brought to the foreground in figure 3.1:

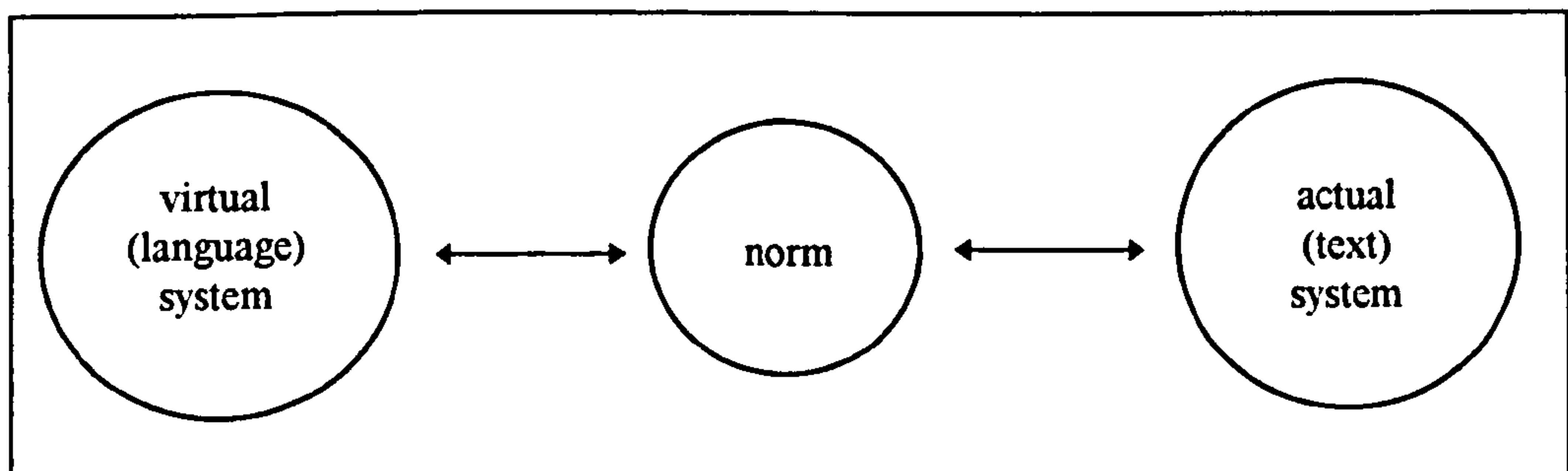


Figure 3.1: Norms and translation from Virtual to Actual

In the above diagram, at one end of the spectrum I have placed the language system and at the other the text, with 'norm' in between the two interacting in a constant 'dynamic tension' (Snell-Hornby, 1988).

### 3.2.1 Conventions and Norms

Norms are based on conventions to the extent that they spontaneously develop from them. Conventions carry with them implicit networks of expectations and they

grow out of repeated practice, they are a matter of precedent and social habit, and thus they presuppose common knowledge and acceptance (Hermans, 1991:160).

Both conventions and norms work to regulate social behaviour and practices and they develop as solutions to the problems in the systems they belong to. Conventions, however, are not norms but more like open invitations for individuals to behave in a certain way (Hermans, 1991:161). Norms are standards often used to monitor the use of language and social behaviour; they represent a consensus and as such we assume people know them and know about them. Norms in this sense "are similar to conventions, but they are stronger, more binding" (Hermans, 1991:161). Thus norms control how things should be done and said and are responsible for establishing textuality, conditioning the way texts work in context. It is also the case that we internalise norms of the language and are not aware of them all the time; there is an implicit consensus amongst language users that the norms of the language system determine the norms of text types and text varieties. To illustrate the point, there is an understanding that the norms and conventions we follow when we write a letter of complaint (text type: operative; text variety: letter of complaint) are different from when we write a personal letter (text type: expressive; text variety: personal letter) where we express feelings and use expressive features of language. In order for communication to be effective, participants plan content and construct expectations in texts accordingly, based on these assumptions.

### 3.2.2 Norms and Translation

As has become obvious by now, text types are constituted by certain norms which text producers choose from the *virtual* language system to organise and structure texts; norms also help to define the user's expectations and these are actualised in the text type chosen. Hatim and Mason (1997) reaffirm the importance of norms by at the same time querying the usefulness of knowing about them; they refer to textuality and the fact that texture may well be lacking and the text user is left with only the idealised norm. Their intention is to emphasise that when we know the norm we can then locate the deviation from the norm and this is important because of the additional layer of meaning that it signals. Consequently, we cannot fail to notice the importance, for the translator, of the point Hatim and Mason (1997:31) make that departure from norms in the source text may indicate a decision of the producer, for example, to convey irony. When the translator overlooks these departures from norms in the source text the target reader's expectations are neutralised.

In the discussion which follows, different types of norms will become apparent. There is the type of norm which is constitutive and intrinsic to language use (language norms for syntactical arrangement, grammatical choices, lexical combinations, etc.). These norms affect the language user in his/her choice of which ones most appropriately fit text purposes (informative, expressive, operative), and there is a certain public consensus about how these norms operate in language and communication. Another type, less familiar, is set against this background. Precisely because of the expectedness of language norms and conventions, producers of expressive texts break the accepted norm in order to create other norms, internal to the text, and these

breakages in many cases become features of their style. Text types (translated texts included) with dominantly expressive features are particularly suitable grounds for this development because the text producer is in the foreground, wanting to express his/her feelings and wanting to reveal his/her ability to compose aesthetically.

There is an accepted view that the language of poetry expresses the poet's feelings and is designed to produce effects on and create illusions for the senses. It is also argued that poetry is language which calls attention to itself. In general, the significant features often present in poems are: imagination, realised in the ability to see features in an object or situation which a non-poet would miss, and a greater than expected number of figurative language devices together with a disregard for conventional word-order and language norms.

Thus, paradoxically, norm-breaking or deviance becomes the norm in expressive texts. The deviant becomes a 'norm' in literary texts, because in literary language the rules are formulated to accept as literary what is deviant and deviation as style. If there is a norm and the style adheres strictly to that norm then the style is normative; often there is nothing new or interesting about the style and this feature can be conducive to easy processing. In this respect James Joyce has frequently been mentioned as a writer who departs so far from the norm of language to make a literary point that he produces texts which demand hard processing skills on the part of the reader.

In relation to translation, norms acquire even more complexities, as Toury's writings since the early 80s make clear. One set of norms from the source language system is

superimposed onto another in the target language system, and this leads to norms competing with one another. As Hermans (1991:167) argues, despite there being a dominant norm or model, secondary norms coexist and overlap, affecting the translation process. For example, because the target text is shaped after the source text, at least three major textual models act and interact in this context. There are the norms from the textual model which produced the source text, the norms "from the relevant translation tradition" (p. 167), and the set of norms of original texts in the target language. The second I take to relate to translation norms traditionally applied to certain types of text which either make it conform to the source language norms or to target language text of the same type (this is illustrated by Vizioli's and Campos' translation strategies later in this chapter). The translator, obviously, has to make choices as to which norms to follow and shifts (towards or away from norms) are almost inevitable.

### **3.3 THE NATURE OF SHIFTS**

All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift (Popovic, 1970:79).

Differences between translations and originals have been noticed and have been the object of debate over the centuries, often for prescriptive or normative reasons, and most of the time these differences have been examined to show the translator's inadequacy or unfaithfulness to the source text. Anton Popovic (1970) breaks away from this theoretical impasse and uses the term 'shift' – defined in the quote above – to characterise these differences. This is also an important starting point for the

researcher to understand the prevailing literary 'norm' the translator works with, rather than to judge whether the translator is faithful or not.

Shifts are best perceived through a systematic comparison of two texts (Leuven-Zwart: 1990), and they provide the means for the analyst to see where the differences between the texts are located. Since it is inevitable that two texts, a translated text and the original, will always differ<sup>2</sup>, an examination of how and in which ways these differences are constructed will throw some light on the translated text norms and onto the translation process. Popovic uses the concept of a shift of expression as a general phenomenon that can be identified and then closely analysed when we compare translated texts and originals. As a general rule, shift is the basic principle governing the changes that occur in a translation; therefore, "an analysis of the shifts of expression, applied to **all levels** of the text, will bring to light the general system of the translation, with its **dominant and subordinate elements**" (Popovic, 1970:85, emphasis original).

Furthermore, according to Toury (1995:11), shifts are indicative of the kind of relationships which link the source text to the target text. In this respect shifts point to the degree of 'appropriateness' of the translation; shifts from the source text norms towards the target norms characterise what Toury (1995:57) labels the 'acceptability'

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<sup>2</sup> Even when they are a mirror-like copy of each other, as Borges makes us see in 'Pierre Menard, autor del Quijote' who is obsessed with the idea of the Quixote: "no quería componer otro Quijote – lo cual es fácil – sino *el Quijote*" (Borges, 1976:61); "he did not want to compose another *Quixote* – which is easy – but *the Quixote itself*" (Borges, 1970:65). For the paradoxical Menard a translation which is identical to the original is still different because one sentence written in the seventeenth century cannot be the same when written in the twentieth century; the latter presupposes a time span which enriches both versions. That is why Menard does not want to become Cervantes to reach 'el Quijote' but to continue to be Menard and arrive at 'el Quijote'.



of the translation in terms of the target text. Adherence to source text norms, on the other hand, determines the 'adequacy' of the translation. According to Toury, adequacy is less interesting because even the "most adequacy-oriented translation" (p. 57) inevitably involves shifts between the source text and the translated text.

Acceptability, or the degree to which the target text adheres to the linguistic and literary norms of the target system, is what he prefers. When we contrast the Portuguese translations by Paulo Vizioli (Blake, 1993, first translated in 1984) and by Augusto de Campos (1986, first translated in 1972) of an 18<sup>th</sup> century poem in English by William Blake, some quite interesting differences become apparent, and they illustrate some of the concepts here discussed.

### **3.3.1 The poem**

These concepts of norm (external – norms of language and textuality – and internal, writer's and translator's norms) will be discussed further and illustrated with examples from "The Sick Rose", by William Blake.

1.3.1 Visual meaning

In *Songs of Innocence and of Experience*, as in his other work, Blake engraved and engraved the poems and then printed them on paper. He hand-colored the poems and George Blagden, a landscape and flower engraver, engraved the illustrations. The illustrations of the visual with the words

[figure, here in colour]

38 *Songs of Experience*, 1789–94. The Sick Rose



Figure 3.2: The Sick Rose by William Blake (1970:60)

### 3.3.2 Visual meaning

In *Songs of Innocence* and in *Songs of Experience*, as in his other work, Blake wrote and engraved the poems and then printed them on paper to later colour them by hand. George Steiner, in *Language and Silence*, expresses the powerful effect of this fusion of the visual with the words:

Blake's drawings are in harness with the poem or strike out at the obstinate radiance of the unspoken vision. . . . When picture and word come together, they regroup each other in a dynamic suggestion of new meanings and new relations. . . . Blake was striving towards a new form of book altogether, towards new interactions of typography and syntax, of language and space, of graphical means and verbal codes. . . . a kind of pictorial-poetic device (1969:110-111).

Although the poem (figure 3.2) is often found by itself, the significance of the illustration is paramount in conveying the total meaning of the poem ("the fluidity of the line beyond the frame", Steiner, 1969:111) because, as Steiner points out, the visual representation encapsulates the central meaning of the words in the poem. Blake has been often acclaimed for his attributes as illustrator of his own and others' work and this is surpassed only by his poetic talent with words. He creates vivid visual and verbal representations of powerful oppositions, such as natural life turned rotten and corrupt. These are immediately visible in the illustration of *The Sick Rose*, where the worm (which has strong sexual connotations) wiggles in a snake-like manner (it reminds the reader of the original sin through this intertextual device) in and out of the Rose (with capital R, which can be read as a reference to a woman's

name<sup>3</sup> as well as to a flower), destroying beauty and natural innocence. The worm-cum-human-like figures suspended in the rose bush frame the words of the poem and together with the blood-red colour of the rose, the visual echoes the words and metaphors of the poetic text.

Blake's style is unique but at the same time it shares many features with the pre-romantics and the romantics, in that he prefers simplicity of form, elements of nature and spontaneity of style. He thus breaks from the norm of his contemporaries and creates his own. His precise images and symbols, together with the energetic rhythms, give his work a prophetic force.

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<sup>3</sup> "The name Rose is normally related to that of the flower. However, flower names came into fashion only in the 19<sup>th</sup> century, and Rose was known long before this" (Room, 1997: 463).

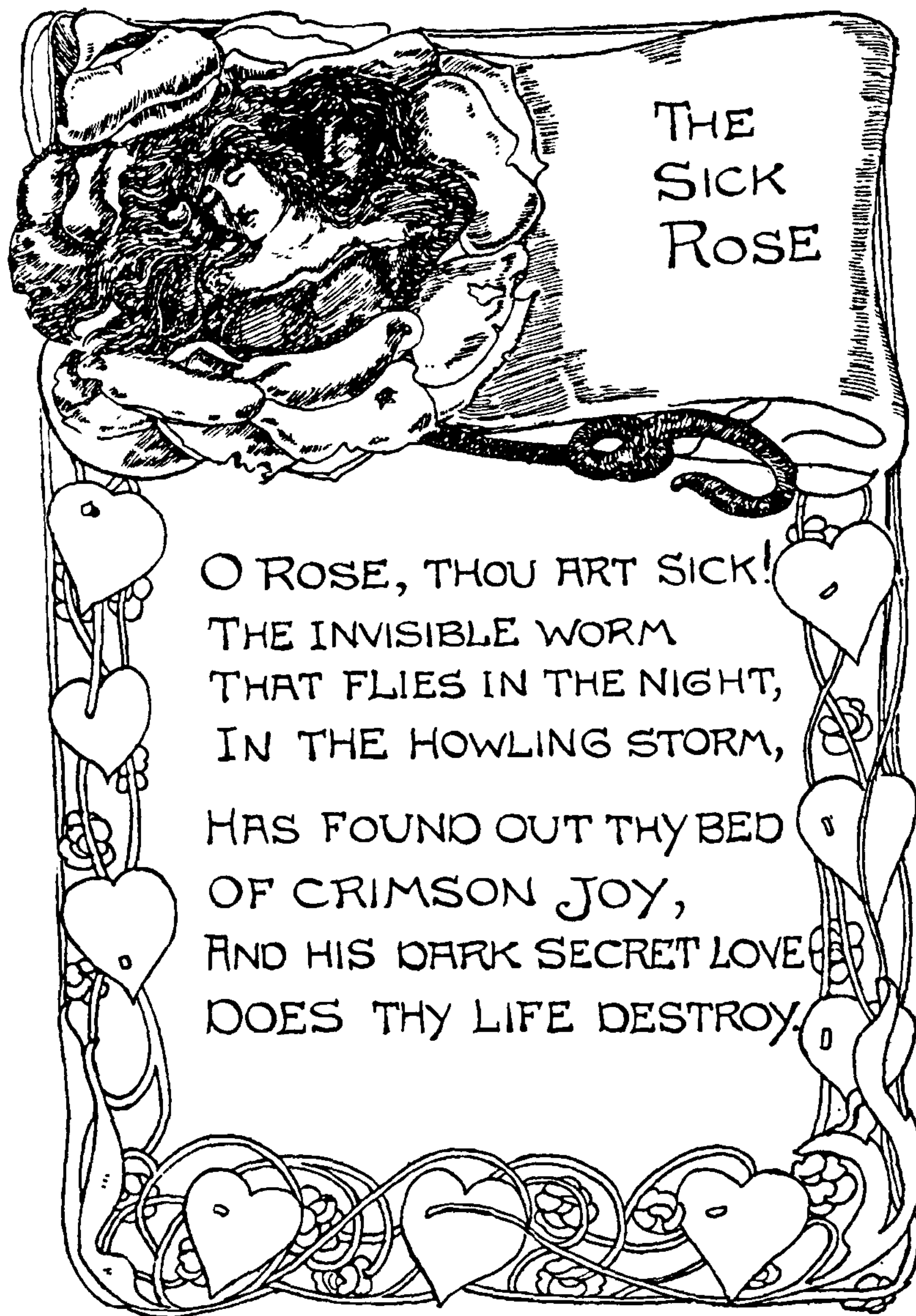


Figure 3.3: Illustration recast by C. Levetus (Blake, 1902:36)

Significantly, in this 1902 illustration recast (figure 3.3) by C. Levetus (Blake, 1902) the platonic love has been suppressed, and in its place the implicit male/female opposition is now made explicit. The visual representation thus reflects a Pre-Raphaelite interpretation which chooses to make visible the dark secret lovers in their dark bed, the centre of the rotten rose, now in the background. The dark secret love hinted at in Blake's poem is now made explicit and visible.

The lexical choices and register (a feature of situationality) are markedly 18<sup>th</sup> century and what was then common usage – 'thou, thy' – in the reference system, is now considered archaic, a point which reminds us of Borges' story again (cf. footnote 2). The poem has a simple rhyming scheme of AB/AB (worm/storm, joy/destroy).

Clearly, the relevance of this to translation is that the translator has to take decisions not only about whether to alter the text type function but also whether to stay close to the stylistic features of the original poem (in Toury's term, adopting adequacy strategies) or to go towards target-oriented strategies (in Toury's term, adopting acceptability strategies). Choices have to be made which will take into account the norms of the source text language and the producer's norms, general and specific, as well as the translator's own norms and the norms of the target language.

### 3.3.3 Vizioli

Vizioli, a contemporary Brazilian translator, states as his intention that an 18<sup>th</sup> century poem should be rendered/presented to the 20<sup>th</sup> century reader as a poem from the 18<sup>th</sup> century: "o tradutor procura dar o sentido geral do texto mas, ao mesmo tempo,

recriar as características sonoras do texto original na sua nova língua"<sup>4</sup>; and "a melhor tradução é a que mais se aproxima das qualidades do original"<sup>5</sup> (Nóbrega and Giani, 1988:56). Vizioli's translation of Blake's poem does not come with illustration, but the stanza format on paper follows the conventional format and raises expectations of features common to the expressive text type:

A Rosa Doente	The Sick Rose (back translation)
1. Oh rosa, estás doente!	1. O rose, (thou) art sick!
2. O verme que se aventa	2. The worm that projects itself
3. Invisível à noite	3. Invisible to the night,
4. Nos uivos da tormenta	4. In the howls of the storm,
5. Encontrou o teu leito	5. Has found thy bed
6. De prazer carmesim;	6. Of crimson joy
7. E seu escuro amor secreto	7. And his dark secret love
8. À tua vida põe fim	8. To thy life puts end.

Figure 3.4: Vizioli's translation and (my) back translation

This is a straightforward translation of Blake's poem about a rose which is sick because a worm thrusting itself in the noisy storm finds its hidden centre of great pleasures and it takes over, putting an end to the rose's life. The rhyming scheme works very well (aventa/tormenta, carmesim/fim) on every other line, AB/AB, and there is alliteration of 'v' (verme, aventa invisível, uivos) and 's' (seu, escuro, secreto – matching the alliteration of 'd', dark, does, destroy). At first glance there seem to be very few shifts between Blake's poem and Vizioli's translation.

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<sup>4</sup> "the translator tries to give the general sense of the text but at the same time he tries to recreate the characteristic sound of the original text in its new language" (my translation).

<sup>5</sup> "the best translation is the one which gets closest to the qualities of the original" (my translation).

However, the idea that when one transforms a text into any other shape the creation of new patterns allows one to see new meanings is demonstrated here in the pairs of lines. The original line followed by its translation shows where there is word correspondence and word shift. This simple procedure of pairing, we see below, gives a first visual impression of non-correspondence of words and expressions and it provides a starting point for further examination. It is important to remember that the procedure of comparing and contrasting words or expressions is done from a text linguistic perspective which involves an awareness of text structure as a whole – on a macro and micro level.

**BLAKE/VIZIOLI (B stands for Blake, V for Vizioli)**

1. B: O Rose, thou art sick!  
V: Oh rosa, estás doente!
2. B: The invisible worm  
V: O verme que se aventa
3. B: That flies in the night,  
V: Invisível à noite
4. B: In the howling storm,  
V: Nos uivos da tormenta
5. B: Has found out thy bed  
V: Encontrou o teu leito
6. B: Of crimson joy,  
V: De prazer carmesim;
7. B: And his dark secret love  
V: E seu escuro amor secreto
8. B: Does thy life destroy.  
V: À tua vida põe fim.

Figure 3.5: Blake's poem and Vizioli's translation interspersed

In each pair of lines above, Vizioli's choice appears immediately below Blake's. This vertical pairing means that the Portuguese expression (sometimes only one word) can



be found in the bilingual dictionary under the entry in English. In lines 2 and 3, however, there is a slide to the right, indicating that the expression cannot be found in the bilingual dictionary under that entry.

A close examination will show other shifts which are not always this visible. In the first pair of lines, Blake's decision to write 'Rose' with a capital 'R' triggers in the mind of the reader, as we have already noted, the image beyond the illustrated flower, the woman. This cohesive feature of reference, naming, is linked to other underlying features in the poem (the choice of pro-forms 'thou' – in lines, 1, 5 and 8 – and 'thy' used to refer to people further contributes to lending human attributes to the flower), and they are coherently linked, to convey the intended double meaning.

The intention of the translator that the 18<sup>th</sup> century poem should be presented to the 20<sup>th</sup> century reader as a poem from the 18<sup>th</sup> century does not present a problem in the first pair of sentences. His choice to stay very close to the archaic grammatical tense - 'estás' for 'thou art' (line 1), and 'teu' and 'tua' (lines, 5 and 8) for 'thy', represent no difficulty in Portuguese because these forms are neutral for time. The lexical choice 'carmesim' for 'crimson' (line 6) is marked for time; it sounds archaic and literary, and having the more formal superordinate 'leito' instead of 'cama' for 'bed' in the vicinity of 'prazer carmesim' reinforces the sense of distance. The rather uncommon form 'aventar', used intransitively (and reflexively) in 'se aventa' for the intransitive form 'flies' (line 2) also contributes to a sense of distance and erudition. The shift in lines 2 and 3 correspond to the rearrangement of the subordinate clause 'that flies in the night' in order for the rhyming scheme to work. Similarly, on line 8, because of the rhyming

scheme, Vizioli chooses (at the level of lexical cohesion) a close synonym 'põe fim', a good closing line with a more definitive meaning than 'destroy'.

Some interesting points can be made when we consider the tension between the translator trying to preserve the 'norm' of the original while producing a translation which stands on its own as a poetic contribution. Overall, Blake's departure from the norms of English, giving explicit human qualities of passion (Rose, bed) and love to a flower, has perhaps not been given the same intensity in the translated text, for reasons other than difficulties in the language systems. The features of textuality most emphasised – intentionality and situationality – are manifested in the neutral verb form (estás), in the pro-forms (teu, tua) and in the lexis 'carmesim' and 'leito' (comparing temporal aspects of lexical choices) which are forms of compensation for the archaic features in the original. At the level of text type, expressive, there is little to surprise the reader's expectations. What we see is the translator preserving the norm of the original and the norm of the target text in terms of their conventional forms (poem) but leaving the writer's intended double meaning weakened.

### 3.3.4 Campos

The translator can modernize not only to induce a feeling of immediacy but in order to advance his own cause as a writer (Steiner: 1975, 1992:370).

Campos has often written about how his translation principles reflect the ones by Walter Benjamin, Ezra Pound and Roman Jakobson. Unlike Vizioli, he believes that the translation of an 18<sup>th</sup> century poem is only valid if the poem is absorbed by present day poets who transform it (echoing Steiner) giving it a new surge of life in the target culture (resonating with Benjamin).

The text presented below is inscribed in its visual configuration; form and content become one:

## *A Rosa Doente*

*O Rosa, estás doente ! Um  
 vento que viva a leva do veludo vermelho pela tua  
 boca invisivelmente. O fundo do teu  
 coração: seu escuro amor mudo  
 desde os tempos  
 . . .*

## *William Blake*

Figure 3.6: A Rosa Doente, translated by Augusto de Campos (1975)

What is immediately noticeable in Campos' translation, is that, in contrast to the original, form cannot be dissociated from content; **visual** and **verbal** forms become one and the same. The abstract sign of the visual shape of the rose suggests another meaning: the energetic vortex and destructive whirlwind, but also a rose in its modern representation (the woman is only present in the choice of naming, 'Rosa' with a capital 'R'). The processing of the poem is a challenge not only on the visual level: the circular shape of the poem, when we are used to linear stanzas, the calligraphic script when we expect a more standard typeface; but also, in the way the same words get smaller and smaller converging to the centre.

The poem is about a Rose which is sick because the strong wind takes the worm to its centre and from there the worm makes the Rose ache from inside. The change in what causes what is discussed below. The opposition clearly explicit in the original (and in Levetus' illustration, see p. 97), is still present but now subdued in the abstraction of a vortex destructive on the outside but peaceful in the centre.

The structure of the lines alternate between short and long and the continuous energy and wind converges to the middle. When the poem is set on a page as a stanza, it becomes easier to read:

A Rosa Doente	The Sick Rose (back translation)
1. O' Rosa, estás doente!	1. O Rose, thou art sick!
2. Um verme pela treva	2. A worm through the dark
3. Voa invisivelmente	3. Flies invisibly.
4. O vento que uiva o leva	4. The wind that howls takes it
5. Ao velado veludo	5. To the concealed velvet
6. Do fundo do teu centro:	6. Of the depths of your centre:
7. Seu obscuro amor mudo	7. His dark dumb love
8. Te doi desde dentro.	8. Hurts you from within.

Figure 3.7: Campos' translation and (my) back translation

The sentence rearrangement of subject-complement-predicator is contrived – as I make clear below – to create the rhyming and rhythm schemes (sentences 2, 3 'um verme voa invisivelmente pela treva' and 7 'seu amor mudo obscuro'). The language is simple, again with the rhyming scheme A/B, A/B, and the internal rhythm results from lexical choices containing repetition of sounds, 'v', 'l', 'm' and 'd', to create a significant alliterative effect, unlike what we find in the original, where only 'd' alliterates significantly.

After converting the Rose-cum-vortex-cum-whirlwind into stanza form and interspersing it with the original poem, the shifts become very visible, giving the analysis a new dimension:

## BLAKE/CAMPOS (B stands for Blake, C for Campos)

1. B: O Rose, thou art sick!  
C: O' Rosa, estás doente!
2. B: The invisible worm  
C: Um verme pela treva
3. B: That flies in the night,  
C: Voa invisivelmente.
4. B: In the howling storm,  
C: O vento que uiva o leva
5. B: Has found out thy bed  
C: Ao velado veludo
6. B: Of crimson joy,  
C: Do fundo do teu centro:
7. B: And his dark secret love  
C: Seu obscuro amor mudo
8. B: Does thy life destroy.  
C: Te doi desde dentro.

Figure 3.8: Blake's poem and Campos' translation interspersed

When we look at the patterns formed by the absence of word correspondence in the pair of lines, the blank spaces show the visual effect of the shifting relationships between the original and the translation of all except line 1, and the slide to the right leaves gaps inviting a more detailed examination. In what follows, I examine the types of shifts which have occurred.

Campos' translation of *The Sick Rose* reflects his intention to give the poem a contemporary interest, not only in the visual shape of the vortex, but also in the choices of lexico-grammatical and metaphorical features. His decision to make the poem contemporary is manifested in the grammatical and lexical choices which he

introduces as well as the ones he leaves out. He changes 'night' to 'treva'<sup>6</sup> not 'noite' introducing the idea of complete darkness (as we get in a storm, day or night), lending it a much more ominous meaning. His lexical choice 'vento' (wind) instead of 'tormenta' is a crucial departure from the original superordinate 'storm' because it primarily supports the modern representation of the vortex, which also represents a 'rose'. The word 'bed' – where Campos has two words to choose from, 'cama' and 'leito' – is instead ambiguously disguised in the idea 'fundo do teu centro' ('depths of your centre' – which brings in a sexual innuendo also present in the original but more generalised). The same suggestive meaning is found in the choice of 'velado veludo' (concealed velvet) instead of 'vermelho' or 'carmesim' for the original 'crimson'. The choice 'velado veludo' is linked to the idea of lust and to the source text word 'joy'; 'joy' has been left out despite the fact that there is an obvious translation 'prazer'. There is an easy option for Blake's word 'life' ('vida') and for 'destroy' ('destruir/destroi') but these have been transformed into 'doi desde dentro' ('hurts from within').

At the level of grammar there has been a movement of elements in the 'normal' syntactical arrangement of 'subject - predicator - object/complement': the adverbial 'pela treva' (line 3) has been placed between the subject and the verb. The phenomenon of sentence elements being moved about is a predictable feature in expressive texts, especially in poetry (although not used greatly by Blake in this poem or in any of his poems), and it needs to be mentioned because the presence or absence

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<sup>6</sup> The word 'trevas', a plural noun, has been made singular. 'Trevas' connotes blackness, total absence of light, but also evil.

of this feature is meaningful in relation to the writer's intentionality and informativity and the reader's judgement of acceptability, for it can challenge or fulfil readers' expectations. However, at the level of grammar, a most significant shift has occurred in that whereas in the original 'the invisible worm' has found out the bed of pleasures, in the translation 'o vento' does the action of taking the worm to the rose: 'o vento que uiva o leva'. In Campos the wind carries the worm to her centre. Both in Blake and in Vizioli the worm is the agent whereas in Campos the worm is the affected.

The table below brings together the shifts between the three poems – Blake's, Vizioli's and Campos' – in a revealing way. The numbers and the words or expressions in the left column (from 1 to 28) represent Blake's poem in its entirety and in the order in which they appear in the stanza form. The other two columns represent the translations and the numbered words indicate their position in each poem. The numbers in bold mean that their position in their respective stanza does not match Blake's; the # sign followed by a word in bold indicates a shift in word correspondence with the original.



Position in Blake's poem	Position in Vizioli's poem	Position in Campos' poem
1. O	1. Oh	1. O'
2. Rose,	2. # rosa,	2. Rosa,
3. thou art	3. estás	3. estás
4. sick!	4. doente!	4. doente!
5. The	5. O	5. # Um
6. invisible	9. invisível	10. # invisivelmente
7. worm	6. verme	6. verme
8. That	7. que	7. # pela
9. flies	8. # se aventura	9. voa
10. In the	10. à	(absent)
11. night	11. noite	8. # treva
12. In the	12. nos	11. # O
13. howling	13. uivos	13. # que uiva
14. storm	14. da tormenta	12. # vento
15. has found out	15. encontrou	14. # o leva
16. thy	16. o teu	15. # ao
17. bed	17. leito	18. # fundo/centro
18. Of	18. de	17. # do
19. crimson	20. carmesim	16. # velado veludo
20. joy	19. prazer	(absent)
21. And	21. E	(absent)
22. his	22. seu	19. seu
23. dark	23. escuro	20. # obscuro
24. secret	25. secreto	22. # mudo
25. love	24. amor	21. amor
26. Does thy	26. Á tua	23. te
27. life	27. vida	(absent)
28. destroy	28. # põe fim	24. # doi desde dentro

Figure 3.9: Position of shifts in the two translations of Blake's poem

According to the table above, Vizioli's text differs from Blake's in ten places (numbers in bold), seven of which are less significant here because they are due to a syntactical rearrangement of word order in the target language as discussed above. There are some interesting things about the other three (2, 8, 28). The word 'rosa' with a small 'r' conveys only the meaning of the flower; 'se aventura' is a rare usage and in the reflexive, and 'põe fim' a choice of synonym instead of 'destroi'. In Campos' text, on the other hand, only five words fully match the original in position and meaning; the others all

differ in varying degrees (most of which have already been explained above).

Significantly, unlike Vizioli, Campos follows Blake choosing 'Rosa' with a capital 'R'.

Campos refers to the worm as 'um' which in Portuguese is marked for masculine gender. There have also been shifts of omission (i.e., 10, 20, 21 and 27).

How far has contrasting the three texts helped to understand the complexity of norms and shifts from the norms? In the translation by Vizioli we have seen that there is more emphasis on the source text norms, or using Toury's (1995:57) term Vizioli employs 'adequacy' strategies, because he keeps close to the norms of the source text and produces a perfectly good and straightforward translation of Blake's poem. Only the reader who compares the two poems will get the sense that poetic features (e.g. the rose with a small 'r') have been diminished and the double meaning intended by Blake lessened. Campos, the poet-translator on the other hand, puts more emphasis on shifts which embellish the poetic features of the original poem in a way which conforms with his original writings in the target language. This makes his style as a translator very visible and at the same time it should make the translation, using Toury's term, 'acceptable' with respect to norms existing in the target culture. The upshot is that Campos' choices add to the ambiguity hinted at in the original whereas Vizioli's choice of small 'r' excludes some ambiguity: the possibility of the rose (except metaphorically) being interpreted as a woman.

Through the analysis of the two poems we are able to see two distinct but linked aspects of translation. On the one hand, we can talk about translator visibility and on the other we can talk about the types of norms which have been found to be operating in the two texts: Vizioli's, an 'adequate' translation and Campos', an 'acceptable'

translation. The only problem, however, is how to reconcile the fact that Campos' translation is not necessarily 'acceptable' to readers who would much rather have a Blake poem which preserves its 'Blakeness' than having a Blake in the style of Campos' own poems. Thus it becomes clear that Toury's 'acceptability' may, for some readers at least, include 'adequacy'.

The issue of the translator's visibility is very prominent in work by Venuti (1992, 1994) and Bassnett (1994). According to Venuti, the translator and the translated text's invisibility is due to the fact that it is written and read as if it was an original text in the target language:

A translated text is judged successful – by most editors, publishers, reviewers, readers, by translators themselves – when it reads fluently, when it gives the appearance that it is not translated, that it is the original, transparently reflecting the foreign author's personality or intention or the essential meaning of the foreign text (Venuti, 1992:4).

The translator is invisible because he/she strives to produce a translated text which does not deviate from the norms of fluency in the target language, creating the illusion that the translated text is 'natural', not translated:

Obviously, visibility becomes an attractive goal, but it is fraught with risks, given the sensitivity of reviewers to deviations from fluency. Still, I can't help wondering what would happen if literary translators in particular developed projects to challenge the discursive regime of fluency (Venuti, 1994:21).

It is clear that for Venuti the translator is visible only when he/she challenges fluency.

Compare Bassnett's view:

Translators are visible, whether they admit it to themselves or not, whether readers recognise it or not. The translator is a presence in a text that cannot be ignored. . . . the visible mark of each translator is present in the text (Bassnett, 1994:15).

The two distinct points of view above can be resolved with reference to the poem by Blake and its translations. Both Vizioli and Campos affect the text and are visible as translators but one is more signalled than the other. Vizioli makes changes (visible changes) but does not *signal* them – he can get away with it, because his changes can be attributed to the author's original. Campos, on the other hand, cannot fail to *signal* his changes, so he becomes highly vulnerable to criticism – he has stuck his head above the translator's parapet. Neither version is the original text; but one is more open about this, and therefore more liable to criticism – if one assumes that the translator's job is to preserve the original transparently.

What we have seen about norms and shifts so far is that shifts may serve to:

- embellish an otherwise normal ST;
- normalise an otherwise contrived ST by omitting some complexities of ST.

### 3.4 NORMALISING SHIFTS

Literary discourse, where writers are expressly entitled to adapt the language to their individual creativity and style, coexists uneasily with the crusade for standardization and correctness, which discourages tolerance for variation (Beaugrande, 1997a:482).

The concept of normalisation and that of fluency (Van Leuven-Zwart, 1991a; Hewson and Martin, 1991; Venuti, 1995a; Baker, in press), underlying Beaugrande's text above, has mostly been used to refer to the translator's sometimes conscious, sometimes unconscious, rendering of idiosyncratic text features in such a way as to make them conform to the form and norm of the target language and culture. In Venuti's (1995a:31) words "making the foreign text 'plain' . . . domesticating";

features related to the source text's peculiarities are made comprehensible and the source language traits are made to disappear so that the target text is read as if it were an original of the target language.

The notion of normalisation has been widely discussed and examples (mostly from poetry) to identify the phenomenon have been well documented. No one to my knowledge, however, has examined the translated text with the aid of techniques and tools of corpus linguistics "in order to understand what actually happens in the process of translation" (Baker, in press: 175), instead of criticising or evaluating the translation by examining individual lines or words. By following an outstanding feature throughout the text and looking at *patterns* of repetition or absence or shift, it ought to be possible to demonstrate whether it has been normalised and consider the effect that this may have on the text in its totality.

The question of comprehensibility (or accessibility) of the target text is ambiguous and raises important issues relevant to reader-response and translation. Gentzler in his criticism of Nida's approach to (Bible) translation, puts it thus:

Nida does not trust readers to decode texts for themselves, thus he posits an omnipotent reader, preferably the ideal missionary/translator, who will do the work for the reader (1993:58).

Gentzler's attitude to Nida's translation principles is akin to Venuti's, who sees Nida's notion of 'dynamic equivalence' as a betrayal of the *raison d'être* of translation: "the understanding of the foreign text and culture". According to Venuti, what takes place instead is an act of translation as communication which prioritises fluency of the target text, explaining or omitting what may be 'difficult' for the reader to grasp.

The much-debated and problematic concept of equivalence in translation has often been identified and analysed at the level of word or phrase – from a bottom-up perspective rather than top-down – from text and context to word. Baker (1992:6) argues for the necessity of a bottom-up approach on pedagogical grounds "because it is much easier to follow for those who have had no previous training in linguistics".

Hatim and Mason

propose . . . to encompass both procedures . . . tracing the path from context, through structure, to texture . . . relat[ing] . . . to [text] producers' and receivers' motivations and expectations (1990:227).

This seems a more productive approach because more can be achieved from examining texts as dynamic entities and sources of standards of textuality (Beaugrande and Dressler, 1981). Issues of equivalence can then be examined beyond the level of word and the sentence sequence by taking text-type (Reiss, 1976/1989) as the starting point. Snell-Hornby (1988) and Hatim and Mason (1990), informed by Beaugrande and Dressler's (1981) work on text linguistics, delineate this shift, which reflects a major advance that Translation Studies has made in recent years.

We have seen that shifts are changes in the translated text up or down a scale from additions to omissions which take place in different layers of the text. I take it therefore that at one end of the scale, if the translator chooses to embellish the text (as did Ezra Pound on occasion and William Morris), the phenomenon would be characterised as a shift. In the same way if the translator chooses to leave out aspects of the source text (as the example on p. 5 from Guareschi's story shows), this is also characterised as a shift. As we can see there are a number of very complex processes which come under the same name.

What is needed is a frame for the gradation of shifts which either conform to the established norm or break away from a norm, thus becoming deviant. For this purpose Hatim and Mason's (1997) figure of static and dynamic continuum seems ideal because its representation is "from a vantage point of user's expectations" (1997:27, 27):

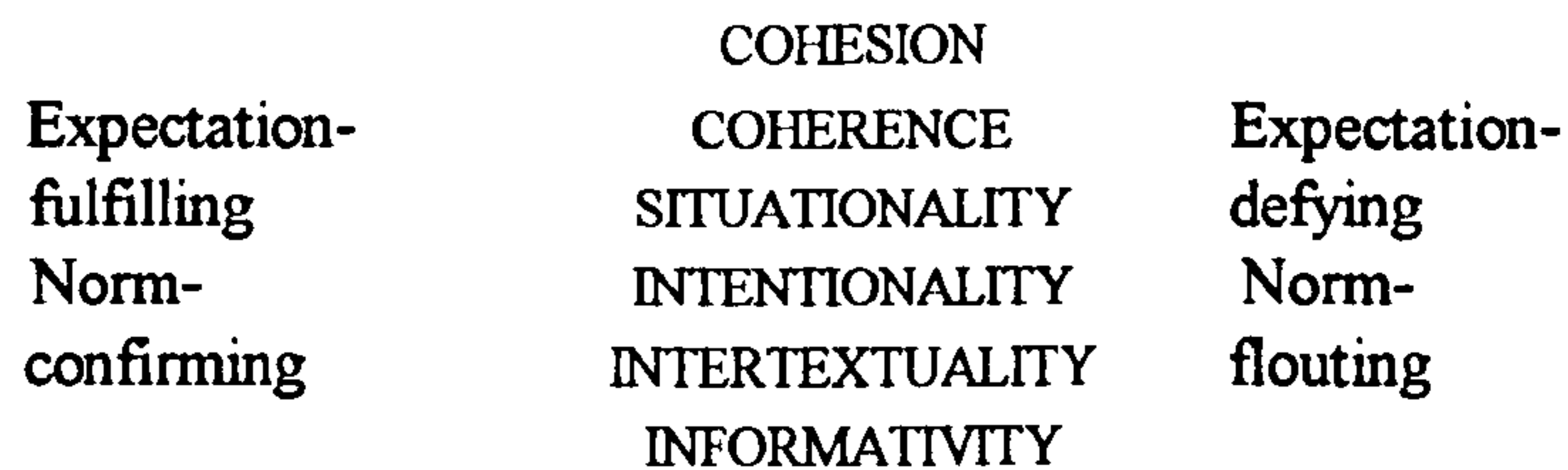


Figure 3.10: The static/dynamic continuum (Hatim and Mason, 1997:28)

In relation to the two translations of Blake's poem Vizioli's version shows complete fulfilment of expectations, keeping very close to the norms of both language systems. Campos' version, on the other hand, challenges the expectations in the original text. The translation by Campos fulfils expectations of it as a poetic text because it flouts the ordinary norms of language; interestingly, it also flouts the norms set in the source text. The six elements in the centre of figure 7.10 are present in both translations, but the patterns of cohesion, coherence etc., are much more expectation-defying and norm-flouting in Campos' version.

### 3.5 CHAPTER SUMMARY

This chapter has taken for granted the notion of language as a *virtual* system and the text as the place where this virtual system is *actualised* (Beaugrande and Dressler, 1981) shown in Chapter 2, and has brought to the foreground a third concept in this

interactive chain, 'norm'. Positioning translation studies in a context where language is viewed as enabling texts to become events in contexts, the notion of 'norms' as regulator of those systems has also become central. The concept of norm has been discussed and illustrated with examples from a poem, *The Sick Rose*, because it is generally accepted that literary texts are particularly problematic as far as 'norm-confirming' and 'norm-flouting' are concerned (Hatim and Mason, 1997:28) because the norms of the target text type and language may need to be broken in favour of the artistic organisation.

The main theories and categories needed before proceeding with the studies undertaken for this thesis have now been outlined and illustrated and they will be referred to as and when relevant to the discussion. It is time, then, to present the aims, materials and methods used in the studies.



## CHAPTER FOUR

### STUDY I

#### 4.1 INTRODUCTION

This and the next chapter present the first of two studies, which together investigate translation choices, conscious or unconscious. The first study is quantitative; study two relies chiefly on self-report data. This chapter starts by discussing some of the general issues in relation to the main research problem; then it presents the research questions the study is trying to answer, followed by the assumptions underlying them. There then follow materials and methods sections, describing the text being analysed and why it was chosen. The chapter ends by describing the procedures of analysis.

To investigate whether the target text has been normalised and, if so, how the phenomenon is manifested in the translated text, I decided to compare the translated text and the source text on a text by text basis with the aid of computer tools. In addition, I wanted to examine whether and to what extent any shifts found contributed to the easy readability of the translated text, by identifying those features in the language which are known to contribute to easy processing. As I have pointed out in the Introduction, what triggered my interest in these matters was my intuition as a reader that the English translation of Clarice Lispector's book *A Hora da Estrela* as *The Hour of the Star* by Giovanni Pontiero was apparently an easier text to read than the original in Portuguese.

## 4.2 THE STUDY

Although the phenomenon of normalisation has concerned translation critics as well as theorists for a good number of years (some say centuries), and although more recently Van Leuven-Zwart (1991a), Hewson and Martin (1991), Venuti (1995a), and Baker (in press) have approached the problem – and have inspired others to do the same – attempting to characterise it in a more rigorous way, there remain a number of gaps in research into normalisation.

There have been well informed and scholarly discussions concerning the notion of normalisation, and examples (mostly from poetry) to identify the phenomenon have been well documented. One gap in the literature which has been identified in the present study, however, is that no one to my knowledge has examined the translated text with the aid of techniques and tools of corpus linguistics. There is clearly a need for studies to demonstrate systematically and in detail the effect that normalisation can have on a novel in its totality. Corpus linguistic methods make it possible to follow a feature which has been normalised throughout the text, examining the effect the shifts and changes have made on the whole text – at both macro and micro levels. Thus, by identifying an outstanding feature throughout the text using corpus linguistic methods it is possible to show a *pattern* of normalisation and consider the effect that this may have on the novel in its totality.

### 4.2.1 Research Questions

The questions I chose to investigate in relation to normalisation were:

1. What are the detectable shifts (features that mark the differences) between the target text and the source text?
2. Do such shifts contribute towards normalisation of the target text?
3. Do they also or nevertheless facilitate the processing of the target text?

In order to find answers to these questions, the target text and the source text were compared and contrasted and the main differences were highlighted and classified.

### 4.2.2 Assumptions

One assumption is that translated texts may be normalised due to features intrinsic to the target language. These are systemic features of the language and the translator has little or no other option available. A case in point is the systemic feature of the subject pronoun in Portuguese, which is usually optional because number and person can be expressed in the verb<sup>1</sup>. The example below (and all the others that follow) are from *A Hora da Estrela (HE)* and *The Hour of the Star (HS)*, showing that the inflected verb 'notam' standing on its own is inflected for plural and person but may represent third person feminine (elas notam), third person masculine (eles notam) or second person (vocês notam). [P89] indicates the coded sentence number in the Portuguese text; [E87] indicates the coded sentence number in the English text.

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<sup>1</sup> In Portuguese, all verbs have inflections distinguishing both person and number though there is generally neutralisation of the distinction in the case of second and third person. This is because the common second person pronoun (você, o sr, a sra) were originally derived from third person forms. At times the resulting ambiguity can be useful to writers if no subject pronoun is used.

[P89] Não notam sequer que são facilmente substituíveis e que tanto existiriam como não existiriam.

[E87] They aren't even aware of the fact that they are superfluous and that nobody cares a damn about their existence.

**Example 4.1: Systemic disambiguation in target text**

In this section of the novel Lispector is making a socially critical point, and it is left unclear whether she is referring to 'they' in general, 'they' (other authors) or 'you' (her readers). The translation has resolved the possibility of ambiguity which existed between the third person and the second person pronouns in Portuguese, which the wider context does not resolve, by placing the obligatory subject pronoun 'they' before the verb. Despite the fact that 'they' in English is still vague in relation to masculine or feminine, the ambiguity between 'eles', 'elas' (they) and 'vocês' (you plural) present in the Portuguese text is reduced in the translation.

Another instance of a systemic feature is when one word or form in the source language has two equivalents in the target language, restricted only by collocational or colligational combinations. The Portuguese word 'não' translates equally into two different words, 'not' and 'no'. This systemic feature makes it impossible for a pattern of simple repetition of the type 'não' in the source language to be kept in translation. In addition, 'não' nearly always stands on its own as a negative particle, unlike the English equivalent 'not' (and its contracted variant, 'n't', bound to an auxiliary, each time producing a different word form, or type); not is attached in cannot just as n't is in didn't. 'Not' and 'n't', unlike 'não', require 'do-support' to the main verb, generating other negative types (didn't, does not, etc) as shown in the example:

[P1613] Não, para os homens não existe.

[E1761] No, for men it doesn't exist.

#### Example 4.2: Polysemy of não

A second assumption is that there are other language features concerning which the translator has a choice available in the language system. This normalisation may be reflected in stylistic features at various levels. An example at the level of lexis is whether there are motivated patterns of repetition of lexis or of figurative language which are purposefully developed in the source text to reflect a literary theme. The translator then has to decide on the degree of prominence s/he wants to give to prevalent features or whether to move away from the source text, to avoid repetition in order to achieve elegant variation. An interesting notion in relation to repetition pointed out by Baker is that "languages differ in the level of lexical repetition they will normally tolerate" (1992:210); she shows how Arabic, unlike English, tolerates a much higher level of lexical repetition.

Although these two assumptions can be separated for the purpose of analysis they are nevertheless linked to each other. What is optional flows into what is systemic, as Baker's claim shows. Furthermore, the distinction is complicated by the use of compensatory devices. The notion of compensation is discussed by various authors (Baker, 1992; Newmark, 1991; Hervey and Higgins, 1992; Hatim and Mason, 1990; Harvey, 1995) and concerns the idea of loss of meaning at all levels – linguistic, metaphorical, pragmatic, aesthetic – being compensated for in another way, at a different level of proximity or located in another part of the text.

The third and last assumption is that, based on their knowledge of the world, which includes language use and text practices, readers approach texts with a set of expectations they hope will be fulfilled. Therefore, their processing strategies are adjusted according to whether they are reading (for example) a set of instructions or a poem. In the same way that readers expect a note to the milkman to be easy to read, and the message conveyed in the most simple way, they also expect a literary text to be complex, strange and full of surprises, making processing harder but more challenging.

### **4.3 MATERIALS**

#### **4.3.1 Data**

The data consisted of two short novels: the source text in Portuguese and its translation into English by Giovanni Pontiero, and these two texts were the object of the main analysis. Two types of additional data were used in the study to provide a reference corpus: a corpus of 'quality' newspaper writing in Portuguese and a comparable corpus of 'quality' newspaper writing in English. A modern novel written in Portuguese by another author, Chico Buarque, and its translation were also used to provide a basis for comparison with Lispector's novel. Table 4.1 gives information about the corpora.

CORPUS	CORPUS TYPE	N. OF WORDS
A Hora da Estrela	Novel (ST)	22,027
The Hour of the Star	Novel (TT)	25,895
A Folha de São Paulo	Newspaper	8.3 million
The Guardian	Newspaper	95 million
Estorvo	Novel (ST)	32,239
Turbulence	Novel (TT)	35,093

Table 4.1: Corpora

#### 4.3.1.1 Choice of Text

The translation by Pontiero is the only complete translation of *A Hora da Estrela* available. The most important factor that motivated the choice of the source and the translated texts in the present study was my realisation as a reader that the reputation the Brazilian writer Clarice Lispector has that her books are 'difficult' to read did not appear to hold true when I read the English translation. Because I was unable to identify any specific item that made the target text easier I decided to look for textual evidence to corroborate my intuition by comparing the two texts in detail to examine the distribution of features across the target and the source text.

One reason why Lispector is labelled a 'difficult' writer to follow is that she reshapes, controls and exploits the Portuguese language to give form to her aesthetic devices: "Fiz da língua portuguesa a minha vida interior, o meu pensamento mais íntimo. . ." <sup>2</sup> (in Waldman, 1983:9). Many critics, including Rabassa (1986), who translated other novels by Lispector, find that the complexity of her style is due to the way she plays with features of the systemic resources of the Portuguese language, often in defiance

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<sup>2</sup> "I made the Portuguese language my inner life, my most intimate thought" (my translation).

of the norm: she not only plays with the lexicon but she changes syntax in a way which follows closely the rudimentary thought patterns of her characters, thoughts which are still emergent, unfinished, uncertain. She uses repetition patterns to give form to the aspect of the character she is creating. Literary critics (Sá, 1979; Nunes<sup>3</sup>, 1989) have argued that she seems almost obsessed by repetition as a stylistic device, be it of lexis (simple repetition of the same word repeated over and over again, reflexive pronouns or aspects of punctuation). These are language devices which 'speak' and define the characters and contribute to the aesthetic effect of the novel.

The story of *The Hour of the Star* is on one level about the process of 'writing in' a character in a story and this is done by the narrator-character. At another level the story is about Macabéa, a poor girl from the Northeast of Brazil. Despite the fact that the book starts with a 'yes' and ends with a 'yes', in between the front and the back covers (containing 22,027 words), Macabéa's short life is uneventful and unnoticed: she is inept, ineffectual, powerless, a non-entity, a minus sign in the landscape; she 'embodies' the Portuguese word 'não' 506 times! There is a point to be made here in relation to Peixoto's (1994) powerful interpretation that

Macabéa is victimised by everything and everyone: her brutal aunt broke her spirit, poverty weakens her body, her boyfriend insults her; at the same time patriarchy neutralises her sensuality, and foreign stereotypes of beauty encourage her and others to despise her appearance (1994: 90).

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<sup>3</sup> ". . . repetição o seu traço de mais largo espectro . . . Trata-se de uma ocorrência frequente nos diversos textos da autora. . . a repetição, verdadeiro 'agente lírico', apresenta-se sob determinadas formas ou espécies características . . . e produzem determinados efeitos (1989:136). (. . . repetition, her trait of ample spectrum . . . is a very frequent occurrence in her various texts . . . repetition, a real lyrical agent, is presented in various forms, types and characteristics . . . and produces certain effects" (my translation)).



Even accepting this interpretation we are still left with the uncomfortable question of why she does not react to all this. She is not a victim in the normal sense of the word because we cannot blame only her 'oppressors' – rather, there is a sense that her being a victim is also due to her own inability to cope and inadequacies of purpose.

Lispector achieves the aesthetic effect of scarcity and inefficacy by choosing stylistic devices to keep the language plain (but metaphorically layered) and repeating the same stylistic choices, a feature which runs parallel with the literary theme itself.

Critics have placed Lispector's work in the lyric tradition on a par with Katherine Mansfield and Virginia Woolf but also alongside Kafka (Cixous, 1989), and have identified in her writing a philosophical existentialism coherent with Heidegger (Jenson, 1991) and the concept of 'Being' (Dasein); "a recognition of the temporal aspects of Being lead[ing] to the confrontation of our own mortality" (Shiach, 1991: 107), a temporality which holds the possibility of no and the possibility of yes – the possibility of being nothing. The question which arises, then, is how this existential 'nothingness', present in the Portuguese text, is conjured up and invoked in the English text.

## **4.4 METHODS AND PROCEDURES OF ANALYSIS**

### **4.4.1 Method of analysis**

Although the method of analysis applied to the data in Study I is predominantly quantitative, it is mostly concerned with classifying meanings, via a process of selection and organisation followed by comparison. A simple chi-square test was used to evaluate the statistical significance of the differences observed.

The process of comparing and contrasting the target text and the source text highlighted differences at various levels – from word to text. It is important to register that although I am looking at some specific words and groups of words in the texts the approach to the analysis is from a text linguistic perspective and an awareness of the text not as a class of separate sentences but as a whole multidimensional structure.

This perspective accepts the fact that contrastive linguistics has moved away from looking at words or clauses in isolation and instead examines texts in their totality using a text linguistic approach, taking into account text producers' communicative goals, contexts and text users. Consistent with this view is an approach using corpus linguistic tools of analysis, like WordSmith Tools (described below), to facilitate a close and reliable examination of the texts.

#### **4.4.1.1 WordSmith Tools**

It is plain that the description of all grammatical "reiterations" in a text of any length is not practicable if only because of sheer volume (Beaugrande, 1978a:59).

Beaugrande's point, valid in 1978, is now possible with the aid of computer tools (Sardinha, 1997) described and applied in studies of large corpora.

The method used in this study to analyse the source text and the target text is derived from a suite of computer tools (M. Scott, 1996) for comparing and plotting differences between two texts. The most obvious advantage is that the high-frequency words in these texts can thereby be counted automatically rather than manually, assisting the analyst in identifying repetition patterns and whether patterns are kept or broken.

In what follows I explain the features of the tools used in the study according to the order in which they were utilised:

- (i) the *WordList* tool generates an individual word list of all the words or word-clusters in a text, shown both in alphabetical and frequency order, giving the number of occurrences and percentage of frequency in relation to the frequency of other words in that text. A word is counted as a string of letters with a separator at each end. There is a choice as to whether hyphenation works as a separator of words, and whether to join up the lemmas<sup>4</sup>.

*WordList* also generates *text statistics* which displays a summary description of the text or texts, including the number of running words or tokens, the number of different words or types, the number of sentences and the mean sentence length. The most immediate use one can make of this procedure is to compare word lists in order to report on the words which appear more often in the different versions; this can be stylistically revealing.

- (ii) *KeyWords* works in conjunction with *WordList*. Two word lists are needed to make a key words list. One list is based on the text being analysed and the other is based on a number of texts put together to form a corpus for comparison, known as a reference corpus. The way it works is by calculating the frequency of any given word in the text in relation to the frequency of the same word in the reference corpus, showing whether its frequency in one is more prominent than in the other. What characterises a key word is its unusually high frequency in comparison with a given norm. Thus the key

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<sup>4</sup> That is, related forms, e.g. be/was/am/are etc.

words are not the expectedly frequent ones in the language but the most unusually frequent ones. The author has distinguished two types of key words: positive key word – when a word appears much more often than expected by chance – and negative key word – when it appears much less often than expected in comparison with the reference corpus.

(iii) *Viewer* displays texts and allows them to be seen or to be edited or their sentences numbered as necessary. It can also make an aligned version of the target and the source texts. It intersperses the source language with the corresponding version of the target text, sentence by sentence. In the process one can alter sentence order when the alignment has slipped, as is the case when one sentence is translated as two or three.

(iv) *Concord* searches for a given word (or expression) showing it in its text environment with an agreed number of words to the left and to the right. It also gives access to information about collocates<sup>5</sup> and provides a dispersion plot showing where the search word is located through the text or file. A concordance thus displays multiple examples of a word in context. It has proved a very useful tool for researchers to search through one or more electronic texts seeking a tag, a word or phrase. *Concord's* dispersion plot, which gives a visual picture of the distribution of the word throughout the text, helps the researcher to see in which part of the text a mention of the search word mostly occurs. The dispersion plot also shows the number of

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<sup>5</sup> Collocates are the types which are often found near a given word. A listing of collocates shows the types most frequently found in the neighbourhood of the search word.

occurrences of the search word per 1,000 words in the whole text or collection of texts.

The functions described above complement each other in text linguistic research, which is centrally a search for pattern. M. Scott's (1996: help file) claim that by changing the shape of data, reducing it and then re-casting it in a different format, we then start to notice patterns that are not otherwise noticed, matches my own experience.

The next stage after using the computer tools described above was to categorise the findings using concepts and labels from a frame of reference coherent with and based on the principles of textuality presented in previous chapters. The primary concern, however, has been to explain what was found, rather than putting an existing theory to the test: a data-driven explanation in the light of relevant theoretical principles.

#### **4.4.2 Procedures**

##### **4.4.2.1 Stage 1: word lists and text statistics**

The first step was to use an optical character reader (scanner) to get the two books *Hora da Estrela* and *The Hour of the Star* into electronic form. Once the source text and the target text were in machine-readable form, and subsequently in 'Text Only' format, word lists of each separate text were computed to show the most frequent words (in the frequency lists) in relation to the other words in each text. The frequency word lists together with the text statistics provided the best means of

comparing the texts (see Tables 4.2 and 4.3). An illustrative example of the 20 most frequent words in both texts is given below:

PORTUGUESE FREQUENCY LIST A HORA DA ESTRELA				ENGLISH FREQUENCY LIST THE HOUR OF THE STAR			
N	WORD	FREQ.	%	N	WORD	FREQ.	%
1	<b>QUE</b> (that)	961	4.36	1	THE	1,124	4.34
2	DE (of)	881	4.00	2	TO	784	3.03
3	E (and)	634	2.88	3	SHE	645	2.49
4	A (the)	610	2.77	4	A	640	2.47
5	O (the)	568	2.58	5	OF	625	2.41
6	<b>NÃO</b> (no, not)	506	2.30	6	I	614	2.37
7	É (is)	350	1.59	7	AND	515	1.99
8	UM (one, a)	318	1.44	8	THAT	506	1.95
9	SE (if)	297	1.35	9	HER	453	1.75
10	<b>ELA</b> (she)	252	1.14	10	IN	392	1.51
11	<b>ERA</b> (was)	237	1.08	11	WAS	390	1.51
12	EU (I)	237	1.08	12	IS	272	1.05
13	UMA (one, a)	210	0.95	13	FOR	262	1.01
14	PARA (for, to)	198	0.90	14	IT	240	0.93
15	EM (in)	193	0.88	15	HAD	219	0.85
16	POR (by)	183	0.83	16	AS	216	0.83
17	COM (with)	176	0.80	17	YOU	195	0.75
18	MAS (but)	172	0.78	18	WITH	193	0.75
19	DO (of the)	160	0.73	19	HE	176	0.68
20	COMO (as)	155	0.70	20	MY	174	0.67

Table 4.2: Word frequency list for *HE* and *HS*. Words in bold are key in table 4.3

#### 4.4.2.2 Stage 2: keyword lists.

A reference corpus in Portuguese of 8.3 million words from a 'quality' newspaper, *A Folha de São Paulo*, was used to compare with the Portuguese source text of 22,027 words, to generate the statistics for 'keyness' in Portuguese. A necessary limitation was the fact of comparison between literary text and journalism. The reason was one of availability. Millions of words of literary text were available at the time in English, but not in Portuguese. Accordingly it was felt appropriate to use available corpora where a good match could be found. In this case *A Folha de São Paulo* newspaper

matched well with *The Guardian* in coverage and readership. An illustrative example of the first 20 keywords of *A Hora da Estrela* is shown below:

A HORA DA ESTRELA				FOLHA DE SÃO PAULO	
N	WORD	FREQ.	%	FREQ.	%
1	MACABÉA	95	0.43	0	
2	ELA (she)	252	1.14	4,909	0.06
3	EU (I)	237	1.08	4,936	0.06
4	ERA (was)	237	1.08	6,611	0.08
5	ME (me)	149	0.68	2,721	0.03
6	OLÍMPICO	48	0.22	6	
7	MOÇA (girl)	52	0.24	103	
8	LHE (to her)	92	0.42	1,321	0.02
9	NÃO (no, not)	506	2.30	67,693	0.81
10	GLÓRIA	50	0.23	154	
11	TINHA (had)	98	0.44	2,250	0.03
12	POIS (then)	87	0.39	1,761	0.02
13	QUE (that)	961	4.36	190,795	2.29
14	VOCÊ (you)	85	0.39	2,266	0.03
15	SEI (know)	57	0.26	628	
16	SOU (I am)	61	0.28	924	0.01
17	SABIA (knew)	47	0.21	386	
18	VIDA (life)	84	0.38	2,741	0.03
19	MIM (me)	48	0.22	475	
20	PORQUE (because)	110	0.50	6,327	0.08

Table 4.3. Keywords detected by comparing the two sets of corpora. All contrasts significant at  $P = 0.000000$ .

The table presents the raw frequency, then its percentage frequency, first in *HE*, then in the reference corpus (*A Folha de São Paulo*).

Thus, *que* (13<sup>th</sup> in the list) is both the most frequent word in *HE* and also a keyword.

This is because it is much more frequent in *HE* (at 4.36% of the running words or tokens) than in the reference corpus (where it accounts for 2.29% of the tokens). The characters' names (Macabéa, Olímpico and Glória) are much more frequent in percentage terms than in the reference corpus, unsurprisingly.

The keywords procedure identifies both lexical items which are key to the ideational content (here, the characters, life, and knowing), and stylistically prominent features.

For the present purpose suffice it to say that this tool enables the researcher to

identify types which are apparently mis-matched between the source text and a roughly comparable reference corpus. Finally it becomes possible to compare these two outputs.

Another smaller corpus (but of the same 'literary' text type) of 32,239 words of a novel *Estorvo*, written in Portuguese by Chico Buarque, was used to compare the outstandingness of keywords between the two novels and the result is shown in tables 5.29, 5.30 and 5.31 in Chapter 5.

A reference corpus in English of 95 million words of a British 'quality' newspaper was used to compare with the translated text in English of 25,895 words, to generate the statistics for 'keyness' in English (shown in the table below) matching the one above from the Portuguese corpora.

THE HOUR OF THE STAR				THE GUARDIAN	
N	WORD	FREQ.	%	FREQ.	%
1	SHE	645	2.49	141,928	0.15
2	MACABÉA	143	0.55	0	
3	HER	453	1.75	148,932	0.16
4	I	614	2.37	331,046	0.35
5	OLÍMPICO	74	0.29	0	
6	GLÓRIA	51	0.20	0	
7	GIRL	116	0.45	7,690	
8	AM	114	0.44	21,854	0.02
9	MY	174	0.67	88,845	0.09
10	ME	138	0.53	60,342	0.06
11	CARLOTA	21	0.08	1	
12	HERSELF	63	0.24	6,184	
13	MADAME	33	0.13	563	
14	MACABÉA'S	16	0.06	0	
15	NORTH-EAST	16	0.06	0	
16	YOU	195	0.75	175,598	0.18
17	THAT	506	1.95	877,180	0.92
18	MYSELF	45	0.17	7,403	
19	STORY	55	0.21	18,224	0.02
20	WAS	390	1.51	701,704	0.74

Table 4.4: 20 keywords in the target text



A list of the 20 most important keywords output by this procedure served as an initial basis of 'keyness'; a list of the most important keywords in ST and TT using this procedure was thus drawn up for the purpose of looking for keyword equivalence in the two texts. The concepts which are reflected in both keyword lists, together with those which human literary competence suggest are 'key', were later used as a primer to focus the readers' minds on the novel prior to their recorded responses. Note that there are no negative words in the first 20 target text keywords.

The keyword list of the Portuguese text checked against the keyword list of the translated text in English showed some very clear differences which needed to be investigated further. To do this, a dual aligned text was needed.

#### **4.4.2.3 Stage 3: sentence alignment**

The text alignment procedure produced an interspersed dual aligned text numbering each pair of sentences:

[P2] Dedico-me à cor rubra muito escarlate como o meu sangue de homem em plena idade e portanto dedico-me a meu sangue.

[E2] I dedicate it to the deep crimson of my blood as someone in his prime.

Example 4.3: Aligned text

[P2] indicates the sentence number in Portuguese; [E2] indicates the sentence number in English. When one sentence in Portuguese became two or more in English, the sentences in English were tagged and were put together to show the change in sentence length:

[P32] Que ninguém se engane, só consigo a simplicidade através de muito trabalho. [P > 32, 33 E 2SENT]

[E32] Let no one be mistaken. [E33]I only achieve simplicity with enormous effort.

Example 4.4: Sentence 32 in Portuguese has become 2 sentences in English (32, 33)

Once each sentence was properly aligned and tagged it was much easier to find out which sentences had been added or omitted, lengthened or shortened, or had varied punctuation or rearranged syntax. The procedure also enabled a close comparison of grammatical and lexical choices.

The aligned text was subsequently (manually) tagged for the following cases, indicating:

1. changes in sentence length through punctuation and connectors;
2. changes in aspects of syntactic complexity;
3. changes in grammatical or lexical ambiguity;
4. changes of vagueness of addition, omission, ellipsis, naming and personal pronouns;
5. changes of expressive features such as metaphor;
6. changes to more formal language;
7. changes to more familiar words;
8. changes of semantically complex words;
10. changes in simple repetition patterns.

#### 4.4.2.4 Stage 4: Concord to call up cases

After the aligned text was marked, the above features were called up for inspection using *Concord*. To facilitate presentation and interpretation of the rich data, sample cases (with numerical information when applicable) were shown in tables. The next chapter presents the findings according to the procedure of comparing the source text with the translated text, grouping and listing features which are markedly different. These groupings grew organically and are data-derived; the criterion for ordering the types of changes is not theoretical but for convenience of readability as the research results unfold.

With the knowledge that text normalisation cannot be pinned down to one single feature but to several, I proceeded to identify them. In the attempt to arrive at a characterisation of how and in which ways the target text might be made easy the following list of cases was drawn. These elements function at various levels of text; in each case a justification of why they are easier to process is given. They will be presented and discussed as follows:

1. Differences in TEXT/SENTENCE length: long sentences are harder to process than short sentences due to memory load.
2. Differences in aspects of PUNCTUATION: presence and/or absence of punctuation devices affect processing since punctuation gives an 'explicit' guide to structure.
3. Difference in aspects of SYNTACTICALLY COMPLEX structures: syntactically complex structures are harder to process due to embedded information which also affects memory load.

4. Difference in aspects of **AMBIGUITY** manifested in:

- a) grammatical elements (closed sets);
- b) lexis (open sets).

Ambiguity means that there are at least two meanings and when these are reduced to one the processing becomes easier.

5. Difference in aspects of **VAGUENESS** manifested in:

- a) the system of naming and personal pronouns
- b) ellipsis restored
- c) addition.

The uncertainty of a vague choice ('this thing') is harder to process than when this choice is made specific; vagueness or specificity happens largely through pro-forms (determiners and reference pronouns) but also in the choice of lexis which has wide collocational possibilities (bed could collocate as follows: river bed, rose bed, slate bed, bed and breakfast).

6. Difference in the presence/absence of **UNUSUAL METAPHOR** manifested in expressive features which become reduced.

An unusual metaphor is much harder to process than a familiar one which diminishes the impact and processing.

7. Difference in aspects of **REGISTER: FROM COLLOQUIAL TO FORMAL**. The presence of colloquial (spoken) features can be harder to process<sup>6</sup> because it may be incoherent or fragmented.

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<sup>6</sup> The justification for this claim finds support in the discussion by Quirk et al of varieties according to medium. According to them since the addressee is not present there is a need for the written medium to be more explicit rather than the casual expression of spoken language; also, writers tend to write more carefully than they would speak (Quirk et al, 1985:24, emphasis added).

8. Difference manifested in OMISSION of sections of the source text: omission of difficult parts of the source text that are hard to translate makes for an easier target text.
9. Difference in more/less COMMON WORDS: familiar words are easier to process than unfamiliar ones.
10. Difference in OTHER TRANSLATION CHANGES which may render a target text easier to process.
11. Difference in simple REPETITION PATTERN: the paradoxical nature of repetition is such that while increased redundancy in a message can facilitate understanding (and work as a cohesive device to maintain coherence in text), it also works to create an extra layer of meaning, perceiving which is not necessarily easy or straightforward.

A simple chi-square test was used to evaluate the statistical significance of the differences observed. The aim of Chapter 5 is to present in detail cases 1 to 11 showing the results of my analysis and discussing them.

## CHAPTER FIVE

### TYPIFYING TEXT NORMALISATION

#### 5.1 INTRODUCTION

This chapter focuses on the differences between the choices made by the writer of the source or original text and those made by the writer of the target or translated text. It takes into account the choices available in the two language systems, English and Portuguese, in order to examine the extent to which the aesthetic choices which may contribute to reading complexities are preserved or changed in the translated text.

Altogether there are eleven main features presented and discussed below, one by one; of these the last one, 'repetition pattern', is developed in greater detail, because a claim can be made that repetition is constructed throughout the text (see dispersion plot, figure 5.2) and is representative of motivated stylistic features in the novel. In the case of the other ten features (except for sentence length and punctuation) I have not rigorously accounted for all the instances; therefore they may be only sporadically distributed in the novel.

#### 5.2 PRESENTATION OF RESULTS AND FINDINGS

It is worth reiterating here that when I read the target text I was not yet able to identify what features made me feel the translation was easier to read than the source text. It is quite possible that a text which has undergone changes in at least one of a

series of ways in which I suggest in the section below may as a result become easier to process. First, however, it is necessary to establish the changes which have occurred before deciding whether a certain degree of normalisation has occurred in the target text. Translators are known to simplify, reduce complexities, generalise or explicate the implicit in the process of making a text accessible to a given readership. This chapter presents eleven features which may contribute to text normalisation.

These are:

1. text/sentence length; 2. punctuation; 3. syntactically complex structures;
4. ambiguity; 5. vagueness of expression; 6. unusual metaphor;
7. register shift: colloquial to formal; 8. omissions and/or additions; 9. shift in less common words; 10. other translation changes; 11. repetition pattern.

These features are examined one by one in the next section.

### **5.2.1 Differences in TEXT/SENTENCE LENGTH between the two texts**

Preoccupation with the length of the translated text in relation to the source text brings together translation researchers who have looked at the problem from different perspectives: some are concerned with aspects of language *per se*, while others take a more interactive view of language. Susan Berk-Seligson (1990), writing about court interpreters in the judicial process, cites the work of Vásquez-Ayora (1977), who makes the point that Spanish syntactic structure is generally longer than English in translation; he attributes the question of text length to intrinsic differences between English and Spanish. According to Vásquez-Ayora, the structure of English needs amplification when translated into Spanish. Adverbs which in English end in -ly in

Spanish are often rendered in a prepositional phrase (angrily = 'con furia'; suddenly = 'de repente'). Many verbs in English are rendered in a periphrastic construction in Spanish as in the sentence: "I don't know what you mean" where 'mean' is translated as 'quieres dicer'; 'to review' translates into Spanish as 'pasar revista' or 'dar una mirada'. Adjectives in English when translated into Spanish sometimes become prepositional phrases as the example below shows:

Of the great outward movement from the inner city.  
Del gran movimiento desde el corazon de ciudad hacia el exterior.

(Berk-Seligson, 1990:121).

Prepositional post-modifiers are often translated into Spanish by constructing a longer phrase: "the night express for Birmingham" = "el expreso nocturno con destino a Birmingham".

The point made by Berk-Seligson, however, in her discussion of courtroom data is that the difference in length between the translated text and the source text, rather than being due to intrinsic features of Spanish alone, is a feature of translated texts.

This is supported by empirical evidence which according to her shows that "overwhelmingly the mean length of English interpretations (oral translations) is longer than the mean of the Spanish" (1990:124). Baker (in press), again based on empirical research, also claims that translated texts are longer than the source because of the presence in the translated text of explanations and other similar devices. Toury reports a case where, in a translation into Hebrew, the translator chose to use "conjoint phrases . . . and the average lengthening thus achieved . . . was of almost



30%" (1995:107). The explanation for this according to Toury may well be the simple fact that translators are paid by the length of the translated text.

As a general rule, Portuguese behaves grammatically like Spanish and the examples of amplification from English into Spanish cited above also apply to Portuguese. The present study therefore lends further support to the argument that translated texts are longer than the source text, since, as is shown by the statistics of word length for the two texts given in table 5.1, the translated text is much longer than the source text at 25,895 running words or tokens versus 22,027, a difference of 17.5%, despite the amplifying tendencies of Portuguese as outlined by Vásquez-Ayora.

<i>HE (Portuguese)</i>	STATISTICS	<i>HS (English)</i>
22,027	Tokens	25,895
4,337	Types	4,189
1,775	Sentences	1,942
12.42	Mean sentence length in words	13.26

Table 5.1: An excerpt from the statistical profiles of the two texts

The number of different words, or types, in the translated text is lower at 4,189 than in the source text (4,337) which means that although the Portuguese text is shorter it has a larger number of different words or types. This is due, *inter alia*, to masculine/feminine choices (the cat = o gato, a gata) which Portuguese marks differently from English (or which English does not have except in exceptional circumstances) and verb endings which are more abundant in Portuguese than in English.

The term sentence in table 5.1 ("the highest structural unit in the grammar", Halliday and Hasan, 1976: 28) is the one generally accepted to mean the orthographic sentence beginning with a capital letter and ending with a full stop, exclamation mark or question mark. The other stops like dash and colon are not regarded as terminal signals for a sentence. This is compatible with Halliday who shows that a sentence can be thought of in two ways: it is itself defined as a clause complex but "a sentence is a constituent of writing, while a clause complex is a constituent of grammar" (1985:193).

As table 5.1 shows, the number of sentences is much higher in the English text at 1,942 sentences compared to 1,775 sentences in the Portuguese text, a difference of 167 sentences or 9.4% more sentences in the translation. The average sentence length shows that the sentences in the target text are on average nearly one word longer (13.26 words) than in the source text (12.42). In summary, the total target text is longer, it has more sentences and the sentences are longer than in the source text. This is surprising. If the translation has both more words per sentence and more sentences, the difference between source and target is considerable. Furthermore, the direction of difference does not support Vasquez-Ayora but Berk-Seligson and Baker.

Table 5.2 below contains results obtained by first interspersing the sentences in the two texts with the use of the Viewer/Aligner and then calling up the sentences which have been split or joined, using Concord. It shows how sentences in the source text were changed in the target text:

<b>DIFFERENCE</b>	<b>SENTENCES AFFECTED</b>	<b>OF ALL SENTENCES (%)</b>
1 Portuguese sentence becomes 2 in English	165	(9.2%)
1 Portuguese sentence becomes 3 in English	11	(0.6%)
1 Portuguese sentence becomes 4 in English	2	(0.1%)
2 Portuguese sentences become 1 in English	13	(0.7%)
3 Portuguese sentences become 1 in English	1	
2 Portuguese sentences become 2 in English	2	(0.1%)
Portuguese sentences omitted in English	14	(0.7%)

Table 5.2: Changes affecting the number of sentences. N = 1,775

The total number of sentences in the source text affected by changes in the target text is 194, but there are also 14 sentences in the source text which are completely omitted in the target text, bringing the total to 208. Of those, 178 were changed into 2, 3 or 4 sentences in the target text. Thus, almost exactly 10% of the sentences in the original were broken up into two or more sentences in translation.

We have seen in table 5.1 above that although long sentences in the source text are broken up into shorter sentences in the translation, the average sentence length in the translation is still longer – by about one word. There seems to be more than one factor which contributes to this. These will be dealt with now.

### 5.2.1.1 Verbs in auxiliary function

Primary verbs and modal auxiliaries (Quirk et al, 1985:120) are auxiliary verb forms (periphrastic verb forms) used instead of inflected ones. These are commonly used in translations from Portuguese into English. The table below shows a representative

sample, of which the first [P22] is quite striking in the contrast in sentence length (one word in italics becomes five):

[P22] Resposta esta que espero que alguém no mundo ma dê. [E22] An answer I hope someone somewhere in the world <i>may be able to provide</i> .
[P33] Enquanto eu tiver perguntas e não houver resposta <i>continuarei a escrever</i> . [E34] So long as I have questions to which there are no answers, <i>I shall go on writing</i> .
[P209] Comer a hóstia <i>será</i> sentir o inosso do mundo e banhar-se no não. [E210] To eat communion bread <i>will be</i> to taste the world's indifference, and to immerse myself in nothingness.
[P259] <i>Terá acontecimentos?</i> [E263] <i>Will there be a plot?</i>
[P327] <i>E há os que não tem</i> . [E336] <i>And there are those who have not</i> .
[P1612] <i>Portanto não existe?</i> [E1765] <i>Therefore, doesn't it exist?</i>

Table 5.3: Selected examples of periphrastic verb forms

The other examples in the table (shown in italics) are all evidently longer, resulting in the grammatical economy of the source text being less present in the target text. The amplification here observed gives a sense of explicitness, a quality absent in the source text.

### 5.2.1.2 Ellipsis restored

Ellipsis is a grammatical device and according to Halliday and Hasan "ellipsis occurs when something that is structurally necessary is left unsaid; there is a sense of incompleteness associated with it" (1976: 144); but it is nevertheless understood. In the present study, ellipsis is another factor which contributes to the greater average sentence length in the English text. The translator supplies elided elements which were left out in the original where they are known or expected. The table below shows how the word 'plot' for 'acontecimentos' is repeated twice in the target text; the other examples work similarly. They come from sections of imaginary dialogue where the narrator creates the illusion of a conversation using ellipsis. This compactness of

conversational style for giving confirmation or specification is not used in the target text.

[P259] <i>Terá acontecimentos?</i> [E263] Will there be a <i>plot</i> ? (specification)
[P260] <i>Terá.</i> [E264] Yes, there will.
[P261] <i>Mas quais?</i> [E265] But what <i>plot</i> ?
[P301] <i>A sua cara é estreita e amarela como se ele já tivesse morrido.</i> (confirmation)
[E308] His face is thin and sallow as if he had just <i>died</i> .
[P302] <i>E talvez tenha.</i> [E309] Perhaps he is <i>dead</i> .
[P400] <i>Ela pensava que a pessoa é obrigada a ser feliz.</i> [E410] She (confirmation)
thought that a person was obliged to be <i>happy</i> .
[P401] <i>Então era.</i> [E411] So she was <i>happy</i> .
[P523] <i>Ela era calada (por não ter o que dizer) mas gostava de ruidos.</i> (confirmation)
[E554] She rarely spoke (having little or nothing to say) but she loved
<i>sounds</i> .
[P524] <i>Eram vida.</i> [E555] <i>Sounds</i> were life.
[P598] <i>Há milhares como ela?</i> [E638] Are there <i>thousands of others</i> (confirmation)
like her?
[P599] <i>Sim, e que são apenas um acaso.</i> [E639] Yes, <i>thousands of</i>
<i>others</i> who are mere accidents of nature.

Table 5.4: Selected examples of ellipsis restored

Elliptical sentences of this kind are a common feature in "conversation and in written dialogue" according to Quirk et al (1985:848), where the interpretation of fragmentary sentences can be reconstructed on the basis of previous sentences, thus avoiding unnecessary repetition. Here the translator has favoured clarity above the retention of this stylistic feature.

### 5.2.1.3 Discourse markers or 'disjuncts'

Another factor which contributes to the difference in the length of the two texts is the addition of "conjunctive expressions" of the "prepositional expression" type (Halliday and Hasan, 1976:230/1). The discourse markers of the type 'in order to be able to' for 'para' are referred to by Beaugrande (1997:385) in the context of poetic translation from Spanish into English as "space-wasting" words and "plodding phrasings"

common in "more ordinary discourse domains" as opposed to, say, poetry. However, the point is that the function of discourse markers of this type is to clarify clause relations, to make explicit how textual information is linked.

[P559] Domingo ela acordava mais cedo <i>para</i> ficar mais tempo sem fazer nada. [E594] On Sundays, she always woke up early <i>in order to be able to</i> spend more time doing absolutely nothing.
[P563] Na verdade <i>por pior</i> a infância é sempre encantada, que susto. [E598] In truth, <i>no matter how bad</i> one's childhood <i>may have been</i> , it always sounds enchanted in recollection – how awful.
[P616] Foi assim que aprendeu que o Imperador Carlos Magno era na terra dele chamado Carolus. [E663] This was how the girl learned, <i>for example</i> , that the Emperor Charlemagne was known as Carolus in his native land.

Table 5.5: Selected examples of explicit discourse markers or disjuncts

In the last case, the translator has chosen to make explicit the exemplification. The other two are wordy ('in order to be able to' could have been 'so as to', and 'may have been' is unnecessary).

So far we have seen examples of how the target text is made longer because of systemic features (table 5.3) and translator's choices (tables 5.4 and 5.5). The next stage identifies the points in the text where the sentence length changes occur.

### 5.2.2 Differences in aspects of PUNCTUATION

The importance of punctuation in Lispector's work has not gone unnoticed (Nunes, 1989); she uses punctuation as a stylistic device to create emphasis and add expressive meaning. This creative device is here glossed in her own words:

Ou não sou um escritor? Na verdade sou mais ator porque, com apenas um modo de pontuar, faço malabarismos de entonação, obrigo o respirar alheio a me acompanhar o texto (HE: 37).

Or am I not a writer? More actor than a writer, for with only one system of punctuation at my disposal, I juggle with intonation and force another's breathing to accompany my text (HS: 23).

The use of punctuation in written texts involves rhetorical as well as prescriptive considerations and, as May notes, it has also become "a device to aid novelists in their efforts to imitate speech" (1997:1). Writers of fiction are known to override prescriptive considerations and Malmkjær's study of Anderson's unusual punctuation "with respect to sentence boundary demarcation" (1997:154) lends support to this; nevertheless, it is generally accepted that, without punctuation, meaning would be ambiguous and it is therefore an important element in text production. Much punctuation as a grammatical requirement can be avoided altogether if we use co-ordination conjunctions, but the rhetorical effect is different. Punctuation, therefore, works to support sentence construction and enhance rhetorical and delivery style but also as a stylistic device. Both punctuation and conjunction (co-ordinating or subordinating) are used to signal breaks: firstly, breaks in the flow of information, and secondly, relations between chunks of information (clause relations) in a text.

For Quirk et al, "the comma is the only sign that is truly used for separating parts of the sentence" (1972:1058); the colon functions to explain what precedes it, and the semicolon corresponds "most nearly in value to the linguistic co-ordinating conjunction and" (Quirk et al, 1972:1067).

### **5.2.2.1 Punctuation swapping**

Table 5.6, below, shows the number of sentences which were affected by punctuation differences. In the 194 sentences of table 5.2 which were changed in the translation,

table 5.6 shows the three most significant points where the changes were made. First, 104 changes happened where there was a comma in the source text. This involves changing the lightest punctuation mark available, the comma, into the heaviest, the full stop.

PUNCTUATION	SENTENCES AFFECTED
Comma replaced by full stop	104 cases
Colon replaced by full stop	22 cases
Dash replaced by full stop	8 cases

Table 5.6: Punctuation swapping

The other cases involve the colon and the dash. The function of the colon is explanatory, contrastive or introductory. The dash on the other hand is like the semicolon in that it announces ellipsis; it also has the weight of a semi-colon, i.e., between that of a comma and a colon, and changing a colon into a full stop is less of a change than changing a dash into a full stop. Table 5.6 therefore shows that the translator has chosen to replace low weight sentence divisions with full sentence breaks, or, as Malmkjær (1997:160) observes in her study, there has been an alteration from a weaker to a stronger punctuation mark. This makes for a Hemingway style. It has short sentences. These are usually easier to process. The most extreme case appears here:

<p>[P1357] Quisera eu tanto que ela abra a boca e dissesse: – Eu sou sozinha no mundo e não acredito em ninguém, todos mentem, às vezes até na hora do amor, eu não acho que um ser fale com o outro, a verdade só me vem quando estou sozinha.</p> <p>[E1474] How I should like to see her open her mouth and say: – I am alone in the world. [E1475] I don't believe in anyone for they all tell lies, sometimes even when they're making love. [E1476] I find that people don't really communicate with each other. [E1477] The truth comes to me only when I'm alone.</p>
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Table 5.7: 1 sentence broken into 4 sentences



The result is that some of the original's breathlessness, reflecting the stream of consciousness, is lost.

### 5.2.2.2 Conjunctive elements replaced by punctuation

Although conjunctions assist in creating semantic relationships, at the same time they contribute to harder processing because of the problem of memory load (longer sentences place a heavier processing load on reader). Table 5.8 shows changes in sentence length in the translated text due to conjunctive elements being replaced by full stops:

CONJUNCTIONS	SENTENCES AFFECTED
'e' (and) replaced by full stop	17 cases
'porque' (because) replaced by full stop	10 cases
'pois' (so) replaced by full stop	6 cases
'que' (that) replaced by full stop	4 cases
'mas' (but) replaced by full stop	3 cases

Table 5.8: Linkers replaced by punctuation

Table 5.8 reinforces the picture painted in table 5.7 and 5.6, in the way it contributes to explicitness of expression. To illustrate this, consider the case of the relative clause marker 'que' (underlined) which is replaced by a sentence break:

[P746] O que se segue é apenas uma tentativa de reproduzir três páginas que escrevi e que a minha cozinheira, vendo-as soltas, jogou no lixo para o meu desespero – que os mortos me ajudem a suportar o quase insuportável, já que de nada me valem os vivos.

[E802] What follows is merely an attempt to reproduce three pages which I had already written. [E803] My cook, seeing them lying around, threw them into the wastepaper-basket to my utter despair – let the souls in Purgatory assist me to bear the almost unbearable, for the living are not much good to me.

Example 5.1: 'Que' replaced by full stop

What is also noticeable here is how the simple repetition of 'que' (repeated five times) has been replaced by 'what', 'which', 'full stop', 'omission' and finally 'for'. We will examine aspects of repetition in detail in section 5.2.11.

### 5.2.3 Difference in aspects of SYNTACTICALLY COMPLEX structures

It is accepted that coordination as opposed to subordination causes less strain on memory and is the most used for easy comprehensibility: "he reached for a pen and dialled British Rail" is easier to understand than the subordinate "reaching for a pen he dialled British Rail", even though the order of events is identical and the lexis is the same. Note that the sentence length is slightly greater in the easier version.

#### 5.2.3.1 Reordering of elements

The order of the elements in a structure can be changed to aid memory load and easy processing (Quirk et al, 1985:1044), for example, by moving the main element to initial position:

P75] Mas tenho o direito de ser dolorosamente frio, e não <i>vós</i> .
[E76] Unlike <i>the reader</i> , I reserve the right to be devastatingly cold
[P280] Pois como eu disse a palavra tem que se parecer com a palavra, <i>instrumento meu</i> .
[E287] For as I explained, the word is <i>my instrument</i> and must resemble the word
[P487] Pensava a <i>nordestina</i> .
[E511] The <i>girl from the North-east</i> was wondering.

Table 5.9: Sentence elements reordered

Thus information which was not fronted in the original is thematized (Halliday, 1985:39; Baker, 1992:132) or in some way the functional sentence perspective is altered. The effect of this is that any misinterpretation can be corrected.

### 5.2.3.2 Supplying omitted (elliptic) elements

In a similar way when absent elements in the source text are supplied processing becomes easier:

[P1043] Mas não pensara em Deus nenhum, era apenas um modo de. [E1134] She didn't have any special God in mind, it was simply a way of <i>expressing herself</i> .
[P1248] Olímpico: será que ela é loura embaixo também? [E1358] Olímpico <i>wondered</i> : was she bleached down below as well?
[P1366] É que a gravidade é menor que a força do ar que as levanta. [E1487] <i>The explanation is simple</i> : the gravity is less than the force of air that sustains <i>the clouds</i> .

Table 5.10: Omitted elements restored

The phrases in English which are in italics are simply absent in the original text. The structure of the sentences in English is more elaborated; the sentences give the background information which the Portuguese sentences left out, resulting in a more formal style instead of the incompleteness, elliptical and casual style in the Portuguese.

### 5.2.3.3 Using commas to mark the major clause

[P425] Quando era pequena tivera vontade intensa de criar um bicho. [E437] When she was tiny, the girl dearly longed to possess a pet animal.
[P440] Estremeço esqualido igual a ela.) [E456] Pale and feeling weak, I tremble just like her.)
[P629] Vivia de si mesma como se comesse as próprias entranhas. [E678] She was nourished by her own entity, as if she were feeding off her own entrails.
[P1147] Pelos quadris adivinhava-se que seria boa parideira. [E1254] Watching those hips, Olímpico could see that Glória was made for bearing children.
[P1774] Não esquecer que por enquanto é tempo de morangos. [E1941] Don't forget, in the meantime, that this is the season for strawberries.

Table 5.11: Punctuation to mark major clause.

The commas in the translated text shown in the examples above function as defining markers, chunking the information to be processed, which fits in with the tendency to strengthen punctuation in the translation (Malmkjær, 1997). Inserted in a clause, commas help the reader to follow the information distribution, making the complex sentence more explicit and thus aiding comprehensibility.

The argument that complex sentences create problems of comprehensibility hinges on the idea of ambiguity and memory load. The section above has shown examples of devices that, according to Quirk et al (1985:1044), are used to avoid structural ambiguity: reordering the elements, using commas to mark major clauses and restoring elliptic elements in the target text. These changes affect processing in that they reduce the degree of ambiguity and vagueness existing in the source text, as we can see in the sections below.

#### **5.2.4 Difference in aspects of AMBIGUITY**

Ambiguity, grammatical or lexical, is known to exist in all languages. It may be deliberate or unintentional and it works to cause obscurity. According to Newmark "grammatical ambiguities arise when the point of stress in a clause or when relationships between word-groups are not clear" (Newmark, 1995:122). The classic example is "visiting relatives can be a nuisance" where one does not know what goes with what and the intended sense is undecided.

Lexical ambiguity is more common because many words have more than one sense attached to them and they are bound to acquire these senses when they collocate with

other words. The word 'bed', for example, acquires different meanings every time it collocates with 'river', 'rose' or 'mattress', and every time prompts a different image. Unresolved ambiguity, however, unlike in the example above, is often the result of unexpected collocational choices used as a stylistic device to create new meanings. The unexpected collocation of 'oco' [P350] in table 5.12 below is a case in point.

#### 5.2.4.1 Lexical ambiguity

The problem of exemplifying and explaining lexical ambiguity in the source text to non-Portuguese speaking readers is an immensely difficult task only comparable to the act of translating itself. However, table 5.12 shows examples of lexical choices in the source text and in the target text and I will try to convey the lexical ambiguity I perceived so as to be able to typify the phenomenon:

[P176] era <i>moça-mulher</i> e que escuridão dentro de seu corpo. [E175] She was <i>sexually experienced</i> and there was such darkness inside her body.
[P350] Estou <i>oco</i> desta moça. [E360] She <i>has drained</i> me
[P247] E como muito <i>adivinhei</i> a seu respeito, ela se me grudou [E250] And since I have <i>discovered</i> almost everything about her
[P566] Aliás não é entrar no céu, é <i>obliquo</i> na terra mesmo. [E602] Besides, in her case it simply isn't a question of gaining Paradise. [E603] She is a <i>misfit</i> even in this world.

Table 5.12: Ambiguity reduced

The expression *moça-mulher* [P176] {girl-woman} is very unusual<sup>1</sup> and does not carry the explicitness of *sexually experienced*. It can be used of a girl after puberty implying she is no longer a 'little girl'. *Oco* is 'hollow', whereas the translation *drained me* implies action – **she's** done it to **me**. A more exact translation would be something

<sup>1</sup> There is no entry for *moça-mulher* in the 'Novo Michaelis' Portuguese-English dictionary.

like 'I'm hollow of this girl', which does carry the resonance of almost possibly being a hollow within the girl.

To the Portuguese reader this choice of collocation is unusual and unexpected. A search for the collocations of *oco* (and its derivatives: *oca*, *ocas*, *oco*, *ocos*) in the 8.3 million words of the *A Folha de São Paulo* corpus shows *oco* collocating with argument (as in 'os argumentos ocos' 'o palavrório oco') and with glass manufacturing (as in 'vidros e cristais planos e ocos'). The Portuguese dictionary entry defines *oco* (1) as having no middle and (2, figuratively) being insignificant.

Throughout Lispector's novel we are given insights into the writing process of a woman author (Lispector herself) who 'writes in' a male narrator-writer who in turn struggles to render the main character in the story. The narrator-writer makes guesses ('adivinhei') all the time; he does not know how things will turn out or how to end the story because Macabéa's destiny has not been resolved yet. Lispector's choice of 'advinhei' instead of 'descobri' is motivated by her wanting to convey the idea of the process of writing up something for the first time.

In [P566] the meaning of this short sentence is ambiguous and this is due in part to the word 'obliquo' which is most commonly used as a grammatical term to refer to the oblique case therefore ambiguous and unusual for the Portuguese reader in the present collocation. The translation is made much more accessible (also the translator needs to use two sentences in order to disambiguate it) in the English choice 'misfit'.

## 5.2.5 Difference in aspects of VAGUENESS

Ambiguity and vagueness are very close but different<sup>2</sup>. Ambiguity carries the notion of two or more meanings, and one of them is chosen when disambiguation takes place.

In vagueness something is left unsaid, unspecified, indefinite to be interpreted; compare "I saw a thing in the garden", where one does not know what it is at all, with "I saw a bed in the garden", where one just does not know what kind of bed.

Vagueness is constituted in two ways: one is characterised by a choice from the semantic set of a class of general nouns, the other by a lack of traceable reference.

### 5.2.5.1 The naming system

General nouns, according to Halliday and Hasan, are "a small set of nouns having generalised reference within the major noun classes, those such as 'human noun', 'place noun', 'fact noun' and the like" (1976: 274). The ones that concern us here are human nouns ('person', 'man', 'child', etc.) and fact nouns such as 'thing'. Thus, "what a terrible thing" concerns a fact, and "put that thing down" concerns an object. In neither case is the meaning explicit. 'Thing', then, can be used as a device for 'going up the tree of hyponymy', so to speak, using a superordinate to refer to an item. Vague terms like 'thing', 'person', 'place' etc. are used when we wish to be very general and inexplicit indeed.

The table below typifies a case of vagueness where the translator has opted for lexical

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<sup>2</sup> The example with *oco* can be argued as a border line case.

cohesion by 'going down the tree of hyponymy' from 'thing', by-passing literary text, to narrative, to musicians and story. The expressions in italics mark the cases being discussed; the words inside curly brackets contain a literal translation into English of the vague expressions which were made more specific:

[P1] Pois que dedico <i>esta coisa aí</i> {this thing here} ao antigo Schumann	lexical cohesion
[E1] I DEDICATE <i>this narrative</i> to dear old Schumann	
[P10] aos dodecafônicos, aos gritos rascantes dos <i>eletrônicos</i> – a <i>todos esses</i> {these} que em mim atingiram zonas assustadoramente inesperadas [E10] to the twelve-tone composers, to the strident notes of an <i>electronic generation</i> – to all <i>those musicians</i> who have touched within me the most alarming and unsuspected regions;	
[P131] Acontece porém que eu mesmo ainda não sei bem como <i>esse isto</i> terminará. [E133] As it happens, I have no idea how <i>this story</i> will end.	

Table 5.13: Vagueness made specific

When vagueness is made specific and definite, as in the examples above, the content is much easier to process, but something is paradoxically lost in the translation. In the last example, Lispector's words 'esse isto' translate literally as 'this (adj.) this (n.)'. Such a construction is extremely deliberate.

The second kind of vagueness can be characterised by the lack of traceable reference. Baker (1992) makes an interesting point about the impact of a pattern of pronominal reference:

The impact of a series of I's in theme position is not the same as the impact of a series of verbs inflected for first person . . . where it is difficult to discern a theme line as clearly as in the pronoun-plus-verb combination (1992:127).

Thus, the frequency of use of pronouns may be quite important. In Portuguese, where independent subject pronouns are optional because verbs are inflected for number and person, the writer may choose either to leave the reference to be worked out by the



reader or to make it more explicit (even though 'she', 'he', 'they' etc. are still vague in the sense defined above). This pattern can be observed in *A Hora da Estrela* and in *The Hour of the Star* in two ways. First of all, there is the overall frequency of pronouns in the two versions.

It is also important to make a distinction here between

(1) a subject pronoun in Portuguese which can be omitted like *ele* in the example

Dei para ele > (Eu) Dei (as chaves) para ele;

Gave to him > I gave the keys to him;

(2) reflexive pronouns which have no real equivalent in English like:

[P588] Só então *vestia-se de si mesma*, passava o resto do dia representando com obediência o papel de ser.

[E626] Only then did *she get dressed*, and spend the rest of the day passively enacting the role of being.

The expressions in italics show a mismatch in the intentional existentialist comment which is present in the reflexive mood Lispector chose to use.

Table 5.14 shows the first 35 items in the two frequency lists for clarity. The arrows relate translation equivalents.

N	Word	Freq.	%	N	Word	Freq.	%
1	QUE	961	4.36	1	THE	1,124	4.34
2	DE	881	4.00	2	TO	784	3.03
3	E	634	2.88	3	<b>SHE</b>	<b>645</b>	<b>2.49</b>
4	A	610	2.77	4	A	640	2.47
5	O	568	2.58	5	OF	625	2.41
6	NÃO	506	2.30	6	<b>I</b>	<b>614</b>	<b>2.37</b>
7	É	350	1.59	7	AND	515	1.99
8	UM	318	1.44	8	THAT	506	1.95
9	SE	297	1.35	9	<b>HER</b>	<b>453</b>	<b>1.75</b>
10	<b>ELA</b>	<b>252</b>	<b>1.14</b>	10	<b>IN</b>	<b>392</b>	<b>1.51</b>
11	ERA	237	1.08	11	WAS	390	1.51
12	<b>EU</b>	<b>237</b>	<b>1.08</b>	12	IS	272	1.05
13	UMA	210	0.95	13	FOR	262	1.01
14	PARA	198	0.90	14	IT	240	0.93
15	EM	193	0.88	15	HAD	219	0.85
16	POR	183	0.83	16	AS	216	0.83
17	COM	176	0.80	17	<b>YOU</b>	<b>195</b>	<b>0.75</b>
18	MAS	172	0.78	18	WITH	193	0.75
19	DO	160	0.73	19	<b>HE</b>	<b>176</b>	<b>0.68</b>
20	COMO	155	0.70	20	MY	174	0.67
21	<b>ME</b>	<b>149</b>	<b>0.68</b>	21	THIS	174	0.67
22	NO	147	0.67	22	BE	147	0.57
23	DA	136	0.62	23	MACABÉA	143	0.55
24	NA	132	0.60	24	<b>ME</b>	<b>138</b>	<b>0.53</b>
25	TER	111	0.50	25	NO	137	0.53
26	PORQUE	110	0.50	26	ON	133	0.51
27	<b>ELE</b>	<b>108</b>	<b>0.49</b>	27	SO	130	0.50
28	MAIS	98	0.44	28	ONE	129	0.50
29	SÓ	98	0.44	29	NOT	128	0.49
30	TINHA	98	0.44	30	WHAT	125	0.48
31	MACABÉA	95	0.43	31	BUT	120	0.46
32	<b>LHE</b>	<b>92</b>	<b>0.42</b>	32	HAVE	117	0.45
33	OS	89	0.40	33	ABOUT	116	0.45
34	POIS	87	0.39	34	GIRL	116	0.45
35	<b>VOCE</b>	<b>85</b>	<b>0.39</b>	35	AM	114	0.44

Table 5.14: Cases of the most frequent subject pronouns in the two texts

Note that these pronouns are extremely frequent in both versions but all but one of the arrows go upwards to the right, showing greater frequency in the translation. Less expected, however, is the comparative frequency. The table shows, in bold type, where in the frequency list they are placed in relation to each other. Thus the pronoun

'she' takes up 2.49% of the tokens in the translation while 'ela' represents only 1.14%.

This is unlikely to be only a systemic difference, since the frequency of Macabéa, the name of the character most frequently referred to by 'ela' also varies considerably.

This point will be developed below.

Table 5.15 below supplies examples of 'she', 'he' and 'you', where it can be argued that the partial loss of orientation in the source text has been restored in the translation:

<p>[P108] Por ser ignorante era obrigada na datilografia a copiar lentamente letra por letra – a tia é que lhe dera um curso ralo de como bater à máquina.  [E106] <i>She</i> was so backward that when <i>she</i> typed <i>she</i> was obliged to copy out every word slowly, letter by letter. <i>Her</i> aunt had given <i>her</i> a crash course in typing.</p>	<p>she her</p>
<p>[P95] Quando rezava conseguia um oco de alma – e esse oco é o tudo que posso <i>eu</i> jamais ter.  [E92] As <i>I</i> prayed <i>I</i> emptied <i>my</i> soul – and this emptiness is everything that <i>I</i> can ever hope to possess</p>	<p>I</p>
<p>[P462] Se é pobre, não estará me lendo porque ler-me é supérfluo para quem tem uma leve fome permanente.  [E481] If <i>he</i> is poor, he will not be reading this story because what I have to say is superfluous for anyone who often feels the pangs of hunger.</p>	<p>he</p>
<p>[P781] Disse aborrecido: – Eu sei mas não quero dizer!  [E844] <i>He</i> retorted impatiently: – I know what it means, but I'm not telling <i>you</i>!</p>	<p>you</p>

Table 5.15: Subject pronoun made explicit

Because of the systemic features of Portuguese and English there are hundreds of cases when subject pronouns are made explicit in the translation and the translator had no other choice. However, there are three cases in the table above which are special.

The first is the reference to aunt in [P108] 'a tia' (the aunt) becomes 'her aunt'. The second is the reference to the reader in [P462] 'Se é' (if is) indefinite for gender becomes masculine 'If he is'. The third case is in [P781] in which there is no mention of a reference to Macabéa; the English [E844] 'you' in 'telling you' is an addition

which makes the referent specific. Except in the case of [P462] the translator had a choice to keep it vague but chose to be specific and thus to contribute towards dispersing the vagueness or the non-specific tone.

This point is reinforced when we examine table 5.16 below, where not only subject pronouns but also names are used with the same effect:

[P787]Olimpico de Jesus trabalhava de operário numa metalúrgica e <i>ela</i> nem notou que ele não se chamava de "operário" e sim de "metalúrgico". [E850]Olimpico de Jesus was a metal-worker and <i>Macabéa</i> failed to notice that he never once referred to himself as a worker but always as a metallurgist.	ela Macabéa
[P793]Nunca se perguntara por que colocava a barra embaixo. [E856] <i>Macabéa</i> never got round to asking him why the rods were put on a conveyor belt.	Macabéa
[P1416]O apartamento térreo ficava na esquina de um beco e entre as pedras do chão crescia capim – <i>ela</i> o notou porque sempre notava o que era pequeno e insignificante. [E1539] <i>Madame Carlota's</i> ground-floor apartment was situated on the corner of a cul-de-sac. [E1540]On the pavement tiny blades of grass sprouted between the flagstones – <i>Macabéa</i> noticed them because she always noticed things that were tiny and insignificant.	Carlota
[P1516] – Não senhora. [E1652] – No, <i>Madame Carlota</i> .	Carlota
[780]Mas <i>ele</i> , galinho de briga que era, arrepiou-se todo com a pergunta tola e que ele não sabia responder. [E843]Aggressive as a fighting cock, <i>Olimpico</i> bristled at her foolish questions, to which he could provide no answers.	Olimpico
[P800]Não tinha pena do touro. [E863] <i>Olimpico</i> had felt no compassion for the bull.	Olimpico

Table 5.16: Addition of proper names

The cases above illustrate the three most noticeable differences in the frequency of proper names in the source text and in the translation. In each case the translator preferred continuity of reference by supplying proper names instead of pronominal reference. Interestingly, in the fourth case, the name Carlota [P1516], absent in the source text, is added in the translation [E1652] as if uttered by Macabéa. This

decision does not follow from the portrayal of Macabéa as someone who, the narrator says, is 'extremely without words':

[P435] Ela falava, sim, mas era extremamente muda. [hard to make her speak]

[E449] She could speak, of course, but had little to say.

Thus, in [E1652] Macabéa gives the impression of being articulate and assertive enough to use Carlota's name whereas the Portuguese [1516] is consistent with Macabéa and resonates the voice of the oppressed who is used to monosyllabic responses of a 'yes, sir, no sir' nature.

Table 5.17 below shows a summary of the frequency of proper names in the two texts:

PORTUGUESE			ENGLISH		
Word	Freq.	%	Word	Freq.	%
MACABÉA	113	0.47	MACABÉA	150	0.58
CARLOTA	11	0.05	CARLOTA	28	0.12
GLÓRIA	51	0.23	GLÓRIA	55	0.23
OLÍMPICO	48	0.22	OLÍMPICO	75	0.29
MARIA	7	0.02	MARIA	7	0.02

Table 5.17: Proper names in the two texts

The frequency of the name Macabéa in the Portuguese text is 0.47% while in the translation it goes up to 0.58%; Carlota appears 0.05% in the Portuguese text and 0.12% in the translation; Olímpico appears 0.22% in the Portuguese text and 0.29% in the translation; these examples are an indication of the textual changes which have taken place and they contribute to a sense of less vagueness in the translation. Notice that Olímpico is mentioned more often by name than Glória which is not the case in the source text. The importance of using names of participants rather than anaphoric

pronominal reference is observed by Gutwinski (1976) and is relevant here. In his study of cohesive features of literary text he compares Ernest Hemingway's style with Henry James' and finds that Hemingway uses fewer pronouns and possessives than James. He concludes that this stylistic trait of the writer reflects "for example the involvement of the participant in the narrative" (p. 131) by using his name (Nick) rather than a pronominal reference.

### 5.2.5.2 Addition to TT

Adding information to the translated text can, according to Newmark (1988:91), serve three functions (a) cultural – accounting for differences between SL and TL culture; (b) technical – relating to the topic; or (c) linguistic – explaining unusual words. What seems to be happening in the examples below, however, is somewhat different.

The italicised sections are not present in the original. The expressions which have been added in each case are explanatory and ensure that the sentences they are added to require less processing in the target text:

[P599] Sim, e que são apenas um acaso. [E639] Yes, <i>thousands of others</i> who are mere accidents of nature.
[P639] Mas tinha prazeres. [E689] She <i>indulged in certain little pleasures</i> .
[P883] Então seu ideal se transformara nisso: em vir a ter um poço só para ela. [E959] And so this became Macabéa's great ambition: to possess <i>a house</i> one day with its own well.
[P930] Não sei por que eles não disseram lágrima. [E1012] I don't know why they couldn't say <i>lagrima the way it's said in Brazil</i> .
[P810] Ele adorava ouvir discursos. [E875] He loved listening to <i>public debates and speeches</i> .

Table 5.18: Additions which reduce vagueness

In all cases, the expression used in Portuguese is obscure and vague: the implicit agent subject is provided in [E639] 'thousands of others'. In [P639] 'Mas tinha prazeres' {but had pleasures} becomes [E689] prohibited and naughty: 'indulged in certain little pleasures'. In [P883] there is no mention of house but of a well. It is in character that Macabéa should wish for a well not 'a house with its own well' because in her portrayal she is illogical and incomplete. The word 'Brazil' is not in the source text and is added here to provide a context.

Examining the wider context in which [P599] is located in the source text and comparing it with the translation, something interesting seems to be happening:

[P594] A datilógrafa vivia numa espécie de atordoado nimbo, entre céu e inferno.	[E633] The typist lived in a kind of limbo, hovering between heaven and hell.
[P595] Nunca pensara em "eu sou eu".	[E634] She <i>had never given any thought</i> to the concept: 'I am, <i>therefore</i> , I am.'
[P596] Acho que julgava não ter direito, ela era um acaso.	[E635] I suspect that she felt she had no right to do so, being a mere accident of nature.
[P597] Um feto jogado na lata de lixo embrulhado em um jornal.	[E636] A foetus wrapped up in newspaper and thrown on to a rubbish dump.
[P598] Há milhares como ela?	[E637] Are there thousands of <i>others</i> like her?
[P599] Sim, e que são apenas um acaso.	[E638] Yes, <i>thousands of others</i> who are mere accidents of nature.
[P600] Pensando bem: quem não é um acaso na vida?	[E639] And if <i>one</i> thinks about it carefully, aren't we all mere accidents of nature?
[P601] Quanto a mim, só me livro de ser apenas um acaso porque escrevo, o que é um ato que é um fato.	[E640] I have only escaped from a similar fate because I am a writer. [E641] Any action is also a fact.

Table 5.19: Vagueness reduced

Vagueness is reduced in this stretch of text by normalising "eu sou eu" (I am I) as "I am, therefore, I am", a much more explicit philosophical statement. It can be argued that this removes a potential theological significance as well. When God revealed himself to Moses he gave His name as 'I am'.

To keep close to the verb tense in Portuguese the English forces the translator to go for a long string to translate "nunca pensara" as "she had never given any thought".

The most striking feature, however, is the counterpoint which was created in the Portuguese text with the repetition of the expression:

um acaso  
apenas um acaso  
um acaso de vida  
apenas um acaso

which in English takes the form of:

a mere accident of nature  
mere accidents of nature  
mere accidents of nature  
a similar fate

The counterpoint in the source text is not matched in the translation.

### 5.2.6 Difference in UNUSUAL METAPHOR

. . . metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature (Lakoff & Johnson, 1980:3).

As the quotation above suggests, to think metaphorically is central to our existence. A metaphorical concept (as opposed to a literal one) allows us to comprehend "one aspect of a concept in terms of another" (Lakoff & Johnson, 1980:10) extending its range beyond ordinary and literal ways of thinking to the figurative and poetic senses.

In the field of translation the problems of translating metaphors have engaged the attention of scholars from different perspectives (Beekman and Callow, 1974/1976; Newmark, 1982/1995, 1988; Leppihalme, 1997). Newmark's work has made a valuable contribution to the problem, approaching it from a practical point of view,



raising awareness, giving advice and (some would say prescriptive) guidelines for the translator:

Whenever you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning (Newmark, 1988: 106).

The work on Bible translation (Beekman and Callow, 1974/1976) has also made a useful contribution to the problem in that, according to Bible translators, figurative language (metaphors, similes) can be better understood when we see them as having a three part structure. These figures of language have (1) a topic which is the item, object or event described by the metaphor; (2) the image which illustrates the item or event; and (3) the point of similarity which "states the comparison or resemblance between the topic and the image" (1976:128). These three components of a metaphor are often misunderstood and difficult to translate because the image may be unknown in the target language, and both the topic and the point of similarity may be implicit. As a result a metaphor may be translated as a simile, and a simile as a non-figurative comparison. It is common to make explicit some of the implicit information carried by the figure so that all parts become explicit and the image is dropped.

Unusual metaphors and similes are important in an expressive text because, although they require more processing, they nevertheless can retain the interest of the reader.

The examples of figurative language chosen here are unusual and striking to the reader of the source text. For present purposes the literal translation is given inside curly brackets.

[P2] Dedico-me à cor rubra muito escarlata como o meu sangue de homem em plena idade e portanto dedico-me a meu sangue. {I dedicate myself to the colour red very scarlet like my blood of a man in his full prime and so I dedicate myself to my blood}
[E2] I dedicate it to the deep crimson of my blood as someone in his prime.
[P7] A Chopin que me amolece os ossos. {To Chopin that softens my bones}.
[E7] To Chopin who leaves me weak.
P209] Comer a hóstia será sentir o insosso do mundo e banhar-se no não. {Eat the holy bread will be to feel the saltlessness of the world and to wash myself in nothingness}.
[E210] To eat communion bread will be to taste the world's indifference, and to immerse myself in nothingness.

Table 5.20: Reduced metaphor

The unusual figurative language in [P2] of the (male) narrator dedicating himself to himself through his own blood has a degree of abstraction which is not matched in the translation where the translator chooses to rarefy the abstraction using 'it' instead of 'myself' and dropping the more convoluted lexical string about blood and youth. The other unusual image [P7] of (Chopin's) music 'that softens my bones' seems much more vivid and intriguing than the translation 'who leaves me weak'. The other example has also been somewhat reduced. The idea that by eating communion bread one can feel the absence of salt ('o insosso do mundo') in the world is much more unusual and closer to the essence of things than the translation 'the world's indifference'.

I have shown above three sample cases of metaphors which appear unusual to the Portuguese-speaking reader and how these have been changed in the translation. The point to be made here is that these contribute to the evidence that the translation is making something striking into something normal, since the force of the unusual metaphor is reduced. Although said in another context, this accompanies Halliday's idea that "... metaphor, even if not inherently good or bad, is at least inherently

complex, and that the least metaphorical wording will always be the one that is maximally simple" (1985:329).

### **5.2.7 Register Shift: from COLLOQUIAL TO FORMAL**

The notion of register is defined by Halliday

as the configuration of semantic resources that the member of a culture typically associates with a situation type. It is the meaning potential that is accessible in a given social context (1978:111).

Halliday characterises register as having a conceptual framework represented by three different variables: field, tenor and mode. The field of discourse concerns the social action, what is talked about. The tenor of discourse relates to the relationship between the participants and includes the level of formality of style; this leads the speaker or the writer "to prefer certain words over others and to pitch his discourse at a certain point on the 'style scale' (Halliday, 1978:224). This relationship between participants in the conversation is reflected in the tone of speakers, who are sometimes pompous, at other times casual, colloquial or informal giving an appearance of spontaneity. The mode of discourse includes how the language in the communication is managed, whether it is spoken or written. The manner in which the message has been written or spoken – the style – also carries meaning because it conveys information about the intended effect on the reader.

#### **5.2.7.1 From colloquial to formal language**

Naturally, there is considerable variety within both the written and the spoken modes: there are forms of writing that are more like speech, and forms of spoken language that are very close to the written. . . (Halliday, 1978:224).

Table 5.23 below shows examples where, in the source text, features of casual expression normally found in spoken language contribute to a feeling of the text's being left unedited – spontaneous, as when it was spoken. The expressions inside curly brackets are literal translations into English of the shifts being examined. The words in italics mark the shift from colloquial to formal:

[P249] E foi quando {and that was when} apareceu um homem jovem que também queria passar para a outra margem.
[E252] <i>Whereupon</i> a youth appeared who also wished to cross to the other side.
[P437] Apesar da {in spite of} morte da tia, tinha certeza de que com ela ia ser diferente, pois nunca ia morrer.
[E452] <i>Notwithstanding</i> her aunt's death, the girl was certain that for her things would be different. [E453]She would never die.
[P1324] Mas {but} era-lhe mais cómodo insistir em dizer que não fizesse dieta de emagrecimento.
[E1438] <i>Nevertheless</i> , he found it easier to go on insisting that she shouldn't diet to lose weight.
[P429] Mas {but} a sua beatice não lhe pegara: morta a tia, ela nunca mais fora a uma igreja porque não sentia nada e as divindades lhe eram estranhas.
[E441] The old girl's sanctimonious ways, <i>however</i> , had failed to influence her.
[E442]Once her aunt was dead, the girl never again set foot inside a church.
[E443]She had no religious feeling and the divinities made no impression.

Table 5.21: Shifts from colloquial to formal

The italicised words alone indicate a shift to more formal language; it is hard to say whether this shift from colloquial to formal makes the reading process easier or not. Notice also how [P429] a sentence of 27 words has become three sentences in English using a total of 36 words to express the Portuguese sentence. This point is akin to what takes place in section 5.2.8.1 which shows omissions of spoken features of language. In both cases the translation is more edited, more like written language than the source text. In the section below the phenomenon takes place when colloquial expressions in Portuguese are omitted in the translation.

## 5.2.8 OMISSIONS

Omission in the translated text is often triggered by a systemic feature, in that the translator finds no match for a single word or an idiom and resolves the problem by omission. Baker (1992: 142) shows how in some topic-prominent languages (where the topic of a clause always occurs in initial position) like Chinese and Japanese, once the topic has been announced, this element may be omitted in the subsequent clause. Translation from these languages into English results in omission of the subject in the clause and this affects the thematic element, creating rhematic emphasis. Most cases of omission, however, are done in the name of the reader. The translator, aware of his audience, modulates point of view "omitting expressions which betray its original" (Baker, 1992:41). It is also the case that translators, to avoid redundancy, omit explanations from the original text. A Brazilian translation in the late 90s from a British newspaper article about the President of Brazil, 'The President of Brazil, Fernando Henrique Cardoso', could reduce it to 'FHC' leaving out his full name and his title. At other times, translations omit words or expressions which are vague and present difficulty to the reader, and this is the kind that concerns us here. The problem arises when the translator's concern to make the target text smooth and readable outweighs concern for the type of text s/he is translating, preferring clarity of meaning over aesthetic effect.

### 5.2.8.1 Omission of spoken features

Table 5.22 shows features of spoken language in the Portuguese text which contribute to a feeling of the text's being left as when it was spoken (unedited). The translator

has cut these and chosen to use expressions more commonly found in written language, thus giving it a sense of a text which has been revised.

Again, the expressions inside curly brackets are literal translations into English of the shifts being examined. The words in italics mark the omission:

[P282] <i>Na verdade</i> {in truth} sou mais ator porque, com apenas um modo de pontuar, faço malabarismos de entonação, obrigo o respirar alheio a me acompanhar o texto. [E289] More actor than writer, for with only one system of punctuation at my disposal, I juggle with intonation and force another's breathing to accompany my text
P284] <i>Aliás</i> {in fact} foi ele quem patrocinou o último terremoto em Guatemala. [E291] It is the same soft drink that sponsored the recent earthquake in Guatemala.
[P291] <i>Na verdade</i> {in truth} – para que mais que isso? [E298] Why should there be anything more.
[P318] <i>Quanto à</i> {as for} moça, achou que se deve por respeito responder alguma coisa e falou cerimoniosa a seu escondidamente amado chefe. [E325] The girl felt that she ought to say something to show respect for this boss with whom she was secretly infatuated.
[P465] <i>Embora</i> {though} a moça anônima da história seja tão antiga que podia ser uma figura bíblica. [E485] The anonymous girl of this story is so ancient that she could be described as biblical.
[P322] <i>Pareceu-lhe que</i> {seemed to her that} o espelho baço e escurecido não refletia imagem alguma. [E331] The dark, tarnished mirror scarcely reflected any image.

Table 5.22: Omission of spoken features

Words and expressions like the ones shown in italics at the beginning of each sentence are instrumental in contributing towards constructing the imaginary dialogue where the narrator talks to himself and to the reader; these have been omitted, thus diminishing the effect.

### 5.2.8.2 Omission of whole sentences

Omission of whole sentences is less likely to be triggered by systemic features. Whole sentences in table 5.23 below are omitted because they are difficult to translate, or

may have been thought unnecessary to the development of the story. Here again, the narrator is 'talking' to himself or in an imaginary dialogue with the reader:

[P76] Por tudo isto é que não vos dou a vez. <i>{Because of all this is that I won't give you a turn.}</i>	imaginary dialogue: narrator/reader
[P91] Esse quem será que existe? <i>{Would this who exist?}</i>	
[P534] E as galinhas, que faziam elas? <i>{And the hens, what were they doing?}</i>	Macabéa through narrator
[P535] Indagava-se a moça. <i>{The girl wondered}</i>	narrator/Macabéa
[P536] Os galos pelo menos cantavam. <i>{The cocks at least sang}</i>	
[P820] Macabéa simplesmente não era técnica, ela era só ela. <i>{Macabéa simply wasn't practical she was only herself}</i>	
[P1265] Sua boca era loura. <i>{Her mouth was blonde}</i>	narrator /Glória
[P1266] Parecia até um bigode. <i>{It could even be a mustache}</i>	narrator/writing process
[P1395] Nestes últimos três dias, sozinho, sem personagens, despersonalizo-me e tiro-me de mim como quem tira uma roupa.	
[P1396] Despersonalizo-me a ponto de adormecer. <i>{In the last three days, alone, without characters I decharacterise myself and take myself out of me like someone who takes off clothes.}</i>	
[P1678] Eu, que simbolicamente morro várias vezes só para experimentar a ressurreição. <i>{I who symbolically die several times only to experience resurrection.}</i>	

Table 5.23: Omission of whole sentences

In [P76] and [P91] we see instances where the imaginary dialogue which the narrator is having with the reader is omitted. The whole sequence in [P534], [P535] and [P536] where we enter Macabéa's thoughts via the narrator is omitted. In [P1265] and [P1266] another short sequence where the narrator is 'painting' the character Glória is omitted, perhaps because of the oddity of the language, thought to be unimportant to character development. A most interesting group of omitted sentences [P1395], [P1396] and [P1678] has to do with the narrator talking about the agonising process of writing and the passages in Portuguese are obscure and vague.

### 5.2.9 Shift in LESS COMMON WORDS

Words that appear only once in a text (*hapax legomena*) are worth analysing because very often they are difficult to process or are stylistically marked. Table 5.24 shows examples.

<p>[P10] todos esses profetas do presente e que a mim me <i>vaticinaram</i> a mim mesmo a ponto de eu neste instante explodir em: eu. [E10] to all those prophets of our age who have <i>revealed</i> me to myself and made me explode into: me.</p> <p>[P1264] Sabia que tinha o <i>sestro</i> molengole de mulata, uma pintinha marcada junto da boca, só para dar uma gostosura, e um <i>buço</i> forte que ela oxigenava. [E1374] Conscious of her mulatta <i>sex appeal</i>, she painted in a beauty spot above her lips, to add a touch of glamour to the bleached <i>hairs</i> around her mouth.</p>
---

Table 5.24: Shift in unusual words

In [P10] the word 'vaticinaram' (vaticinate, foretell, divine) is translated as 'revealed' (revelou) a much more common word which conveys only part of the meaning and which also exists in Portuguese ('revelar'). A search in the Portuguese reference corpus of 8 million words from the newspaper *A Folha de São Paulo* shows that 'vaticinar' appears 7 times as a verb which amounts to a total frequency of 0.00008%. The same search was carried out in the English reference corpus for the word 'revealed' alone (not taking into account other verb forms) and this appears at a frequency of 0.00724%, which is 90 times more frequent.

In [P1264] 'sestro' (fate, sinister, dishonest, unruly) is used in a very unusual collocation; as a native speaker of Portuguese I have to work hard at the intended meaning and the only thing I am certain of is that Lispector wanted to create this oddity and therefore did not opt for a common anglicism like 'sex appeal'. In the same example the word 'buço' (fluff, first growth of a beard {mustache}) is also rare (1



occurrence in the 8.3 million word reference corpus) and to understand it we have to link back to 'boca' (mouth) in the preceding sentence.

### 5.2.10 OTHER TRANSLATION CHANGES

I have come across more changes in the translated text than I have been able to report here since I set out to highlight only those differences which contribute to normalisation of the translated text. There are other changes like [P10] which also contribute to normalisation where, consciously or not, the translator has chosen a more accessible meaning in the context, in this case of music and musicians:

[P10] Sobretudo dedico-me às vésperas de hoje e a hoje, ao transparente véu {veil} de Debussy, [E10] Most of all, I dedicate it to the day's vigil and to day itself, to the transparent voice of Debussy.
[P588] Só então vestia-se de si mesma, passava o resto do dia representando com obediência o papel de ser. [E627] Only then did she get dressed, and spend the rest of the day passively enacting the role of being.
[P884] Você sabe se a gente pode comprar um buraco? [E960] – Can you tell me if anybody can buy a well?

Table 5.25: Selected changes

The Portuguese word 'véu' {veil} is unexpected in a way which 'voice' is not. Cases like [P588] 'vestia-se de si mesma' {dressed up as herself} carries an existential comment in a way which 'get dressed' does not. And in the third example [P884], the word 'buraco' is a general word meaning 'hole', which implies a paradox (buying a hole) and this is omitted in the translation.

### 5.2.11 Simple REPETITION PATTERN

The importance of repetition in texts has been consistently and productively studied (Jakobson, 1960/1987; Halliday and Hasan, 1976; Gutwinski, 1976; Beaugrande, 1978a; Beaugrande and Dressler, 1980; Rimmon-Kenan, 1980; Hoey, 1983, 1991b; Baker, 1992; Sardinha, 1997) mostly as a major feature in texts which writers and readers use to maintain continuity of cohesion and coherence.

Halliday and Hasan's work on cohesion and coherence introduces the general term *reiteration* to refer to forms of the same or identical lexical items which create cohesive ties in English and shows how these different types of repetition function to maintain text continuity. Reiteration (a repetition, a synonym or near synonym, a superordinate, or a general word (Halliday and Hasan, 1976:278)), is seen to function, amongst other things, in order to create relations between sentences to construct cohesion and thus to give the reader a sense of where s/he is going.

Following Halliday and Hasan's pre-1976 work and referring to their forthcoming 1976 work, Gutwinski, also in 1976, places cohesion in a framework of discourse structure to examine cohesion in literary texts. He studies a number of cohesive elements in a passage (780 words) by Henry James and another (607 words) by Hemingway and finds that James "depends heavily on grammatical cohesion" (p. 120), while Hemingway's "sentences cohere due to the occurrences of items from several lexical sets (often the repetition of the same item)" (p. 137) in very close proximity. This proximity in lexical repetition, according to him, makes for a display of lexical cohesion of the strongest kind.

The paradoxical role of repetition is that while it produces sameness, at the same time it also adds something new. Rimmon-Kenan (1980) points out that "when the whole sign is repeated, difference is introduced through the very fact of repetition, the accumulation of significance it entails, and the change effected by the different context in which it is placed" (pp. 152-53) and generates additional meanings, amongst other things, adding emphasis and intensity. Therefore, repetition is paradoxical in that, whilst it serves to clarify and disambiguate, the accumulation of repetition adds new significance and extra layers of meaning – especially if the text in question has expressive features.

The function of repetition in literary text is extensively discussed in Beaugrande's (1978a) analysis of a poem by Rilke where Beaugrande looks (amongst other things) at the high repetition of 'ent'- compounds in German; he suggests that this grammatical feature becomes semanticized. Because we have to be able to distinguish between trivial repetition of items that are normally not significant from ones that are, Beaugrande suggests some reader-oriented criteria as follows:

- A. The semanticized items would have to be non-expected, either in their frequency, their distribution, or the co-textual environments.
- B. In order to become semanticized, expected elements would have to be used in manifestly non-ordinary ways.
- C. Semanticized items would have to be capable of assuming some additional non-banal meaning.
- D. This additional non-banal meaning should relate by equivalence or opposition to the overall context

(Beaugrande, 1978a:59).

The idea that features of grammar can take on additional meaning (additional to their assigned original meaning), as Beaugrande acknowledges, was first noticed by Jakobson:

One may state that in poetry similarity is superimposed on contiguity . . . Here any noticeable reiteration of the same grammatical concept becomes an effective poetic device (Jakobson, 1987:127).

For Jakobson the most effective way to create poetic effect in language is by foregrounding it using highly patterned language devices. "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (1987:71).

The question arises, if repetition is important for foregrounding and creating aesthetic/semantic effects in readers, what is the significance of reduction of repetition in translation?

#### 5.2.11.1 Repetition of *saber*

Tables 5.26 and 5.27 illustrate cases of repetition of the same word 'saber' and its inflections (*sei*, *sabia*, *sabe*) which according to Beaugrande's reader-oriented criteria can be said to be non-expected in proximity and frequency (two in the same sentence).

A literal translation when appropriate is shown inside curly brackets and the expressions being examined are shown in italics:

[P31] Não <i>sei</i> o que, mas <i>sei</i> que o universo jamais começou. [E31] I do not <i>know</i> why, but I do <i>know</i> that the universe never began.	know
[P884] Mas não <i>sabia</i> como fazer e então perguntou a Olímpico: – Você <i>sabe</i> se a gente pode comprar um buraco? [E960] Except that she didn't <i>know</i> how to set about realizing her ambition so she asked Olímpico: – Can you <i>tell</i> me if anybody can buy a well?	tell
[P51] Quem <i>sabe</i> se mais tarde <i>saberei</i> {who knows if I will know later}. [E52] Perhaps I shall <i>find out</i> later.	find out + omission
[P90] Poucas se queixam e ao que eu <i>saiba</i> nenhuma reclama por não <i>saber</i> a quem. [E88] Few of them ever complain and as far as I <i>know</i> they never protest, for there is no one to listen.	know + omission

Table 5.26: Selected cases of two uses (in one sentence) of 'saber'

The table shows examples of 'saber' and its inflections where instead of being translated as one word 'know' and its inflections, as in [P31], they were translated in a whole variety of ways – synonyms, near synonyms or paraphrase or simply omitted [P51]. Table 5.27 shows instances with only one use of 'saber':

[P1765] Não <i>sei</i> . [E1927] I cannot <i>say</i> .	say
[P398] Não <i>sabia</i> para que, não se indagava. [E408] She could not <i>explain</i> , for she didn't probe her situation.	explain
[P1264] <i>Sabia</i> que tinha o sestro molengole de mulata, uma pintinha marcada junto da boca, só para dar uma gostosura, e um buço forte que ela oxigenava. [E1372] <i>Conscious</i> of her mulatta sex appeal, she painted in a beauty spot above her lips, to add a touch of glamour to the bleached hairs around her mouth.	conscious
[P488] Deitada, não <i>sabia</i> . [E512] As she lay there, she couldn't <i>decide</i> .	decide

Table 5.27: Selected cases of one use (in one sentence) of 'saber'

The repetition of 'saber' in proximity and frequency has been shown to have been replaced by synonyms or omitted altogether and this contributes to evidence that the pattern of simple repetition of 'saber' has been changed. A more detailed mapping of occurrences of 'saber' and how it was translated throughout reinforces this point even further. Figure 5.1 shows how 'saber' and its inflections are represented.

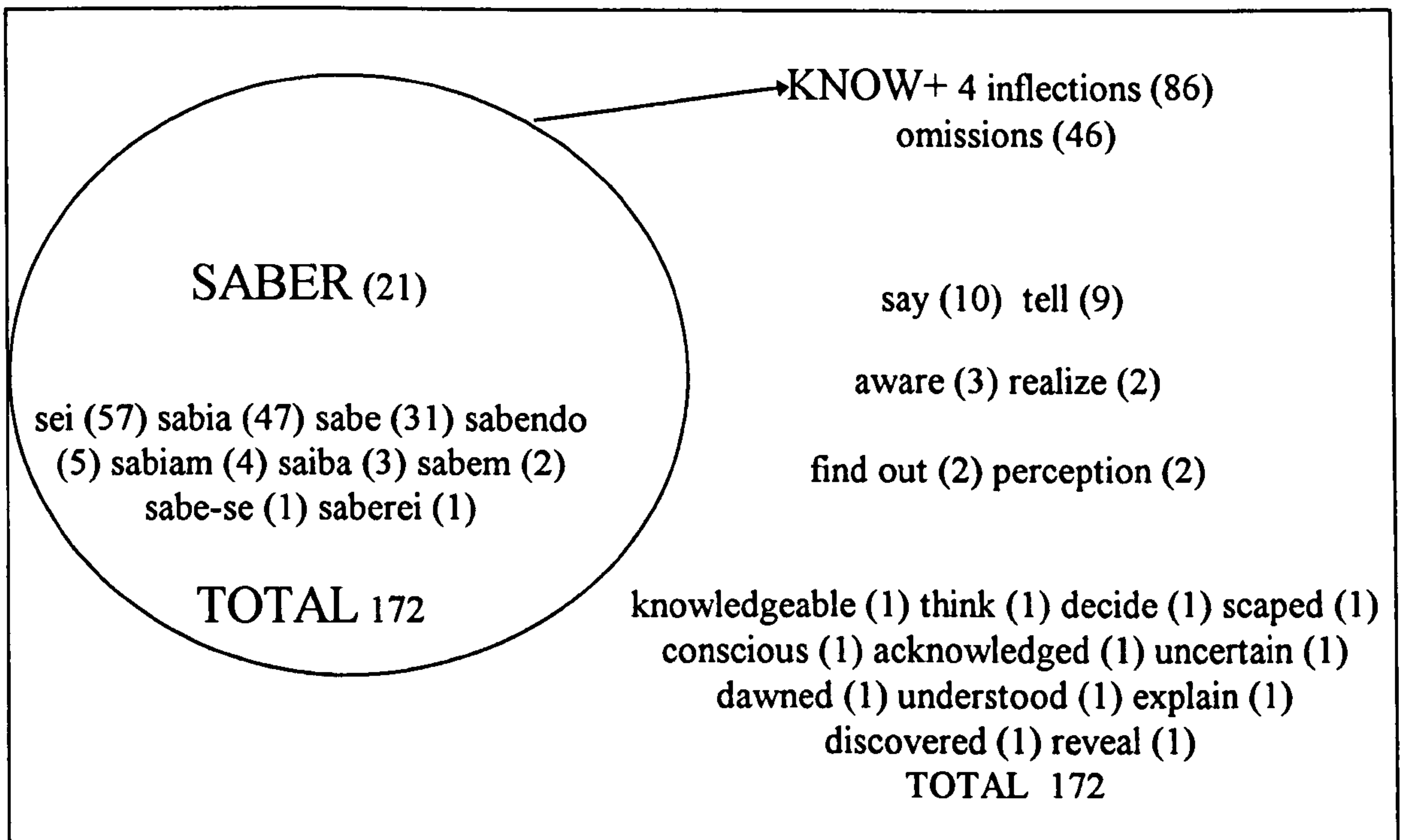


Figure 5.1: Distribution of 'saber' and its translations

One can see that the impact of Lispector's repetition of 'saber' and its inflections is dispersed by the translator using a variety of options – including a wide range of word-types.

### 5.2.11.2 Difference in simple REPETITION PATTERN of 'não (not, n't, no)'

This section examines in more detail the repetition pattern concerning '*não*', frequent in the Portuguese text, and the ways in which this pattern is treated in the translation. I will highlight one of the features (repetition) that I was able to identify with the aid of the computer tools mentioned in Chapter 4 and which, as Nunes points out, characterises Lispector's style.

The importance of '*não*' in particular and of repetition in general as stylistic devices which Lispector uses frequently are glossed in the quotations below, one by Lispector herself, the other by Nunes, who has written extensively about her work.

. . . andar nu . . . sentir o insosso do mundo e banhar-se no *não* (*HE* 34, emphasis added)<sup>3</sup>

. . . o estilo de Clarice Lispector tem na repetição o seu traço de mais largo espectro. Referimo-nos ao emprego reiterado dos mesmos termos e das mesmas frases . . . (Nunes, 1989:138)<sup>4</sup>

. . . repetition . . . is usually regarded as a feature of unplanned rather than planned discourse. . . . On the other hand, of course, repetition in planned discourse may be due to a conscious wish to achieve a stylistic effect (Tottie, 1991:68)

In view of the quotation from Lispector, it would seem that Tottie is right in suggesting that repetition is consciously motivated, as we will see in ensuing discussion of *não* in *HE*.

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<sup>3</sup> ". . . walk naked. . . taste the world's indifference, and to immerse myself in nothingness" (*HS*: 19).

<sup>4</sup> ". . . Clarice Lispector's style has in repetition its most general feature. We refer to repeated use of the same terms and the same phrases" (my translation).

The negative type '*não*' stood out because of its position in the Portuguese frequency list – 506<sup>5</sup> times or 2.3% (table 5.28 below) – combined with my knowledge of its significance in the novel as whole. I propose to examine how this feature is rendered in the target text. It is important to emphasise that although I am looking at some specific words, the way I am approaching the analysis of the two texts is from a text linguistic perspective, with an awareness of the text, not as a class of separate sentences, but as a multidimensional structure, with a series of levels, from macro to micro.

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<sup>5</sup> There are 4 other cases of *não* in hyphenated word formation like '*não-sei-o-que*' which have not been included because they are technically different word types.



The thirty most frequent words or types are these:

N	<i>A Hora da Estrela</i> Word	Freq.	%
1	QUE	961	4.36
2	DE	881	4.00
3	E	634	2.88
4	A	610	2.77
5	O	568	2.58
6	NÃO	506	2.30
7	É	350	1.59
8	UM	318	1.44
9	SE	297	1.35
10	ELA	252	1.14
11	ERA	237	1.08
12	EU	237	1.08
13	UMA	210	0.95
14	PARA	198	0.90
15	EM	193	0.88
16	POR	183	0.83
17	COM	176	0.80
18	MAS	172	0.78
19	DO	160	0.73
20	COMO	155	0.70
21	ME	149	0.68
22	NO	147	0.67
23	DA	136	0.62
24	NA	132	0.60
25	TER	111	0.50
26	PORQUE	110	0.50
27	ELE	108	0.49
28	MAIS	98	0.44
29	SÓ	98	0.44
30	TINHA	98	0.44

Table 5.28: The 30 most frequent words in the Portuguese text

The Portuguese word frequency list shows 30 lines from a list of 4,337. Many of the words at the top of the list are crucial to the syntax but do not contribute directly or independently to its meaning (Barnbrook, 1996); even so, we cannot help noticing that *não* is prominent in 6<sup>th</sup> place and represents 2.3% of the running words or tokens.

As mentioned above, I have chosen to concentrate on *não* because of its unexpected high frequency and table 5.28 corroborates this by showing where *não* stands in the frequency list. This high frequency is further highlighted when we compare it with the frequency list of a comparable text *Estorvo* (table 5.29), where *não* comes in 9<sup>th</sup> place but represents only 1.26% of the running words or tokens in the text, and with the frequency list of the newspaper corpus *A Folha de São Paulo* which shows *não* in 13<sup>th</sup> position representing 0.81% of the running words.

<i>ESTORVO</i>				<i>A FOLHA DE SÃO PAULO</i>			
N	Word	Freq	%	N	Word	Freq.	%
1	E	1,188	3.99	1	DE	409,529	4.92
2	A	1,178	3.65	2	A	296,772	3.56
3	DE	1,079	3.35	3	O	278,356	3.34
.....	.....	.....	.....	.....	.....	.....	.....
9	<b>NÃO</b>	406	1.26	9	PARA	99,029	1.19
.....	.....	.....	.....	.....	.....	.....	.....
13	NA	322	1.00	13	<b>NÃO</b>	67,693	0.81

Table 5.29: Frequency of '*não*' in *Estorvo* and in *A Folha de São Paulo*

As we have seen in Chapter 4, the keywords procedure works by comparing two frequency lists, one of the text being analysed and the other of the corpus used for comparison. The frequency of any given word is calculated in relation to the frequency of that same word in the reference corpus and the key words are the ones which appear much more often (or much less often) than expected by chance. By comparing *Estorvo* with *A Folha de São Paulo* in the way described above we are able to see that '*não*' no longer occupies 9<sup>th</sup> position as it did in the frequency list but in relation to the frequency of other *não*(s) in the reference corpus it comes in 130<sup>th</sup> position.

ESTORVO				A FOLHA DE SÃO PAULO	
N	WORD	FREQ.	%	FREQ.	%
1	ME	290	0.90	2,721	0.03
2	MINHA	202	0.63	1,487	0.02
3	MEU	188	0.58	1,549	0.02
	.....	.....	.....	.....	.....
130	<b>NÃO</b>	<b>406</b>	<b>1.26</b>	<b>67,693</b>	<b>0.81</b>

Table 5.30: *Não* as keyword in *Estorvo*

By comparing *A Hora da Estrela* with the same corpus of newspaper text we are able to see that *não* appears high up in the keywords list in 9<sup>th</sup> place:

A HORA DA ESTRELA				A FOLHA DE SÃO PAULO	
N	WORD	FREQ.	%	FREQ.	%
1	MACABÉA	95	0.43	0	
2	ELA	252	1.14	4,909	0.06
3	EU	237	1.08	4,936	0.06
4	ERA	237	1.08	6,611	0.08
5	ME	149	0.68	2,721	0.03
6	OLÍMPICO	48	0.22	6	
7	MOÇA	52	0.24	103	
8	LHE	92	0.42	1,321	0.02
9	<b>NÃO</b>	<b>506</b>	<b>2.30</b>	<b>67,693</b>	<b>0.81</b>
10	GLÓRIA	50	0.23	154	

Table 5.31: *Não* as keyword in *HE*

Thus both novels have *não* as a key word, probably because the reference corpus is of a different genre or probably because negativity may be a feature of literary texts in Portuguese. However, the *não* in *HE* is much more importantly key, being nearly twice as outstanding (2.3% contrasted with 1.26%).

Thus this unexpected high frequency of *não* was combined with my knowledge of the contribution that *não* makes to the total meaning of the novel. The **dispersion plot**

below gives a visual picture of where this high frequency word is located in the text.

The intensity of the cumulative (visual) effect of the simple repetition pattern created

by the word *não* is distributed throughout the text:

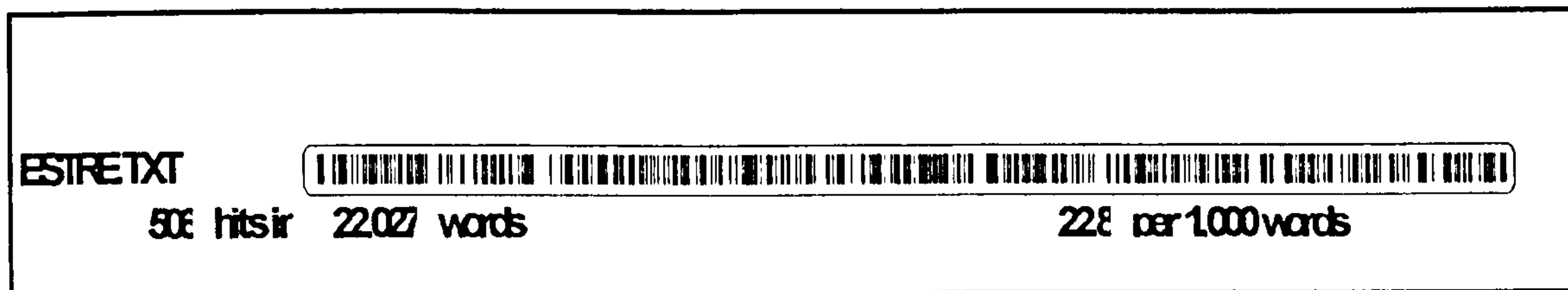


Figure 5.2: All cases of *não* distributed in the Portuguese text plotted using Concord

This shows that *não* is fairly uniformly dispersed throughout the text, at a rate of 22.8 occurrences every 1,000 words.<sup>6</sup>

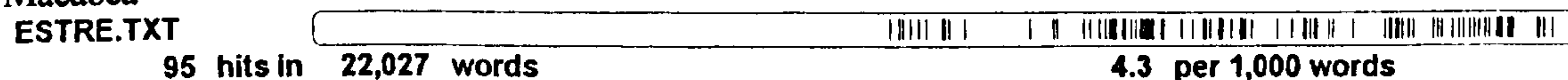
Tottie's (1991) seminal work on negation in English, based on the Survey of English Usage (SEU) and the Lancaster-Oslo/Bergen (LOB) corpora of written and spoken English, lends support to a revealing feature in the present study. Tottie looked at *not*-negation and *no*-negation<sup>7</sup> respectively to examine the differences between the uses of

<sup>6</sup> Other features are much less regularly spaced. Compare *ela* (she) and *Macabéa*, the name of the heroine:

*Ela* (she)



*Macabéa*



<sup>7</sup> *No*-negation is when the negative element appears fused with pronouns, determiners and adverbs to construct a no-negation. The examples given are: "He did not see anything" (*not*-negation) and its variant "He saw nothing" (*no* negation); "He did not write any letters that day" and its variant "He wrote no letters that day".

negative words in written and spoken English, and found out that on average there are 27.6 negative words per 1,000 words in her spoken corpus as opposed to 12.8 negative words per 1,000 words of written text; she "found more than twice as much negation in spoken as in written English" (1991:2). It is most interesting that in the light of Tottie's study we can say that *A Hora da Estrela*, a written text, has nearly twice as much negation, conveyed in one type '*não*', than the written texts in Tottie's sample<sup>8</sup>.

Section 5.2.8.1 presented evidence of omission of spoken features where the translator chose to use expressions more commonly found in written language. Tottie's findings support a claim in the present study that normalisation may be manifested in changes from spoken to written features in the text being analysed. One immediate question is therefore, how is this high frequency type *não* distributed in the translated text? To answer this question let us start by looking at the dual frequency lists below:

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<sup>8</sup>I am aware of the fact that the Portuguese word *não* not only expresses negation and refusal, but can also function as an emphatic particle. For example: [P1460] Ah, então você também acha, *não* é? [E1587] Ah, so you agree?

PORTUGUESE FREQUENCY LIST ( <i>HE</i> )				ENGLISH FREQUENCY LIST ( <i>HS</i> )			
N	Word	Freq.	%	N	Word	Freq.	%
1	QUE	961	4.36	1	THE	1,124	4.34
2	DE	881	4.00	2	TO	784	3.03
3	E	634	2.88	3	SHE	645	2.49
4	A	610	2.77	4	A	640	2.47
5	O	568	2.58	5	OF	625	2.41
6	NÃO	506	2.30	6	I	614	2.37
7	É	350	1.59	7	AND	515	1.99
8	UM	318	1.44	8	THAT	506	1.95
9	SE	297	1.35	9	HER	453	1.75
10	ELA	252	1.14	10	IN	392	1.51
11	ERA	237	1.08	11	WAS	390	1.51
12	EU	237	1.08	12	IS	272	1.05
13	UMA	210	0.95	13	FOR	262	1.01
14	PARA	198	0.90	14	IT	240	0.93
15	EM	193	0.88	15	HAD	219	0.85
16	POR	183	0.83	16	AS	216	0.83
17	COM	176	0.80	17	YOU	195	0.75
18	MAS	172	0.78	18	WITH	193	0.75
19	DO	160	0.73	19	HE	176	0.68
20	COMO	155	0.70	20	MY	174	0.67
21	ME	149	0.68	21	THIS	174	0.67
22	NO	147	0.67	22	BE	147	0.57
23	DA	136	0.62	23	MACABÉA	143	0.55
24	NA	132	0.60	24	ME	138	0.53
25	TER	111	0.50	25	NO	137	0.53
26	PORQUE	110	0.50	26	ON	133	0.51
27	ELE	108	0.49	27	SO	130	0.50
28	MAIS	98	0.44	28	ONE	129	0.50
29	SÓ	98	0.44	29	NOT	128	0.49
30	TINHA	98	0.44	30	WHAT	125	0.48
31	MACABÉA	95	0.43	31	BUT	120	0.46
32	LHE	92	0.42	32	HAVE	117	0.45
33	OS	89	0.40	33	ABOUT	116	0.45
34	POIS	87	0.39	34	GIRL	116	0.45
35	VOCÊ	85	0.39	35	AM	114	0.44

Table 5.32: The 35 most frequent words in the two texts

When we look at the English word frequency list we find that the first negative word, *no-negative*, comes in twenty-fifth position with 137 occurrences, or 0.5% of a total of 25,895 tokens. Using the Viewer/Aligner I was able to establish that of a total of 137 'no[s]', 96 correspond to 'não[s]' in the source text. *Not-negative* follows closely in frequency, coming in twenty-ninth position from the top, 0.5% or 128 words; 107 'not[s]' correspond to 'não[s]' in the source text. The discrepancy between the figures

(i.e., 137 and 96, and 128 and 107) corresponds to translations of other negative forms (e.g., *nada* {nothing}) in the Portuguese text, and additions.

After establishing the difference between negation in written and spoken texts based on her analysis of the relevant corpora, Tottie constructed a set of semantic variants between *not*-negation and *no*-negation and gave them to native speakers of English to test their actual variability, through an acceptability testing procedure. She found out that there is a

tendency for *not*-negation to be obligatory in a larger number of cases . . . in the written sample . . . In other words, *not*-negation could have been used in a large number of sentences where *no*-negation was de facto selected (Tottie, 1991:119).

In the example below, the variant form constructed from *HE* and *HS* illustrates the possible variation between *not*-negation and *no*-negation where *no*-negation is preferred:

[P167] E quando não se a tem, inventa-se-a.

[E164] And when there is no word, it must be invented.

[variant] And when there isn't a word, it must be invented.

Example 5.2: Variation of *not*-negation and *no*-negation

Tottie also shows that "*not*-negation is much more universally acceptable than *no*-negation", (1991:119) and she concludes with the assertion derived from her acceptability testing procedure that because of the varying focus of negation

"sentences with *not*-negation have greater vagueness than their counterparts with *no*-negation" (p. 120).<sup>9</sup>

Bearing these considerations in mind and in order to find out how the other '*nã*o[s]' were translated, I used the Viewer/Aligner to locate each occurrence of *nã*o and its translation. Afterwards, and based on information from the aligned sentences, I was able to compile table 5.32, below, which shows the distribution range of choices in the translated text. The table shows each negative word into which '*nã*o' has been translated. It also shows, inside brackets, the total number of times that same negative word appears in the text. The difference between the two figures (e.g., 107 and 128) have to do with the addition of negative words which do not correspond directly to a '*nã*o'.

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<sup>9</sup> In the examples below the focus of negation shifts in more not-negation cases than in no-negation:

- (a) John did not see a dog in the garden.
- (b) JOHN did not see a dog in the garden (but Bill did).
- (c) John did not SEE a dog in the garden (he heard one).
- (d) John did not see a DOG in the garden (he saw a cat).
- (e) John did not see a dog in the GARDEN (but on the road).

The variant:

- (a) John saw no dog in the garden.
- (b) JOHN saw no dog in the garden (but Bill did).
- (c)? John SAW no dog in the garden (he heard one).
- (d)\* John saw no dog in the GARDEN (but in the road). (Tottie, 1991:120)



Table 5.31 shows how 506 tokens of the type *não* in the Portuguese corpus of 22,027 tokens are distributed in the English corpus of 25,895 tokens.

107 not (128)	38 don't (50)	33 didn't (42)	12 doesn't (12)	10 wasn't (12)	7 isn't (8)
4 aren't (4)	6 haven't (6)	2 hadn't (2)	1 hasn't (1)	11 cannot (12)	10 can't (10)
7 couldn't (11)	2 won't (3)	2 wouldn't (4)	2 shouldn't (2)	2 mustn't (2)	1 needn't (1)
96 no (137)	19 never (74)	12 nothing (4)	2 neither (2)	1 nowhere (2)	2 none (3)
1 nor (3)	1 nonexistent (1)	1 nothingness (4)	3 unable (3)	1 uneasy (1)	1 unlike (3)
1 unaware (1)	1 unknown (1)	1 unless (2)	1 unsaid (1)	1 uncomfor- table (1)	1 unavoidable (1)
1 unperturbed (1)	1 impossible (2)	1 illogical (1)	1 illegitimate (1)	1 displeased (1)	1 powerless (1)
1 hopeless (1)	8 without (38)	4 avoid (5)	4 little (39)	3 lacked (4)	1 lacks (2)
2 failed (4)	2 scarcely (8)	1 deserted (1)	1 any (48)	1 perhaps (26)	1 excluded (1)
1 instead (4)	1 refuse (1)	1 against (4)	1 escaped (3)	1 only (80)	2 difficult (12)
1 different (3)	1 superfluous (3)	1 oblivious (1)	1 near (1)	1 away (7)	1 remember (4)
1 stop (5)	1 stops (1)	1 invisible (2)	1 prevented (1)	1 straight- forward (1)	1 forgotten (4)
		49 OMISSIONS			

Table 5.33. All cases of *não* and its translations

From this we can see that one type *não* in Portuguese has been translated into 72 different types in English and, most importantly, it has been omitted 49 times. With the aid of the Viewer/Aligner first and then Concord I was then able to find out how each 'nãõ' was translated and consequently the type of choice the translator made. The examples presented below are selected samples from each of the seven groups of negative words chosen to render the word *nãõ*. I also provide variants as examples of how *not*-negation could have been used instead of *no*-negation (when applicable) had the translator wished to do so.

### 5.2.11.2.1 Type I (*not*)

[P 12] Meditar não precisa de ter resultados: a meditação pode ter como fim apenas ela mesma.

[E 12] Meditation need *not* bear fruit: meditation can be an end in itself.

Example 5.3

Like 'não' in Portuguese, 'not' and 'n't' are the most universally accepted forms of negation in English. There were 107 'not' which correspond to 'não' and 150 'n't' which contracted with auxiliaries (do, be, have) and modals (can, will, shall, must, need).

### 5.2.11.2.2 Type II (*no*)

[P 32] Enquanto eu tiver perguntas e não houver resposta continuarei a escrever.

[E 33] So long as I have questions to which there are *no* answers, I shall go on writing.

[variant] So long as I have questions to which there *aren't* any answers, I shall go on writing.

Example 5.4

There were 96 instances of 'no' which correspond to those of *não*. The example also shows a case where *no*-negation could have been replaced by a *not*-negation variable had the translator wished.

### 5.2.11.2.3 Type III ('*n-* words')

[P16] Sei de muita coisa que *não* vi.

[E16] I am aware of the existence of many things I have *never* seen.

Example 5.5

There were 40 'n-words' of the type 'never, nothing, neither, nowhere, none, nor', which corresponded to *não*. Note that for all of them there are equivalent forms other than *não* in Portuguese had Lispector wanted to use them, but she chose instead to repeat *não*.

#### 5.2.11.2.4 Type IV (affixal negatives)

[P 41] A minha vida a mais verdadeira é irreconhecível, extremamente interior e *não* tem uma só palavra que a signifique.

[E 42] The more genuine part of my life is unrecognizable, extremely intimate and *impossible* to define.

##### Example 5.6

There were 18 negative affixes which correspond to *não* of the type 'un-, im-, il-, dis-, -less'.

Here also all of them have equivalent forms other than *não* in Portuguese, but Lispector again chose instead to repeat *não*.

#### 5.2.11.2.5 Type V ('negative words in meaning not in appearance')

[P1440] (Vejo que *não* dá para aprofundar esta história.

[E1567] (I can see that my story *lacks* depth.

[P1565] Enquanto você *não* engordar, ponha dentro do sutiã chumaços de algodão para fingir que tem.

[E1704] Until you put on a *little* weight, stuff some cotton-wool into your bra to give the impression that you've got some shape.

##### Example 5.7

There were 33 'negative words' of the type 'avoid', 'little', 'lacks' which correspond to *não*; all of them have equivalents in Portuguese other than '*não*'.

#### 5.2.11.2.6 Type VI (litotes-like)

[P 101] Sim, mas *não* esquecer que para escrever não-importa-o-quê o meu material básico é a palavra.

[E 98] Remember that, no matter what I write, my basic material is the word.

#### Example 5.8

There were 14 litotes-like constructions, i.e. when the expression in Portuguese was translated by its opposite in English – '*não esquecer*' – 'do not forget' – '**remember**'.

The fact that in types III, IV and V Lispector chose to repeat *não* instead of using the available alternatives is further evidence that negativity is a stylistic feature of *HE*.

#### 5.2.11.2.7 Type VII (*OMISSIONS*)

[P1013] Mas Olímpico *não* só pensava como usava palavreado fino.

[E1104] Olímpico, on the other hand, *was able* to think and to use fine words

[P782] – *Não faz mal, não faz mal, não faz mal...* a gente *não* precisa entender o nome.

[E845] – That's *all right*, that's *all right*, that's *all right*... people *don't* have to understand what names mean.

#### Example 5.9

Here '*não faz mal*' has been translated as 'that's all right' though the translator could have written 'it doesn't matter' or 'never mind'.

P1743] Mas *não* sei por que *não* rio.

[E1901] But somehow I *cannot* laugh.

Example 5.10

In all, there were 49 instances of *não* where there is no trace of negative meaning in the translation.

### 5.3 DISCUSSION AND CONCLUSIONS

The corpus linguistic methods used in the previous section enabled me to see patterns which I would not have been able to perceive by manual analysis. These methods are useful and of benefit not only to researchers like myself but also to translators and trainee translators interested in understanding how languages work. I am now able to see, by following through the high frequency of '*não*', that the choices the translator made in the target language fall into a scale of negation which goes from the most negative types like [1] *not*, *n't*, [2] *no*, to [3] '*n*' words, [4] *affixal negatives*, and [5] *negative words* or words which are negative in meaning but not in appearance (Quirk et al, 1972:380). At the other end are the [6] *litotes-like* choices – expressing the negative idea in Portuguese by its opposite in English – and the [7] *omissions*. The scale in table 5 illustrates how the translator's choices, conscious or not, obligatory or optional, cause the breaking up of the cumulative effect of repetition of a single word '*não*'.

Type I	Type II	Type III	Type IV	Type V	Type VI	Type VII
not/n't	no	'n' words:  never, neither, etc.	negative affixes:  un-, in-, im- -less, etc.	negative words:  avoid, lack, etc	litotes-like:  remember, near, etc	OMISSION
SYSTEMIC  FEATURES		TRANSLATOR'S CHOICES				

Table 5.34: Summary of systemic features and translator's choice

It is now clear that the 'normalisation tendency' described in previous chapters moves between two poles: the systemic type where there are systemic constraints and the translator has no choice, and the non-systemic pole where the translator has selected within various options. Thus, even if it has been compensated for by other negative words (so far there is no evidence of this) the negative theme or the "nothingness" created by the simple repetition pattern of *não* in the source text seems to have been weakened and dispersed.

Rimmon-Kenan's words on p. 175 of this study, although said in another context where she argues for a poetics of repetition, nevertheless seem to echo Tottie's at the outset of this section (see p. 179). The cumulative effect shown above, notably present in *A Hora da Estrela*, is diluted and dispersed in *The Hour of the Star*.

However, we have also seen that several other features were identified as contributing to a normalising effect of the translated text analysed here and they are summarised below:

1. Text/sentence length manifested in:
  - 1.1 verbs in auxiliary function;
  - 1.2 ellipsis restored;
  - 1.3 discourse markers or 'disjuncts' added.
2. Punctuation:
  - 2.1 punctuation swapping;
  - 2.2 conjunctive elements replaced by punctuation.
3. Syntactically complex structures:
  - 3.1 reordering of the elements;
  - 3.2 supplying omitted (elliptic) elements;
  - 3.3 using commas to mark the major clause.
4. Ambiguity:
  - 4.1 lexical ambiguity.
5. Vagueness of expression:
  - 5.1 the naming system;
  - 5.2 addition to TT.
6. Unusual metaphor:
  - 6.1 reduced metaphor.
7. Register shift, colloquial to formal:
  - 7.1 from colloquial to formal.
8. Omissions:
  - 8.1 omission of spoken features;
  - 8.2 omission of whole sentences.
9. Shift in less common words.
10. Other translation changes.
11. Repetition pattern:
  - 11.1 repetition of '*saber*';
  - 11.2 repetition of '*não* (not, n't, no)'.

I started this chapter recalling that at first I had not been able to identify any particular feature which justified my intuition that the translated text was easier to read than the original. I have now demonstrated how the translated text has undergone a series of changes characterised in the eleven features presented here. One of them, 'repetition pattern', has been carefully examined and a useful scale of negativity has been drawn which potentially may be of use to researchers, translators and teachers.

The overall conclusion we can draw in this chapter is that the types of changes which have taken place in the translated text constitute evidence that textually the translation has become more 'normalised'. However, the factors that reduce difficulty in texts cannot be reduced to word difficulty, word length, word frequency, sentence length, sentence complexity or complex grammar but a combination of these factors plus the knowledge of text types and the discourse in which it is inserted. What we can finally say is that readability is not a feature identifiable in one way but it is the product of a combination of factors including aspects of context and text types. The next stage is to find out whether readers do notice the changes and whether they find one text easier to process than the other. This is the objective of the next two chapters.

#### **5.4 LIMITATIONS OF THE STUDY**

I am aware of the strong feelings against the misuse of computational approaches to literature (Van Peer, 1989) and the claim that there is a danger of being trapped in the levels of grammar and lexis leaving connotation and figures of style unattended to. What I have tried to show here is that computational tools can aid intuitions, helping the analyst to focus on textual evidence, to corroborate or refute readers' first impressions.

It is important to clarify that the limited choice of the reference corpora used in the study (only one of Lispector's novels, only one other literary work in the reference corpus and a journalistic corpus) was due to the difficulty of having access to electronic texts in Portuguese.



In relation to the analysis I have disregarded a distinction that can be made in the use of the Portuguese word *não*. It is used for negation and refusal, but it can also be used for emphasis. One example would be 'que dor não sentiu ele', literally 'what pain did he not feel', which would probably be rendered 'what a lot of pain he felt'. Another example of an emphatic particle present in the data is:

[P1460]Ah, então você também acha, *não* é? [E1587] Ah, so you agree?

Although this feature occurs in the data it does not however distort the picture presented here.

Another caveat: I am not claiming that I have done a full treatment of negativity in Portuguese or English or even a full treatment of negativity in the book. What I have done is to look at 506 instances of *não* to see how this simple repetition pattern which stands out most was represented in the target text. Now let us move on to study II to examine readers' responses to the translated text(s) and the source text.

## CHAPTER SIX

### STUDY II

#### 6.1 INTRODUCTION

The text analysis comparing the source and the target texts in the previous chapter revealed some important aspects of the translated text, and also brought to light the translator's conscious or unconscious choices in his role as privileged reader mediating between the two texts. Moreover, the changes labelled as normalisation in the previous chapter have given rise to further questions to do with text users other than the translator: for example, not only the literary critic, who, like the translator, is a specialist reader who reads in order to write; but also the literary-minded reader who is a semi-specialised reader; and other readers, whom the writer might not have primarily intended to reach, the non-specialist reader. The questions here, therefore, have to do with whether readers perceive these changes – and if so, how they feel about them – or whether the changes only become noticeable when readers critically compare the translated text and the source text.

This chapter starts by introducing the research problem and the relevant issues concerning reader response, and in the process puts forwards a working definition of response. It then describes the research procedure and methodology subsequently used to investigate reader response. Study II consists of two parts, for each of which different types of data were collected, transcribed and analysed. What motivated study

It was my curiosity to investigate further whether my intuition that the English text is easier to read than the Portuguese original was confirmed or rejected by other readers.

## 6.2 THE STUDIES

We frequently find ourselves not knowing exactly what the term reading involves. In the case of translated texts, as the introductory quote to Chapter 1 shows, we are often reminded how "communication, a property not predominantly present in the poetic language of the ST, may take over the primary function of an aesthetic work in translation" (Díaz-Diocaretz, 1985:1). In so doing, as I have argued in Chapter 2, the translation risks not fully taking into account literary text (type) priorities. Venuti (1986, 1992, 1994, 1995) does not discuss text type aspects (explicitly) but has written at length on the effect a dominantly communicative strategy has on reinforcing and preserving the domestic values of the target text. A general assumption fomented and fermented by the publishers, as Venuti (1995b) has documented, is that people read translated literature as if it were an original in the target language, rejecting any strangeness they come across; the translated text then has to be made accessible and intelligible to the receptors. Venuti's more recent work (1996) connects with Lecerle's (1990) idea of the 'remainder' in language: that which is left uncharted, not handled because the current plan cannot accommodate it. In the case of translation, the translator cannot simply go ahead because the reader will not be able to make sense of the strangeness. The quote below shows how Venuti sees the remainder or

feature of the foreign text that reveals a difference between the foreign and domestic cultures, usually a gap in the domestic reader's knowledge for which the translator must somehow compensate (1996:17)

The translator is expected to protect the reader from having to work hard at constructing meaning. Venuti is critical of this strategy because it reinforces the belief that readers reject any strangeness which would be carried by the remainder. His position favours a "foreignizing method" (1995a:20) where the source text should not be hidden behind the "fluency" and "domestication" of the target text; the remainder needs to be made visible, not covered by a concern only to make the text communicative.

The literature in the area of reader response and translation is generally guided towards textual aspects of response, where writers/translators imagine likely readers' expectations and try to facilitate text processing (Nida, 1964, 1997; Nida and Taber, 1969); they mostly do not analyse real readers' performances and responses. Even studies that do examine literary responses from readers comparing the original and the translation (Snell-Hornby, 1988:75-78) do not make an explicit link with the existing theory described in Chapter 2, but use reader response data to illustrate by example the linguistics of the text, thus not taking it any further. This point is discussed by Fraser (1993), who argues for a reader-oriented emphasis:

Reader- or receptor-orientation, although it may implicitly underpin much of the existing body of translation theory, is not an explicit focus of much of the literature (1993:338).

As I have pointed out in Chapter 2, there are two studies (Puurтинен, 1989a/b, 1994; Leppihalme, 1997) which are directly relevant to this research in that they use an empirical approach to describe readers' 'acceptability' of the target text. The strength of their studies is that they are very focused in their aims and methods. Puurтинен studies readability in the translation of children's fiction and uses cloze method and subjective assessment from readers to measure readability. Similar to this researcher,

she starts with an intuition. She noticed that in two different translations of *The Wizard of Oz* one seemed simpler and more natural than the other. The end result confirmed her view that one text was easier to read than the other and thus more acceptable to the target readership who expect a children's story to be easy to read. The study by Leppihalme (1997) is also a very focused and detailed empirical analysis of how readers identify "culture bumps" in the translations of allusions. She gave her readers segments of texts (rather than whole texts/novels) and they responded to particular phrases or words. The results confirmed her hypothesis that "translating the words of the allusions but ignoring their connotative and pragmatic meaning often leads to . . . rendering[s] that are puzzling or impenetrable from the target-reader's point of view" (1997:197).

The present study contributes in a small way towards the research gap now identified, which is to make a contribution to translation theory by focusing explicitly on reader response to translation. As we see in section 6.2.3, it also examines more than one type of response to the novel analysed in Chapter 5. However, before presenting the research design proper, it is necessary to expand on the notion of reader response.

### **6.2.1 Cixous and the act of reading**

Obvious as it may seem, the way readers respond to texts is inevitably linked and dependent on how they approach them, and travel metaphors have often been used to explain this encounter with the text. I want to reflect on this question further by exploring the idea that reading translated literature should be like travelling abroad, in that the reader expects to experience something of the unknown country and to

"espouse a text in its language" (Cixous, 1988:146). Cixous is not a typical reader but a very unusual one and the reason she is discussed here is because of her particular treatment of a passage from Lispector's novel which is examined below. Her reading practice, as we see below, is also revealing because it suggests a reading act where meaning arises from "the meeting between the written text and the individual mind of the reader" (Iser, 1980:59).

I have chosen to use Cixous' travel metaphor because she has read and written about Lispector with a profound sense of recognition of and affinity for her work. Her responses to Lispector's work have been marked by an explicit acknowledgement that the two women have a significant number of characteristics in common. Cixous identifies her own brand of subjectivity – not to obliterate but to value the 'other' being – explored in Lispector's work in imaginative and inspiring ways. She has read Lispector in French and English translations side by side with the original in Portuguese in an attempt to reach the 'other'. The metaphor describes the reading experience as that of a journey to an unknown country where the traveller goes through various stages:

The pre-journey; the imaginary journey; all the preparations for the journey. The first encounter. The moment of discovery. Then everything we bring back from the encounter. All these different stages are, in reality, the history of a text. And our reading must be a movement capable of following all the stages of this vast journey . . . (Sellers, 1988:146).

As a result of this experience with the text and through the text, according to Cixous, one notices the difference and the strangeness of the other and thus gains an understanding of the other in their own territory. The travel metaphor is further expanded and becomes more layered, structured and detailed:

Sometimes I look at the design, the geography of the text, as if it were a map, embodying the world. I look at its legs, its thighs, its belly, as well as its trees and rivers: an immense human and earthly cosmos. I like to work like an ant, crawling the entire length of the text and examining all its details, as well as like a bird that flies over it, or like one of Tsvetaeva's immense ears, listening to its music. . . . not looking for the author as much as what made the author take the particular path they took, write what they wrote (Sellers, 1988:148).

This visitor is careful, discerning and caring and wants to understand the layout of the country in its minutiae, its hidden mysteries; s/he wants to experience the country in its totality and uses all possible means at her/his disposal to do so. Only the expert traveller travels in such a manner. The expert reader in this analogy, Cixous, who "chooses to work on the text that 'touches'" her (Sellers, 1988:148), looks at its design and listens to its many voices and accents in search of its 'otherness'. This act of reading is done through a series of movements, a flowing current in the act of getting to know the text – getting a bird's eye view and homing in to enable close reading. S/he gets to know the structure of the text, its geographic contours, but keeps her own world in mind so as not to lose herself in the text, and in this way new versions are created. Such an expert visitor/reader does not appropriate what belongs to her/his host. Central to Cixous' reading practice is a preoccupation with the 'other', the 'different', the 'strange'. Only by meeting the 'other' can one get at some understanding of them.

In relation to her reading of Lispector's work Cixous has often talked of a dialogue which flows from one 'Jewoman' (herself) to another 'Jewoman' (Lispector) and this enables Cixous to read, to teach and to write about Lispector's work from a unique perspective, that of communion and understanding. The travel metaphor, therefore, reflects a preference for very attentive (specialised) close reading in all its intricacies

and complex responses: those of the critic and the translator put together. It is important now to attempt to characterise 'response' in order to try and create links with Cixous' and other types of reading practice.

### 6.2.2 Characterising response

The extraordinary variety of human responses interacting with a diversity of domains makes it hard to pin responses down; only the need to understand their multifarious nature justifies the attempt. In its simplest form a response is seen as a (re)action, an answer or question, a reply or feeling to some *stimulus*, influence or thought. Even in its simplest form there is already a problem with response because the idea that a stimulus will trigger a reaction or a response in the reader, as Margaret Meek (1990) notices, is too reminiscent of behaviourist psychology. The idea that the text is the *stimulus* and the reader's reaction to it the *response* is too much of an oversimplification of the process we want to unravel. It makes good sense, however, to say that the event which triggers the response determines and is responsible for the simplicity or complexity of how the response is manifested. The event includes all forms of human interaction: reactions to films, to poems, political events, etc., and the response stands as the natural manifestation of this interaction.

The position taken in the present study, in relation to reader response, is akin to Meek's (1990) observations that we respond to events according to certain (textual) conventions:

My experience of responding suggests that I can no longer see a reader as a unitary self, not least because all human communication is interactive, embedded in sets of social practices. Response, therefore, is bounded by the conventions of its definition. We do



not respond to letters as we do to arguments, to a metaphor as to badly fitting shoes, to the weather as to *Paradise Lost* (Meek, 1990:2).

The fact that we do not respond in the same way to physical pain caused by discomfort such as 'badly fitting shoes' as we do when (in another domain) we read a text like *Paradise Lost* is probably because in one, neither textual nor scripted, the emotive sense is aroused, while in the other the aesthetic sense is predominant.

Response, therefore, is never simple and is always "layered, combining understanding and effect, involving mental images and gestures for which the surface features of words always seem inadequate" (Meek, 1990:10). Since readers read letters with a different purpose and different expectations from when they read an advertisement or a play by Shakespeare (e.g., reading literary texts readers expect the unexpected), the types of response are also wide ranging, and reflect shared sets of conventions amongst text users.

There is a distinction that can be made between response on the one hand and interpretation on the other, for the purpose of studying the phenomenon in detail; this is not being made in the present study. Bleich (1980) argues for such a distinction by way of the interjection "Could you pass the salt, please". For Bleich response is the act of apprehending. The utterance triggers the response, which is the visual identification of the salt on the table. The physical act of passing the salt is its interpretation and consequence. He goes on to define response in general terms as a "peremptory [must be obeyed] perceptual act that translates a sensory experience into consciousness" (Bleich, 1980:134).

Since however the present study is concerned with response triggered by reading, response is seen as the reader's experience of and through the text as well as the reader's construction or re-creation of the text. These are manifested in her/his other 'versions' and value comments about the text. This applies to the specialist reader (the translator, the critic) and also to the reader in seminar rooms, the semi-specialised reader (reminiscent of Richards, 1929/1960, and Cixous' 1988). In other words, for the present purposes, response is not only the act of apprehending as it is for Bleich, but also includes interpretation, understanding and reacting.

In the attempt to characterise reader response, the theoretical position adopted in this study stays very close to the model of textuality by Beaugrande and Dressler (1981) and to Beaugrande's (1978a) study of procedures for translating poetic texts, because these presuppose a linguistics of production and reception. The three factors, writer, text and reader, are taken into account at all times, as they act and interact in the communicative chain. However, for these authors' acceptability, one of the standards of textuality, is a text quality based on how the writer imagines the absent reader's likely response, and for acceptability to be useful in this study we need to turn it around to include empirical response. In this way, I argue that response stands on the other side of the coin from acceptability and is the empirical manifestation of the latter; thus readers' responses can convey their sense of the acceptability of text or their refusal to accept it and their disappointment with it when/if their expectations are frustrated. To borrow Meek's words "our response is also to the reading of it [the thing read] and some readers' responses are a refusal of the text" (Meek, 1990:6).

A further aspect of this equation is that, as we have seen in Chapter 3, section 3.3, the term 'acceptability' has been coined by Toury (1985) to describe 'acceptability' of the target text in terms of what Venuti calls the 'domestic' scene. Toury's "approach is characterised as target-oriented because this is where its observations start" (p. 36), and, although he acknowledges that this should not be taken to mean that "this is where these observations would also be exhausted" (p. 36), it is hard to reconcile his position with the need to have a more balanced point of departure. I refer here to the fact, as I have pointed out before, that for some readers at least, 'acceptability' may include 'adequacy'.

### 6.2.3 Mode (manifestation) of response

Another major concern in this chapter is to establish how a response is presented – which channels it uses to manifest itself. Although, due to its complex nature, there is no consensus in the literature about the boundaries of what constitutes evidence of response, most writers would agree that other versions which were stimulated by discussion of primary texts and documented either in written form or oral protocols constitute responses worthy of being the object of study. Meek (1990) places great value on evidence of responses from children (and the pedagogical implications thereof), in the form of other versions of stories and books which they were encouraged to make. The teacher, rather than asking questions, encourages and invites responses in writing in the form of imitations, "other *versions* and *rediscoveries*", of the text (Meek, 1990:10, emphasis original).

Other writers (Reid, 1990:53) and the most famous of them, I. A. Richards (1960:22), have used as evidence of response excerpts from protocols (Richards in written form,

and Reid in spoken form), where students were asked to respond to primary texts.

Although criticised for encouraging students to locate the author's intended meaning and rejecting the ones that did not achieve this as misreadings, I. A. Richards in his famous book *Practical Criticism* has been acknowledged by many as a precursor of work on empirical reader response.

Modes of response, therefore, may take the form of documentation from readers about a given type of text and may include:

- (a) likes and dislikes involving value judgement and affective engagement;
- (b) a narrative of what the reader did while s/he read, describing the process of going from one point to the next in the text;
- (c) expressions of degrees of easiness or difficulties in processing the text;
- (d) evocation, where the reader is reminded of another book or of when s/he was a child, etc.;
- (e) expression of the text's completeness or incompleteness;
- (f) 'schooled' comments<sup>1</sup>

(adapted from Meek, 1990).

I have chosen to examine response following Meek's points above and having in mind her observation that "responses are other *versions*, rediscoveries, sets of possibilities, hazards, risks, a change of consciousness, a social interaction" (1990:10, emphasis original), I want to examine the readers' story of what they think they are doing and how they feel about what they are reading: expressing their understanding, approval or disapproval and offering new versions of the text. These responses, therefore, are

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<sup>1</sup> Ready made answers rather than individual and spontaneous ones.

on the whole, open ended, spontaneous and subjective. There are problems here but I believe the reader's responses are a useful additional source of data to complement other sources.

#### 6.2.4 Levels of response

We have seen how writers predict levels of response in texts, projecting an idealised reader. However, we know that this 'textual reader' is not the 'real reader' and even if there were a perfect match between the idealised reader and the real reader we also know that each time they would read the same text differently. Readers read texts for unpredictable reasons; furthermore, our knowledge of the world allows us to predict that the specialised reader like the translator or the literary critic, when reading in that capacity, will respond to a text at a different level from the university student or the general reader. Cixous' response to Lispector's writings is that of the academic reader or the specialist reader because she reads Lispector as a source of nourishment for her own theorising<sup>2</sup> and this needs to be differentiated from that of the ordinary reader, the non-specialist reader. The two studies that are now to be introduced aim at making these distinctions clear.

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<sup>2</sup> Suleiman (1991) writes about this relationship between Cixous and Lispector: ". . . two authors who are very close, very close; so close that in rereading Clarice's texts in order to understand the last work she wrote before she died (*The Hour of the Star*), H.C. [Hélène Cixous] is brought to reread, and rewrite, several of her own" (Suleiman, 1991:xv).

### **6.3 STUDY - A**

Study A has two main aims. First, a detailed comparison of two translated versions of a passage from Lispector's novel is made. The assumption based on these two versions is that one version is easier to process than the other. In order to further confirm or reject this idea the same two versions were subsequently given to a group of readers (language teachers) who were asked to react to those aspects of language which may contribute towards this effect.

The differences between the two texts and the original were also highlighted.

#### **6.3.1 Materials and Methods**

Of the two passages chosen for comparison, one is an excerpt from the commercial translation by Pontiero of Lispector's novel; the other passage corresponds to the same excerpt translated by Sarah Cornell and Ann Liddle. These passages were subsequently given to a group of language teachers in a seminar and their responses were registered and later analysed.

The choice of this particular passage of the novel rather than any other was motivated by the fact that while I was reading Cixous's work I came across this other 'version' in English of the 'DEDICATÓRIA DO AUTOR', which comprises the first page and a half of Lispector's novel. This version (from now on referred to as TT2 (translated text two)), translated by Cornell and Liddle, appears in an essay by Cixous (1988). These two translators have written about and with Cixous; the three of them have worked very closely, sometimes translating, at other times explaining, Cixous' and

Lispector's work to readers in English. I was naturally both curious and intrigued to understand what were the differences between the commercial translation and this other version. In a way, Cixous' decision to use another version in order to discuss Lispector's work in philosophical terms rather than the existing commercial translation indicates to me a form of response, a rejection of the commercial translation (from now on referred to as TT1 (translated text 1)). The interesting thing about TT2 is that, although Cixous is aware of and indeed has quoted from the commercial translation in several places, she decides on this occasion to use another version, giving us reason to believe that this version meets with her approval.

If version two is evidence of Cixous' preferred translation, the question is what makes it different from version one?

### **6.3.2 Research questions**

The sub-questions I chose to investigate in relation to the excerpts chosen and the reader responses to them were as follows:

1. What are the differences between the two excerpts?
2. How do the readers react to the two versions?
3. Do they confirm or reject the idea that one version is easier than the other?
4. Are there differences between the two texts which the readers think are important and, if so, why are they important?

### 6.3.3 Procedure

#### 6.3.3.1 Stage 1: compare word lists

As a preliminary step to ascertain whether the two versions were different enough to be studied I used the WordList function, 'detailed consistency', in WordSmith Tools to compare the two translations. This procedure compares the two word lists of the two translations in detail, showing how frequent each word is in each version and which words recur consistently across the two versions. The first group contains all those words which occur in both versions, then those which come in one, and then the ones which appear in the other. An example of this function is given below:

N	WORD	TOTAL N. of texts	TEXT 1 N. of words	TEXT 2 N. of words
1	ORDER	2	2	1
.....	.....	.....	.....	.....
103	MYSELF	2	1	7
104	NARRATIVE	1	1	0
.....	.....	.....	.....	.....
176	VOID	1	1	0
177	SO	1	0	2
.....	.....	.....	.....	.....
248	DOESN'T	1	0	1

Table 6 1: Detailed consistency list comparing text 1 (TT1) and text 2 (TT2)

The procedure found 248 types which were compared; the two texts consistently shared 103 of them. Although the procedure displays frequency, the criterion for consistency is simple presence versus absence. Thus, *myself* (in the table above) occurred in both versions, but once only in text 1 and seven times in the version by Cornell and Liddle. As for the other 145 types, 73 were present in only one of the two versions. *Narrative*, for example, in the table above was found only in the Pontiero version.



### **6.3.3.2 Stage 2**

Once I was satisfied (by way of the detailed comparison above) that TT1 and TT2 were sufficiently different versions of the same original text in Portuguese to make the study of them worthwhile, since less than half of the word types matched, both texts were distributed to a group of twenty one subjects. These were staff and students taking Ph.Ds or M.As. in Discourse Analysis and Language Teaching. They were presented with a passage to read in isolation from the whole novel and were not expected to have read it before. They were asked to work in pairs. Person A was given TT1 (Appendix B, text 1) and person B was given TT2 (Appendix B, text 2) and after they had each read one text, they were asked to exchange them so that both persons had read both texts. The names of the translators had been removed and the question they were asked to consider after they read both passages, initially, was to say which one they thought was from the commercial translation. Their responses at this stage were elicited orally and summarised by me in writing. They were then asked to discuss the passages in pairs and identify which passage they thought was easier to read and why; they were instructed to identify textual evidence to substantiate their opinion.

### **6.3.3.3 Stage 3**

In order to make the above task manageable and to document the responses systematically the next stage was to distribute a list containing the expressions, in parallel form, based on the words which were unique to Pontiero side by side with the ones unique to Liddle and Cornell, which had been identified in the 'detailed consistency' analysis of the parts of the passages that did not match. The informants

were given a list of 55 items to respond to in two ways. First, they had to express in multiple choice format the degrees of easiness or difficulty they felt in processing the text as shown in the example below; and secondly, to express in writing any comments about their choice of one item with respect to the other. An illustrative example and the rubric is given below:

Tick the appropriate box below according to what you think is the most likely choice to facilitate the reading process.						
	Pontiero	easier	same	easier	Cornell & Liddle	reason why
1	The author's dedication	( )	( )	( )	Dedication of the Author	
2	alias	( )	( )	( )	in truth	
..	.....	.....	.....	.....	.....	
55	weep and believe	( )	( )	( )	believe weeping	

Table 6.2: Expressing response

The purpose was, from the point of view of the researcher, to make the previous task of identifying and discussing aspects of text 1 and text 2 more manageable, so that they could match the expressions on the list with the ones they had identified and quickly move on to writing any comments in response to the task they had been asked to do.

Not all of them filled in the answer to all items or wrote comments either because of time pressure or because they could not see how to respond. 3 out of the 21 lists distributed were left out of the analysis altogether because the informants give answers to only 5 out of the 55 items; of the other 18, 9 answered all multiple choices

but wrote comments only up to item 36 in the list. Their responses were analysed and grouped; results are presented in Chapter 7.

## **6.4 STUDY - B**

In order to develop further the question of reader response it was found necessary to collect responses from other types of readers, this time, a more typically literary as well as more homogeneous audience in the British context, who were reading either the commercial translation of Lispector's novel and the original, or just the translation. The most appropriate audience was a group of British undergraduates in their final year. The motivation for collecting data from this group was that their reading of Clarice Lispector's work occurred in a real context of situation (Matthiessen, 1993:272); the novel was read for a very real reason: to write essays and to answer exam questions. The general aim was to collect responses from these students about how they felt about, and what they thought was important in, Lispector's novel. I also wanted to find out by analysing their responses if there was any difference in their responses depending on whether they had read the text only in English or had read the text in both languages. For this purpose I found it necessary to collect readers' responses to the text before and after the lecture input in the stages explained below.

### **6.4.1 Materials and Methods**

The sub-questions to be investigated in relation to how this group of readers reacted to Lispector's novel in the original and/or its translation by Pontiero were the following:

1. Which aspects of the novel did they find aesthetically pleasing and more interesting?
2. In the experience of this group of readers, which aspects of the novel did they find easy or difficult to process?
3. What differences did they perceive between the translation and the original texts?

#### **6.4.2 Informants**

As Meek (1990:3) has pointed out, whatever else tutors think of them, university students are on the whole experienced readers whose readings have been checked and re-checked by the examination system. The informants who agreed to contribute to this study were a group of eight undergraduate students, in their fourth (final) year at the time that my research was carried out. They were majoring in Latin American Studies (and are therefore interested in translation) at the University of Liverpool; two of them were competent readers in Spanish and/or Portuguese. During their course students were encouraged to do the reading for the option in Latin American Studies in the original language but this was not a requirement. The class discussion and the essay writing, as is customary, were carried out in English. As part of the course requirement to improve their knowledge of the chosen language and culture, two students in this group (Ann and Brenda) had spent their 'year abroad' in Brazil.

The educational background of the students in the group was very similar in that to enter an undergraduate course in a British University candidates need to have a good set of 'A' level results and be able to read and write and pass exams based on their knowledge of the set books. They were in other words experienced readers used to voicing their comments in written or spoken form.

In the course of their degree they had read mainstream Latin American Literature and were at the time reading a selection of Brazilian fiction including Clarice Lispector's *The Hour of the Star*. There were two men and six women in the group and four of them (three women and one man) were asked to take part in the study. Of these four, two had no knowledge of Portuguese and read the novel in the English translation. This is a natural division since some of the students in the group were studying Spanish and were doing this course as an option in Latin American literature. Since they need to be cited individually, they will be referred to from now on, pseudonymously, as Ann, Brenda, Clive and Dawn. Ann and Brenda in particular were very fluent in Portuguese in all four skills (writing, reading, listening and speaking) and read the novel in Portuguese and in English. They contributed extra time responding to the original and the translation side by side, expressing their feelings and opinions, making suggestions for amendments, etc. In summary, the design for collecting data was as follows:

Number of informants	Activity	Reading
<b>All 8 informants</b>	<b>Lecture and seminar</b>	<b>Pontiero</b>
	4 informants (Pontiero)	Keywords + Structured interview
	2 informants Guided Discussion (Lispector+Pontiero)	

Figure 6.1: Study B data collecting

The procedure for collecting the data and carrying out the analysis is presented below.

### 6.4.3 Data collecting procedure

The procedure for collecting data for this study was spread out in three stages during the two weeks allocated for the study of Lispector's novel. I found it important to collect responses to the primary text before the lecture input. In the first stage and immediately prior to the lecture and the seminar discussion, four participants (Ann, Brenda, Clive and Dawn) were interviewed individually for thirty minutes each. First, they were given a list of the Keywords in the novel (Ann and Brenda in Portuguese; Clive and Dawn in English) and were asked to respond to the following cue: 'Think about *The Hour of the Star* and consider each word in the following list separately, thinking about what you associate them with in the story'. Given that Keywords represent the main ideas in the story, this was meant to work as a 'primer' to focus their minds and to make them think about the novel as a whole, leading into the story proper in order to carry out the structured interview. The interview was recorded and later transcribed.

After they thought about the associations they made between the key words and *The Hour of the Star* I carried out a 'semi-structured' interview (Appendix C) focusing on:

- a) where and when the story takes place;
- b) their feelings about the story;
- c) what they liked and disliked about the novel;
- c) problems or difficulties they had in understanding the story, especially in relation to aspects of style, ideas or concepts, literary and cultural aspects, etc.

The prompts used to elicit their responses were as follows:

1. In your understanding, what is the story about?
2. Are the places and the time of the story important?
3. How do you feel about the story?
4. What are the parts that you most like in the book?
5. What do you least like or find difficult?
6. What do you think about the first half of the book?
7. Did you have any problems with understanding the story?
8. Are there parts of the book that you would like to understand better?

The prompts were kept as neutral as possible so as to capture their spontaneous responses and to avoid influencing their opinion. Selected responses to these prompts form a basis for the discussion in the section entitled 'Semi-specialised readers: literary responses' in Chapter 7.

The second stage of this research took place during the lecture and the seminar with the whole group of eight students present. The purpose of this stage of the research was to provide the background and contextual relevance for the data collected in stages one and three. Consequently, the data analysis presented in Chapter 7 has focused on data collected in stages one and three.

The third stage consisted of a guided discussion based on the 'DEDICATÓRIA DO AUTHOR (Na verdade Clarice Lispector)' in Portuguese and the translation by Pontiero, with Ann and Brenda, who speak and read Portuguese fluently. I chose this passage because it is short and it stands as a unit or a chapter in a novel where there are no clear chapter divisions. Most importantly however, I wanted to be able to relate their responses to this passage to the other responses to the same passage in

study A. The decision to give the passage from Pontiero's translation rather than Cornell and Liddle's version was because, to my knowledge, no one in the group was aware of this version, and since they were expected to offer comments about the novel as a whole these would have to be based on the commercial translation which they had read. Ann and Brenda were asked to compare and discuss the Portuguese and English versions in the space of one hour. By this time they were already writing essays in preparation for the final exam and were very keen to take the opportunity to revise. The need to guide the discussion was to keep them on the topic talking about the passage they had been given. At the start they were given the following prompt:

- a) The idea is to examine the translation by Pontiero and Lispector's original, stopping when you think there is a problem. Suggest a solution whenever possible.
- b) Another point for you to think about is whether the problem you identified would affect the reader who only reads it in English.

The purpose was to get their opinion about the translation but also to capture their responses as readers of literary texts. The discussion was later transcribed and the analysis is presented in Chapter 7.

## **6.5 THE ANALYSIS**

As well as the 'detailed consistency' analysis using WordSmith Tools, the method of analysis applied to study II is predominantly qualitative, selecting, classifying and grouping meanings and subsequently comparing the types of responses.



## **6.6 LIMITATIONS**

The limitations which have been voiced in the literature (Færch and Kasper, 1987; House and Blum-Kulka, 1986; Séguinot, 1989; Tirkkonen-Condit, 1991) about self-report data applies here too. The main argument against self-report data is that responses are subjective and do not lend themselves to generalisations. I am aware of other research designs to collect reader response to selected words or phrases which have used cloze test procedures (Puurtinen, 1989, 1994) and questionnaires (Leppihalme, 1997) to collect written responses. However, the suitability of open ended questions and the 'semi-structured' interview was felt to allow for richer comments and literary interpretations. Although there are recognisable problems in relation to this kind of investigation, and the empirical data in this particular study may well not be generalisable, it is important to try to ascertain the reader's perception of aspects of texts.

## **6.7 CHAPTER SUMMARY**

This chapter started by focusing on the general issues in relation to reader response and looked at some general notions of modes of reading in order to develop a suitable definition of response. It then presented my research design of how, when and why my response data were collected.

An overall summary of the two studies (study I and II) looks like this:

STUDY I	STUDY II
<p data-bbox="186 665 854 711">TEXT ANALYSIS OF ST AND TT</p> <p data-bbox="294 766 746 811">(typifying normalisation)</p> <p data-bbox="124 842 519 888">Corpora: <i>HE/HS</i></p> <p data-bbox="124 897 741 943">Sub-corpora: <i>Estorvo/Turbulence</i></p> <p data-bbox="384 970 690 1016"><i>Folha/Guardian</i></p>	<p data-bbox="956 567 1800 613">A: READER RESPONSE TO TT1 AND TT2</p> <p data-bbox="983 668 1815 714">(non-specialist reader; text = easy or difficult)</p> <p data-bbox="956 769 1749 814">B: READER RESPONSE TO ST AND TT</p> <p data-bbox="956 869 1800 970">(semi-specialised reader: translation comments literary responses)</p>

Figure 6.2: A summary of studies I and II

The aim of the next chapter is to present the result of study II (A and B) which investigates readers' responses to the text in the original and its translation into English.

## CHAPTER SEVEN

### READER RESPONSE

#### 7.1 INTRODUCTION

[P461] Se o leitor possui alguma riqueza e vida bem acomodada, sairá de si para ver como é às vezes o outro. [E480] If the reader is financially secure and enjoys the comforts of life, he must step out of himself and see how others live.

[P666] E também porque se houver algum leitor para essa história quero que ele se embeba da jovem assim como um pano de chão todo encharcado. [E716] Also because if anyone should read this story, I'd like them to absorb this young woman like a cloth soaked in water (emphasis added).

The quotations above serve as a backdrop to this chapter, to give an idea of the sense of involvement Lispector planned for the reader of her novel who is provoked, teased and invited to confront the 'embedded' or textual reader. The quotation below extracted from a guided discussion between two undergraduates talking about the differences between the translated text and the source text provides evidence of responses from 'real readers' perception of Lispector's intentionality:

because the answer is still missing – that's what I think it means . . . the answer is for the reader – because the whole text is directed to the reader – not the encoded reader but the real reader – it's for you to kind of work out what the answer is . . .<sup>1</sup>

In the previous chapters, the notion of text as an interactive entity where the virtual language system is actualised in the text through the reading process has been discussed extensively with reference to the seven standards of textuality. The concept

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<sup>1</sup> All comments from the undergraduates, unless otherwise stated, come from a guided discussion with two students in stage three of data collecting in study B.

of text derived from this approach is useful because it takes into account the interactive process which takes place between the reader and the text(s); this is effected especially on the plane of *intertextuality*, in that through this feature of textuality the reader enters a dialogue with the text and with other texts previous to it, and this includes the original and its translations. The reader's familiarity with other texts contributes towards recovering a multiplicity of meanings, rearranging, transforming and refuting them in the process of reading. The interaction between text(s) and reader entails the reader's acceptance (or rejection) of a particular text (in part or whole) and this is anticipated by the writer, who works on reader's expectations at the textual levels of *intentionality*, *acceptability*, *situationality*, *informativity*, *coherence* and *cohesion*.

These aspects of textuality are central to the present chapter, especially acceptability, which is first and foremost manifested through the reader's response to the text. The present study, unlike Beaugrande and Dressler (1981) and Beaugrande (1978a, 1997), examines the question of readership beyond the 'translator-reader' (Beaugrande, 1978a), considering other readers with a view to examining the degree of acceptability on the part of the readers who expect the *Lispector* novel to be complex and layered.

This chapter, therefore, is concerned with presenting responses from two groups of readers to a passage from *The Hour of the Star*. The group of non-specialist readers will be presented first (study A) and the group of semi-specialised readers afterwards (study B). The specialist-reader response is represented here by the literary critic/translator H el ene Cixous based on published work by and about her.

Following the design for study A described in Chapter 6 and in order to give the readers of this study an understanding of the text which the readers were asked to react to, a detailed comparison of the two passages will precede the reader response survey.

## **7.2 STUDY II A**

### **7.2.1 Two translated versions**

What we try to do is to espouse a text in its language. When we translate a text, for example, we don't try to reduce it to French. We work to preserve the essence of each different language as it passes from one language to the other (Cixous, 1988:146, emphasis added).

The 'we' in the quotation above is used by Cixous to describe the way she and the other women in her research seminar<sup>2</sup> approach the texts they read: to discover other versions of truth, working collectively but preserving each other's 'otherness'.

The two versions which concern us here have been introduced in the previous chapter as TT1, the commercial translation, and TT2, the Cornell and Liddle version.

Knowing the special interest Cixous and her seminar group have in Lispector's work it was particularly interesting to compare these two versions. As a first step in the process of comparing them, the software for creating a detailed consistency list described in the previous chapter was used with these summary results:

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<sup>2</sup> In which Ann Liddle and Sarah Cornell, the translators of the TT2, took part.

TOTAL TYPES = 248			
	Unique to Pontiero	Shared	Unique to Liddle & Cornell
Overall	72	103	73
Open set	60	55	55
Proper nouns	2	14	2
Variants <sup>3</sup>		33	

Table 7.1: Summary of detailed consistency list comparing TT1 and TT2

The procedure listed all the different words (or types) in the two versions and found that there were 248 types in the combined list. The two texts shared 103 (41%) of the 248 total types (different words) in the two texts; 55 (53% of the shared types) of these are content (open set) words, included in which are 14 (25%) proper nouns. It is immediately apparent that the percentage of shared types (41%) is very low, given that the texts are versions of the same original.

The 145 (49%) types left over divide up quite nicely between the two texts: 72 (24%) of types are unique to Pontiero's translation and 73 (25%) are unique to Liddle and Cornell's. Of the types unique to Pontiero, 60 (83%) are content words (open sets) and of the ones unique to Liddle and Cornell 55 (75%) are content words. Of those there are only two cases of proper names, one of them probably a misspelling, the other, a genitive form. Variants refer to types which on close examination refer to words TT1 and TT2 share because they belong roughly to the same lexical set like: crimson/scarlet, aware/know, fate/destiny; or because they are grammatical variants like: author's/author.

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<sup>3</sup> They are types which roughly belong to the same lexical set (crimson/scarlet) or grammatical variants (author's, author).

Table 7.2 shows what the detailed consistency list looks like and presents the information about each text in columns. The detailed consistency list has acted as a foothold to identify the types which are shared and the ones which are unique to each translator. For example, the table shows a selection from both types: the 3 cases of 'bear' were shared by 2 cases in TT1 and 1 in TT2. The number 2 under TOTAL refers to the two wordlists where they were located. The type 'narrative' was only found in the wordlist from TT1. The type 'emptiness' was only found in TT2.

Selection from detailed consistency list comparing TT1 and TT2:

N	WORD	TOTAL	TT1	TT2
8	BEAR	2	2	1
34	EXISTENCE	2	3	1
104	NARRATIVE	1	1	0
108	CRIMSON	1	1	0
113	PRIME	1	1	0
115	AUTHOR'S	1	1	0
172	STRIDENT	1	1	0
175	VOID	1	1	0
180	EMPTINESS	1	0	1
181	CRIES	1	0	1
184	AUTHOR	1	0	1
187	A	1	0	3
192	RASPING	1	0	1
197	SOFTENS	1	0	1
198	FALL	1	0	1
205	POOR	1	0	1

Table 7.2: Types selected, shared and unique to each translator in TT1 and TT2

The detailed consistency list has transformed TT1 and TT2 and in doing so it generates questions which help the researcher to think about other problems. For example, although the two texts share the type 'bear', is it important to know whether they have similar contextual environments? Does the type 'author's' in TT1 correspond

to 'author' in TT2 in meaning? Does it matter that the type 'a' appears 3 times in TT2 (and not in TT1)? How do the other types which are unique to each translator's choices relate to each other in terms of meaning? In order to focus closely on these differences between the different types we need to approach the problem in another way. The next procedure, therefore, was to examine them in their contexts.

### **7.2.2 Mapping out the differences**

Once the mapping out of the differences was done on both texts, the concentration of the phenomenon (two or three differences in nearly every line of text) could not be ignored. The word(s) in italics map out the differences, demarcated by a superscript number, matched in the other version – unless there is no match, in which case the number stands alone in one or the other version. In order for the reader of this study to be able to follow the discussion of individual examples, the column in the middle provides a very literal translation by me of the Portuguese original; the English is not intended to be correct.



The author's dedication to *The Hour of the Star*.

TT1	ST (Literal)	TT2
<i>The Author's Dedication</i> <sup>1</sup> ( <i>alias</i> <sup>2</sup> Clarice Lispector)	Dedication of the Author (in the truth Clarice Lispector)	<i>Dedication of the Author</i> <sup>1</sup> ( <i>in truth</i> <sup>2</sup> Clarice Lispector)
<p>I DEDICATE this <i>narrative</i><sup>4</sup> to <i>dear</i><sup>5</sup> old Schumann and his <i>beloved</i><sup>6</sup> Clara who are <i>now</i>,<sup>7</sup> <i>alas</i>,<sup>8</sup> <i>nothing but dust and ashes</i>.<sup>9</sup> I dedicate it<sup>10</sup> to the <i>deep crimson of my blood as someone in his prime</i><sup>11</sup>. I dedicate it,<sup>12</sup> above all, to <i>those</i><sup>13</sup> gnomes, dwarfs, sylphs, and nymphs <i>who</i><sup>14</sup> inhabit my life. I dedicate it<sup>15</sup> to the <i>memory of my years of hardship</i><sup>16</sup> when everything was more <i>austere and honourable</i>,<sup>17</sup> and I had never eaten lobster. I dedicate it<sup>18</sup> to the <i>tempest of Beethoven</i>. To the <i>vibrations of Bach's neutral colours</i>.<sup>19</sup> To Chopin who <i>leaves me weak</i>.<sup>20</sup> To Stravinsky who <i>terrifies</i><sup>21</sup> me and <i>makes me soar in flames</i>.<sup>22</sup> To Death and Transfiguration, <i>in which</i><sup>23</sup> Richard Strauss <i>predicts my fate</i>.<sup>24</sup> <i>Most of all</i>,<sup>25</sup> I dedicate it<sup>26</sup> to the <i>day's vigil and to day itself</i>,<sup>27</sup> to the <i>transparent voice</i><sup>28</sup> of Debussy, to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg, to the <i>twelve-tone composers</i>,<sup>29</sup> to the <i>strident notes of an electronic generation</i><sup>30</sup> – to all those <i>musicians who have touched within me the most alarming and unsuspected regions</i>;<sup>31</sup> to all those<sup>32</sup> prophets of <i>our age</i><sup>33</sup> who have <i>revealed</i><sup>35</sup> me to myself and <i>made me explode into: me</i>.<sup>36</sup> <i>This me that</i><sup>37</sup> is you, for I <i>cannot</i><sup>38</sup> bear to be simply</p>	<p>So that I dedicate this thing over there to the old Schumann and his sweet Clara who are today bones, have pity on us. I dedicate myself to the colour ruby, very scarlet like my blood of a man in the prime of his life and therefore I dedicate myself to my blood. I dedicate myself above all to the gnomes, dwarfs, sylphs, and nymphs that inhabit my life. I dedicate myself to the nostalgia of my old poverty, when everything was more sober and dignified and I had never eaten lobster. I dedicate myself to the tempest of Beethoven. To the vibration of the neutral colours of Bach. To Chopin who softens my bones. To Stravinsky who frightened me and with whom I flew in fire. To 'Death and Transfiguration', in which Richard Strauss reveals to me a destiny? Above all I dedicate myself to the eves of today and to today, to the transparent veil of Debussy, to Marlos Nobre to Prokofiev, to Carl Orff, to Schonberg, to the dodecaphonists, to the rasping cries of the electronics – to all these who in me achieved scarily unexpected zones, all these prophets of the present and who revealed to me myself to the point in which I at this instant exploded into: I. This I who is you because I can't stand to be just me, I need others to keep me upright, so dizzy I am, slanted, in the end</p>	<p><i>And so</i><sup>3</sup> I dedicate this <i>thing</i><sup>4</sup> to old Schumann and to his <i>sweet</i><sup>6</sup> Clara, who <i>today</i><sup>7</sup> are <i>bones</i>,<sup>9</sup> <i>poor us</i>.<sup>8</sup> I dedicate myself<sup>10</sup> to the <i>colour red, bright scarlet, like my blood of a fully-aged man, and so I dedicate myself to my blood</i><sup>11</sup>. I dedicate myself<sup>12</sup> above all to the<sup>13</sup> gnomes, dwarfs, sylphids, nymphs <i>that</i><sup>14</sup> inhabit my life. I dedicate myself<sup>15</sup> to the <i>nostalgia for my old poverty</i>,<sup>16</sup> when everything was more <i>sober and dignified</i><sup>17</sup> and I had never eaten lobster. I dedicate myself<sup>18</sup> to the tempest of Beethoven. To the <i>vibration of the neutral colours of Bach</i>.<sup>19</sup> To Chopin who <i>softens my bones</i>.<sup>20</sup> To Stravinski who <i>astonished</i><sup>21</sup> me and <i>with whom I flew in fire</i>.<sup>22</sup> To 'Death and Transfiguration' <i>where</i><sup>23</sup> Richard Strauss <i>reveals to me a destiny?</i><sup>24</sup> <i>Above all</i>,<sup>25</sup> I dedicate myself<sup>26</sup> to the <i>eves of today and to today</i>,<sup>27</sup> to the <i>transparent veil</i><sup>28</sup> of Debussy, to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg to the <i>dodecaphonists</i>,<sup>29</sup> to the <i>rasping cries of the electronic ones</i><sup>30</sup> - to all those <i>who in me have reached terribly unhoped-for zones</i>,<sup>31</sup> <i>all of these</i><sup>32</sup> prophets of the <i>present</i><sup>33</sup> <i>and</i><sup>34</sup> who have <i>predicted</i><sup>35</sup> me to myself, to the <i>point that at this moment I explode into: I</i>.<sup>36</sup> <i>This I who</i><sup>37</sup> is you, for I <i>can't</i><sup>38</sup> bear to be</p>

me, I need others *in order to stand up*,<sup>40</sup> giddy and awkward as I am, for *what can one do*<sup>41</sup> except meditate in order to *plunge*<sup>42</sup> into *that total void which*<sup>43</sup> can only be attained through meditation. Meditation *need not bear fruit*.<sup>44</sup> Meditation can *be an end in itself*.<sup>45</sup> I meditate without words or themes.<sup>46</sup> What *troubles my existence*<sup>47</sup> is writing.

And *we must never forget*<sup>48</sup> that *if the atom's structure*<sup>49</sup> is invisible, *it is none the less real*.<sup>50</sup> I am aware of the existence of *many*<sup>51</sup> things I have never seen. And you too. One cannot *prove*<sup>52</sup> the existence of *what is most real but the essential thing*<sup>53</sup> is to believe. To *weep and believe*.<sup>54</sup>

what is there to be done apart from meditate in order to fall into that full emptiness which you can only achieve with meditation. Meditation doesn't need to have results: meditation can have as an aim just itself. I meditate without words and about nothing. What messes up my life is writing.

And – and not to forget that the structure of the atom can't be seen, but it is known. I know about many things that I haven't seen. And you do too. It isn't possible to prove the existence of the most real thing, the trick is to believe. Believe weeping.

simply me, I need *the*<sup>39</sup> others *to hold me up*,<sup>40</sup> giddy and awkward as I am, for *after all what is there to do*<sup>41</sup> except meditate in order to *fall*<sup>42</sup> into *this full emptiness that*<sup>43</sup> can only be attained through meditation. Meditating *doesn't need to have results*.<sup>44</sup> Meditation can *have simply itself as an end*.<sup>45</sup> I meditate without words *and on nothingness*.<sup>46</sup> What *muddles my life*<sup>47</sup> is writing.

And – *and not forgetting*<sup>48</sup> that *though the structure of the atom*<sup>49</sup> is invisible, *we nevertheless know about it*.<sup>50</sup> I know a lot of<sup>51</sup> things that I have never seen. And you do<sup>52</sup> too. One cannot *give proof of*<sup>53</sup> the existence of *that which is truer, the thing*<sup>54</sup> is to believe. To *believe weeping*.<sup>55</sup>

Figure 7.1: The expressions in italics locate the words unique to each translator. The matching numbers serve to identify the corresponding expressions

Having mapped out the expressions which do not coincide, it is important now to classify the general trend of those changes. My purpose here is not a search for the impossibility of total coincidence of texts but to reach a more insightful account of how translations work. In the text analysis of the source text and the translated text (ST and TT) in Chapter 5, a number of normalising features were revealed and some of these features are also expected to be found when two translated versions (TT1 and TT2) are compared. The following discussion therefore uses headings based on the normalising features which the changes were found to fall into. The changes have been grouped and are identified by the numbering system (superscript) which locates each expression in its context. The starting text of comparison is TT1.

The categories in table 7.3 are not mutually exclusive. That is, any change of wording, punctuation or grammar may affect the reader's perception of the impact of the whole text.

### Types of change

#### TEXTUAL

- i. Repetition: 3, 7, 11, 27, 48

#### PUNCTUATION

- ii. Punctuation: 11, 24, 31, 48

#### GRAMMATICAL

- iii. Syntactically complex structure: 1, 19, 45, 49, 55

#### WORDING

- iv: Register – fixed expressions: 2, 5, 6, 8, 9;  
– contracted verb form: 38, 44
- v: Vagueness: 4, 10, 12, 13, 14, 15, 18, 23, 26, 32, 36, 37, 43
- vi: Ambiguity: 1, 28, 30
- vii: Metaphor: 9, 11, 16, 19, 20, 22, 27, 28, 31, 43, 46
- viii: Less common word: 28, 29
- ix: Other changes: 17, 21, 25, 33, 35, 40, 41, 42, 44, 47, 50, 51, 53
- x: Omission: 5
- xi: Addition: 3, 34, 39, 41, 49, 52

Table 7.3: Types of change between TT1 and TT2. The numbers refer to the superscripts in fig. 7.1

At the textual level the changes in 3, 7, 11, 27 and 48 contribute towards constructing REPETITION in TT2 (a feature of cohesion). Punctuation has been changed in 11, 24, 31 and 48; there were changes in the use of PUNCTUATION (a feature of cohesion) of a sort, the choice of word hyphenation making the expressions (11, 31) odd and unusual; there is an inclusion of a hyphen (48) and a question mark (24): both features absent in the TT1, but which make a difference to emphasis and impact in TT2. At the

grammatical level the changes in 1, 19, 27 and 49 indicate a difference in aspects of SYNTACTICALLY COMPLEX structures (a feature of cohesion); the choice of the possessive apostrophe 's ((saxon) genitive form) in TT1 is instead an of-phrase (of-genitive form) in TT2. In 45 and 55 there has been a reordering of the elements. WORDING in table 7.3 is used here as an umbrella term to talk about the way words or expressions that have been chosen to express something fit together and how these correspond across the two texts; aspects of wording are manifested in several ways. For example, changes in wording between TT1 and TT2 affect the expressions in 2, 5, 6, 8 and 9, and these have to do with aspects of REGISTER (a feature of situationality), with a change from fixed expressions to more stylistically neutral and spontaneous wording; 38 and 44 indicate a change to a contracted verb form which might be associated with more informal speech. The changes in 4, 10, 12, 13, 14, 15, 18, 23, 26, 32, 36, 37 and 43 have to do with aspects of VAGUENESS (a feature of coherence) involving reference items. The changes in 1, 20, 28 and 30 indicate a shift towards creating AMBIGUITY (a feature of coherence) in TT2. Changes in 9, 11, 16, 20, 22, 27, 28, 31, 43 and 46 indicate a shift in the intensity of the METAPHOR (a feature of intentionality and intertextuality) used in one with respect to the other version. In 29 a more familiar word has been replaced by a LESS COMMON one (a feature of informativity) in TT2. OTHER CHANGES in table 7.3 refer to LEXICAL VARIANTS (a feature of cohesion and coherence) (in 17, 21, 25, 33, 35, 40, 41, 42, 44, 47, 50, 51 and 53); they have to do with words or expression which can be said to be in very close synonymy with one another or drawn from the same lexical set. There has been one OMISSION (a feature of coherence) (5) in TT2. The items 3, 34, 39 and 52 not present in TT1 reflect the existence of ADDITION (a feature of coherence) in TT2.

The changes between TT1 and TT2 mapped out and briefly described above are potentially representative features of normalisation. However, this question needs to be addressed in conjunction with examination of responses from a group of readers, in the next section. The next step, therefore, is to find out how and whether a group of readers perceived these features to be easier to process or the opposite.

### **7.2.3 Responses from non-specialist readers**

When the informants were asked to identify which of the two passages was the commercial translation the majority chose TT1; the majority also agreed that TT1 was easier to read than TT2. Their responses about which version they considered easier have been grouped and are shown in three tables below. The number of informants (N) who gave an opinion on each chunk is given on the right. The first table shows the responses that identify TT1 as being easier:

	<b>Pontiero</b>	<b>easier</b>	<b>same</b>	<b>easier</b>	<b>Cornell &amp; Liddle</b>	<b>N=</b>
1	The author's dedication	(13)	(2)	(3)	Dedication of the author	18
2	alias	(10)	(1)	(6)	in truth	17
3	Ø	(12)	(1)	(3)	And so	16
4	narrative	(17)	(0)	(1)	thing	18
5	dear	(11)	(4)	(2)	Ø	17
7	now	(9)	(4)	(3)	today	16
8	alas	(11)	(3)	(3)	poor us	17
9	nothing but . . .	(12)	(2)	(4)	bones	18
10	it	(8)	(3)	(5)	myself	16
11	deep crimson . . .	(12)	(0)	(4)	colour red . . .	16
12	it	(7)	(2)	(6)	myself	15
13	those	(5)	(3)	(2)	the	10
15	it	(6)	(4)	(3)	myself	13
16	memory of . . .	(11)	(3)	(1)	nostalgia for . . .	15
18	it	(8)	(3)	(2)	myself	13
19	vibrations of Bach's . . .	(9)	(3)	(3)	vibration of the . . .	15
20	leaves me weak	(10)	(1)	(2)	softens my bones	13
24	predicts my fate	(8)	(4)	(1)	reveals to me a destiny?	13
28	voice	(11)	(0)	(1)	veil	12
29	twelve-tone composers	(10)	(1)	(1)	dodecaphonists	12
30	strident notes of . . .	(9)	(2)	(1)	rasping cries of . . .	12
31	musicians who . . .	(8)	(2)	(2)	who in me have . . .	12
32	those	(3)	(1)	(2)	of these	6
33	our age	(9)	(1)	(2)	of the present	12
35	revealed	(8)	(2)	(1)	predicted	11
36	and made me . . .	(8)	(1)	(1)	to the point that I . . .	10
48	we must never forget	(4)	(3)	(1)	– and not forgetting	8
53	prove	(4)	(3)	(1)	give proof of	8
55	weep and believe.	(6)	(1)	(3)	believe weeping.	9

Table 7.4: Responses to 29 (out of 55) items where TT1 was found easier to process

These 29 items were marked easier by a majority of these informants who gave an opinion on them. For example, all except one of the informants chose 'narrative' (4) as the easier; most of the other items were chosen with a clear margin of 2 or 3 over the others except for items 32, 48 and 53. The responses to these are closer to TT2 than the other 26.

Table 7.5 groups the 16 items (out of the 55) which were found by a majority of informants to be the same in terms of reading difficulty:

	<b>Pontiero</b>	<b>easier</b>	<b>same</b>	<b>easier</b>	<b>Cornell &amp; Liddle</b>	<b>N=</b>
6	beloved	(5)	(7)	(5)	sweet	17
14	who	(6)	(6)	(1)	that	13
17	austere and . . .	(2)	(9)	(3)	sober and dignified	14
21	terrifies	(2)	(7)	(4)	astonished	13
23	in which	(3)	(6)	(2)	where	11
25	Most of all	(1)	(9)	(3)	Above all	13
26	it	(3)	(4)	(3)	myself	10
34	Ø	(3)	(3)	(3)	and	9
38	cannot	(2)	(5)	(1)	can't	8
39	Ø	(1)	(6)	(2)	the	9
40	in order to stand up	(1)	(5)	(2)	to hold me up	8
41	what can one do	(2)	(6)	(1)	after all what is . . .	9
44	need not bear fruit	(2)	(4)	(2)	doesn't need to . . .	8
47	troubles my existence	(1)	(6)	(2)	muddles my life	9
51	am aware of . . .	(1)	(4)	(3)	know a lot of	8
54	what is most real . . .	(3)	(3)	(2)	that which is truer . . .	8

Table 7.5: Responses to 16 (out of 55) items where neither was found easier

Except for one of the items (54) there was a clear middle ground here with the responses to the items on either side going sometimes closer to TT1, at other times closer to TT2.

Table 7.6 groups the eleven items (out of 55) which were found by a majority of the informants to make TT2 easier to process:

	<b>Pontiero</b>	<b>easier</b>	<b>same</b>	<b>easier</b>	<b>Cornell &amp; Liddle</b>	<b>N=</b>
22	makes me soar in flames	(5)	(2)	(6)	with whom I flew in fire	13
27	day's vigil and to day itself.	(5)	(1)	(7)	eves of today and to today	13
37	me that	(1)	(1)	(6)	I who	8
42	plunge	(1)	(1)	(5)	fall into	7
43	that total void which	(2)	(1)	(4)	this full emptiness that	7
45	be an end in itself	(2)	(2)	(5)	have simply . . .	9
46	or themes	(3)	(1)	(4)	and on nothingness	8
49	if the atom's structure	(3)	(1)	(4)	though the structure	8
50	it is none the less real	(2)	(2)	(5)	we nevertheless	9
52	Ø	(2)	(2)	(4)	do	8

Table 7.6: Responses to 10 (out of 55) items where TT2 was found easier to process

There were six cases (22, 27, 43, 46, 49 and 52) where judgements on the readability of the translations differed little, i.e. by only two.

Not all 18 informants responded to all 55 items, largely because they were sometimes working in pairs, at other times individually.

The next section presents an overall interpretation of the responses from the informants in study A, and these will be glossed whenever appropriate with their written comments.

The general response to TT1 was that it is much easier to read and understand because it is much clearer. The types of comments used were that expressions like 'alias', 'dear old', 'alas', 'nothing but dust and ashes', 'beloved' were "fixed phrases", "formulaic", and "idiomatic", and so "less wordy" and "easier" to read. Other expressions like 'narrative' and its referent 'it' were more "precise", "concrete" and "defined" and so more "natural". They also said that the "more common metaphor" like 'nothing but dust and ashes', 'leaves me weak' and 'the transparent voice of Debussy' are more familiar and therefore much clearer.

Another point made about TT1 was that it was more fluent and normal to read. Examples given included 'deep crimson of my blood as someone in his prime', 'the day's vigil and to day itself' and 'it'. The type of comments they used were that these expressions are "more intelligible"; and that TT1 is also more competently written because the "referent is clear" (a reference to 'it'). Others referring to the expression 'makes me soar in flames' said that this "style is less clumsy".



However, TT1 was also seen as not always as interesting as TT2 because, as two informants put it when they were asked to give a general opinion about the choices they were confronted with, TT1 does "not make you stop and think – this is a different way of putting things" and so "you don't question it very much". The upshot is that although the informants generally identified TT1 as an easier text, two of them explicitly did not always prefer it over TT2.

Many of the written comments were directed at TT2 because, as we have seen, it presents more of a challenge and so it raised more questions than TT1. The general response to TT2 was that it is much harder to read; it is "less idiomatic" and it is "almost unacceptable" in places. One informant suggested that 'poor us' in TT2 should be 'poor things' instead. Referring to the expression 'the colour red, bright scarlet, like my blood of a fully-aged man,' one informant underlined 'my blood of a fully-aged man' and wrote: "almost ungrammatical". The shift to 'Dedication of the author' raises questions like "by whom?", and "is this a Portuguese construction?"; also, is this "influenced by Portuguese"? Another informant sensed some form of ambiguity in 'Dedication of the author' in that it means dedication which "belong[ing]s to the author and dedication from the author". Similar comment was used in relation to 'the neutral colours of Bach'. They suggested that these types of shifts made TT2 "less natural".

The expression 'And so' is "strange" and it raised questions from the informants like "follows from what?" and "why 'and'"; another comment was that this expression starts "in media res" and "it is not necessary" because, as another informant said, it seems "almost as if said without thinking". The "unfamiliar metaphor"(s) were

referred to by the informants as being "somewhat unintelligible" and "unfamiliar"; these comments referred to 'colour red, bright scarlet . . .', 'bones', 'softens my bones', 'eves of today and to today' and 'veil'. Together with the "unfamiliar words" (like 'dodecaphonists') these contribute to a sense of the "unexpected; reads less fluently and more staccato". Added to this there was also a sense of "awkward pre-modification" in relation to 'who in me have reached terribly un hoped-for zones'.

Other comments about TT2 were that it is "opaque and interesting" and in places "more startling" and more "spontaneously 'poetic'" rather than "contrived", or "smooth and predictable"; one informant referred particularly to the expression '. . . meditate in order to fall into this full emptiness' instead of 'plunge into that total void'. They also mentioned the "interesting and imaginative images". One informant suggested that the text is "harder to process" but is "more rewarding"; another informant, referring to the expression, 'my blood of a fully-aged man', says: it "feels almost like it could be badly translated, literal translation, and makes us think: is this because of the original or is it a bad translation?"

#### 7.2.4 Summary

The conclusion we can draw so far is that TT1 is closer to the typical patterns of the target language than TT2 and this may contribute to an easier reading of TT1. There is plenty of evidence<sup>4</sup> to show that TT2, on the other hand, is closer to the typical patterns of the source language and this may contribute to a more difficult reading and

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<sup>4</sup> And here Cixous' quotation (see p. 225), about how the women in her seminar group translate, becomes relevant.

to the sense of uncertainty the informants expressed about TT2, that while it was "more interesting to read it could also easily be read as being flawed".

This refers to the way it was "so abrupt and opaque in places that it could be read just as not a very good translation!"; making us conclude that there is clearly scope for something closer to the original but less awkward.

The next section of study II presents responses from other types of readers, 'semi-specialised readers', and their reactions to the source text and TT1.

### **7.3 STUDY II B**

#### **7.3.1 Introduction**

Textual analysis . . . is fruitful only in so far as it bears upon the strategies readers employ in coping with such ambiguous texts (Thorne, 1989: 281).

What brings study A and study B together is the fact that although in study A informants found TT1 easier to process than TT2 they did not always prefer TT1 over TT2. In study B, therefore, the informants were asked to identify the choices they did not like in TT1 and subsequently to suggest their own preferred alternative version. In this way, study B complements study A in that, starting from the same stretch of text, in study A non-specialist readers were asked to **identify** which options were easiest to process while in study B semi-specialised readers were asked to **create** their preferred translation option and to justify their choice. The two studies complement each other also in the sense that although the semi-specialised readers in study B, to my knowledge, were not aware of the TT2 version, when they were asked to compare the

source text and TT1 the expressions they identified as problematic in TT1 match several of the ones which are unique to each translator (table 7.1). Inevitably, there is an immediate interest in finding out what the semi-specialised readers had to say about these choices. As will be shown in the next section their preferred choices share a lot of similarities with TT2.

The research design was planned in order to collect data which reflected responses from two undergraduate students reading and commenting on the translated text (TT1) and the source text (ST) side by side; these responses were collected in the third stage of the data collecting procedure described in Chapter 6. By this time, the two informants had read the novel in Portuguese and in English, had taken part in the lecture and the seminar discussion and were preparing an essay on the novel. These readers were asked to react to the translation and the ST, to comment on the translator's choices and to suggest their preferred alternative choice whenever possible and desirable. The degree of acceptability of the translated version expressed by the two readers will be inferred from the way they judge the differences which they perceived to exist and how they value them. They were also asked to comment on whether the problems they identified would affect the reader who only read it in English. The comments they made and the alternative translations, or reformulations, they offered are given below.

The discussion was conducted in a mixture of Portuguese and English, switching naturally from Portuguese into English and back again; for clarity, however, the transcript used here will be in English except when the informants cited the source text.

Once the informants were given the cue to start the reading and the discussion, they compared the two texts actively, questioning the texts and each other and drawing inferences. They spoke in an orderly manner and in turns, conducting the discussion in an interested and interesting way; since it does not affect the results I am presenting here I do not identify the informants.

### **7.3.2 Semi-specialised readers' preferred choices**

Anyone who is engaged in the teaching of literature is aware of the great diversity of response possible for any given text . . . nevertheless, we expect to find areas of consensus for any given text and to be able to identify adequate or preferred readings (Fairley, 1989:293).

#### **7.3.2.1 Overview**

Once the informants' preferred translation choices in their reformulation were disentangled from the comments supporting them in guided discussion, the latter can be seen to fit into various categories:

- (a) likes and dislikes involving value judgements and affective engagement;
- (b) a narrative of what the reader thinks the translation should be, describing the process of making meaning from one text to the other;
- (c) expressions of degrees of aesthetic suitability (between the two texts);
- (d) evocation, where the reader is reminded of other parts or aspects of the book;
- (e) expression of the translated text's incompleteness or omissions;

(Adapted from Meek, 1990).

Typically, comments of the type

- (a) were glossed as "I don't like 'what troubles'—'o que me atrapalha' is more than 'what troubles me' because to me 'atrapalhar' is much closer to you, is an

obstacle". In other words, they identified the problem and expressed their judgement in relation to the problem;

(b) type comments involved searching for a better option and took a form such as "I dedicate this' or 'this thing'? 'I dedicate' – I think it's better to have 'I dedicate this thing'";

(c) type comments took a form such as "isn't it more like 'reveals my destiny? . . . 'destiny' because *fate*, to us has negative connotations – I think so, 'reveals my destiny'";

(d) type comments took the form of "have you read *The Petit Prince*? this reminds me a lot of that"; and

(e) type comments took the form of "you can't leave out 'a ponto de' because it is really important".

The types of change the undergraduates suggested as a result of their reformulating the translator's choices will be discussed in terms of this classification and the classification of types of change in table 7.3, p. 231.

As expected in this kind of data, the informants' process is not linear (going from one point to the next in the text) as I have presented here. Instead, while they were talking about a given sentence they went back and forth, stopping in the middle, going back to the beginning, re-reading it and making judgements all along. In what follows, I have chosen to show where the undergraduates did not agree with the translator's choices and subsequently volunteered alternative choices accompanied by valuable comments explaining their preferences. First, the three versions (TT1, ST and the undergraduates' reformulations) will be presented, then their comments and my interpretation will follow. It may be convenient to refer to figure 7.1 (pp. 229, 230) for the Cornell and Liddle version of the literal translations in connection with the following tables.

## 7.3.2.2 Textual: repetition and literary aspects

TT1	ST	UNDERGRADUATES (reformulation)
I dedicate <i>it</i> <sup>10</sup> to the <i>deep crimson of my blood as someone in his prime.</i> <sup>11</sup>	Dedico-me à cor rubra muito escarlate como o meu sangue de homem em plena idade e portanto dedico-me a meu sangue.	I dedicate myself <sup>10</sup> to the scarlet red colour which is like my blood of a man in his prime, <sup>11</sup> so, I dedicate myself to my blood.

## Example 7.1: Repetition and literary aspects

They expressed dissatisfaction in four places in the sentence above (in 10, two places in 11 and an omission) and at a micro level the explanations they gave were that the problem with *it* and the particle *-me* is that "*it* refers to *narrative*" and if you chose one you would choose the other. Their reformulation 'to the scarlet red colour' followed naturally from wanting to rephrase the whole sentence based on the source text.

There were other linguistic comments which fit in at a macro level and these also carry literary value in that the informants want to retain the simile in the next chunk:

*deep crimson of my blood* . . . is more like 'which is like', isn't it? 'como o meu' 'which is like my blood'.

In their opinion this had to do with the narrator creating a complex similarity between his own youthful, masculine blood and the colour ruby-red; they said that 'I dedicate myself' fitted in well with this. The observations they made about the word *someone* and which followed on immediately from the simile make this point more visible:

I don't know if I like it because it is very important that he is a man . . . very important; although there is a *his* I think it should be more emphatic, don't you think? . . . I do, I do . . .

Their concern was thus not only with the choice of words but also with whether words and expressions fitted into the overall meaning of the novel in the source language, a sign of the informants' literary strategies.

The most interesting comment in this context, and one which has also got implications on a macro or textual level, was in relation to repetition in the source text which the undergraduates chose to keep:

I dedicate myself to my blood . . . here it is not said twice is it? he left it out . . . and it is important that it is said twice in Portuguese, isn't? . . . yes because he [the narrator] says the same thing several times . . . the narrator does . . . repeat himself . . .

The translator does not keep the repetition of 'my blood'. The question of repetition in the source text not being matched in the target text is an important one, linking back to the analysis of other features of repetition such as 'saber' (know), shown in detail in the textual analysis in Chapter 5. It is significant that the undergraduates think that repetition is important. The informants did not pick up the repetition of *não* and this may have been because they did not compare a stretch of text long enough. However, there is evidence that they did notice repetition and also that they noticed the importance of negativity (see example 7.7 p. 253).

They made another (related) point in connection with 'saber' when comparing 'Sei de muita coisa que não vi' and 'I am aware of the existence of many things I have never seen' (superscript 51):

the narrator's point . . . the whole thing about having language which suited the story – in English just goes on – and *aware* is not the same as *know*, is it?



Although they did not mention the repetition of 'saber' they quibbled with the choice the translator made because by choosing a lexical variant (*aware*) the meaning of the source text is unnecessarily reduced.

It is also important to notice their comments on the translational level, in relation to the translator's strategies of omission: "he left it out", of something the informants thought important to keep.

In terms of the classification presented on p. 241, their reformulation (a) was based on value judgements about the quality of the choices the translator made and (b) was accompanied by comments of what they thought the translation should be; (c) they also described the degree of aesthetic suitability (e) and expressed disagreement with the translator's omission.

### 7.3.2.3 Punctuation

The one observation the informants made in relation to punctuation was tagged at the end of their comments while reformulating the string below:

TT1	ST	UNDERGRADUATES (reformulation)
To Death and Transfiguration, <i>in which</i> <sup>23</sup> Richard Strauss <i>predicts my fate.</i> <sup>24</sup>	À "Morte e Transfiguração", em que Richard Strauss me revela um destino?	To Death and Transfiguration, in which <sup>23</sup> Richard Strauss reveals a destiny?

Example 7.2: Punctuation and other aspects

The observation about omission of punctuation (the question mark which they reinstated in the reformulation) in the translation is welcome and indicates an awareness at the translational level. However, what took up most of their discussion at this point concerned two unsuitable choices, 'predicts' and 'fate', both of which affect important aspects of meaning in the overall novel. At the macro level, their comments can be said to be directed at the role of the narrator in the story: they prefer 'reveals' (revela) instead of 'predicts' (prediz) because according to them the former implies the existence of something which was already there and only the narrator did not know, it only needed to be disclosed – whereas 'predict' implied guessing that something exists.

isn't it more like 'reveals a destiny? to me 'reveal' is different from predict – predict is as if he can foresee something – you reveal something which is already there . . . by opening the curtains – you reveal something already there – reveal is not the same as predict . . . 'reveals' is saying that it already exists and only the narrator doesn't know – but predict means he has to guess – I think reveals is better; . . . a destiny because fate to us has negative connotations – I think so, 'reveals a destiny' . . . and the question mark . . . because it's missing

Notice how they challenge the translator's choice of lexical variants over direct lexical equivalents in English. Given the narrator's special role in the narrative, 'destiny', together with 'reveals', in their opinion are not only more appropriate but are also free of the negative connotations in 'fate'.

In terms of the classification presented on p. 241, in constructing their reformulation the informants (a) made value judgements about the inappropriateness of lexical variants, (b) gave reasons why they thought there was loss of meaning in the translator's choice of these, (c) expressed the aesthetic unsuitability of negative connotations, and (e) pointed out the translator's omission of the punctuation mark.

### 7.3.2.4 Grammatical: genitive forms

The question of choice between the possessive apostrophe 's ((saxon) genitive form) and the of-phrase (of-genitive form) is important not only because the simple fact of reordering the elements in a sentence can affect aspects of meaning but also because the informants' comments picked up on other translational problems in the process: for example, the importance of being consistent with oneself as translator. The informants produced only a partial reformulation of the sentences below but the comments which supported their reformulation are very valuable:

TT1	ST	UNDERGRADUATES (reformulation)
I dedicate <i>it</i> <sup>18</sup> to the tempest of Beethoven. To the <i>vibrations of Bach's neutral colours</i> . <sup>19</sup>	Dedico-me à tempestade de Beethoven. À vibração das cores neutras de Bach.	I dedicate myself to Beethoven's tempest

#### Example 7.3: Genitive forms

On a micro level their response to the sentences above is first about what is linguistically appropriate and natural:

in English we say 'to Beethoven's tempest' . . . but this is a question of style, isn't it? . . . 'to the tempest of Beethoven' sounds unnatural . . . I wouldn't say it; unless he's [translator] trying to follow Clarice . . . but here we have 'To the vibrations of Bach's'. . . and this is much more like English . . . but he has to be consistent; perhaps this is why I didn't like the introduction . . . I don't know . . .

There is a sense that the informants are uncertain about the choice of 'correct English' and what sounds natural in the target language, and other choices which would have to be interpreted as the translator "trying to follow Clarice". What seems to trouble them most in

this particular case is the lack of consistency in the translator's strategies: to follow Lispector or the English language.

In terms of the classification presented on p. 241, their partial reformulation (b) was based on what the informants thought sounded like English, (e) followed by a realisation (a) of dislike of the text probably due to the translator's lack of consistency.

### 7.3.2.5 Wording

The most frequent type of comments throughout the undergraduates' reformulation process were about aspects of wording in TT1 which when compared to the ST did not fit the perceived meaning the preservation of which the informants thought was important. These aspects of wording, as we see below, were found to relate to several features of the text such as register, vagueness, etc.

Their comments were also a rich source of awareness of systemic differences between the two languages where the translator had no choice and of differences where the translator did have a choice but, in their opinion, had made an inappropriate one. The following case illustrates the former:

TT1	ST	UNDERGRADUATES (reformulation)
<p>I dedicate <i>it</i><sup>15</sup> to the <i>memory of my years of hardship</i><sup>16</sup> when everything was more <i>austere and honourable</i>,<sup>17</sup> and I had never eaten lobster.</p>	<p>Dedico-me à saudade de minha antiga pobreza, quando tudo era mais sobrio e digno e eu nunca havia comido lagosta</p>	

Example 7.4: 'Complex word meanings'

As we see below they did not offer a suitable reformulation but they showed an understanding to and sensitivity for word meanings; they also took the opportunity to comment on the translator's problem when s(he) comes across a word with no adequate correspondence:

hum, saudade . . . to the memory . . . austere! is 'sobrio'? . . . but where's 'saudade'? . . . memory. . . saudade is more like, missing? homesick? longing? . . . memory does not have the same importance . . . memory has to do with lembrança [remembrance] but saudade . . . I don't know another word . . . that is because saudade is a very Brazilian thing . . . it's a Brazilian idea, there isn't a word in English . . . here for example, there is no need for narrative because the word thing exists in English but I think that saudade is a very Brazilian idea . . . the rest is ok, . . . yeah . . .

The undergraduates showed dissatisfaction in two places in the text (superscript 16 and 17) but could not find a satisfactory alternative translation. However, their explanation, examined from a micro level, reveals an important point which relates to Baker's (1992:22) discussion of semantically complex words in the source language, i.e., single words which express 'a complex set of meanings'. The word in question is 'saudade'<sup>5</sup> and they showed an awareness of this complex meaning in the way they try out several possible words. After the initial stage of silent reading followed by reading aloud, stopping, reading again, their voiced reactions can be seen at two levels. On a macro level, they showed an awareness of culture/language specificity when they say "saudade is a very Brazilian thing". On a translational level the observations they made reflect a degree of linguistic understanding of the target language and culture, a sensitivity to and an understanding of the translator's problem (there isn't a word in English) but also their

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<sup>5</sup> saudade: a feeling of yearning, sadness, nostalgia and longing for someone or something distant or gone forever, together with an ardent desire to see or possess them (my adaptation from a definition of the meaning of saudade in the *Pequeno Dicionário Brasileiro da Língua Portuguesa* (Ferreira, 1979).

criticism of the strategy used in the case of choices like 'narrative' where an option in English does exist.

In terms of the classification presented on p. 241, their process of reformulation (a) was based on value judgements supported by their knowledge of the source language; in (b) they characterised and described the complex process of meaning by going from the word in the source language to possible choices in the target language; in (c) they expressed their feelings of aesthetic unsuitability and (e) expressed an opinion about the translator's strategies.

#### 7.3.2.5.1 Vagueness and register

The process of reformulation of the sentence below reveals some interesting aspects in relation to vagueness of wording and register.

TT1	ST	UNDERGRADUATES (reformulation)
<p>I DEDICATE this <i>narrative</i><sup>4</sup> to <i>dear</i><sup>5</sup> old Schumann and his <i>beloved</i><sup>6</sup> Clara who are <i>now</i>,<sup>7</sup> <i>alas</i>,<sup>8</sup> <i>nothing but dust and ashes</i>.<sup>9</sup></p>	<p>Pois que dedico esta coisa aí ao antigo Schumann e sua doce Clara que são hoje ossos, aí de nós.</p>	<p>I DEDICATE this thing<sup>4</sup> to dear old Schumann and his beloved Clara who are now, what has become of us,<sup>8</sup> nothing but dust and ashes.</p>

#### Example 7.5: Vagueness and register

They expressed dissatisfaction with the choice *narrative* in (4) above and at a micro level (word or group of words) the explanation they gave was that the difference between *narrative* and 'esta coisa aí' is that 'esta coisa aí' is "vague and unclear" while *narrative* is "more formal", "defined" and "prescriptive". The other expression *alas* (8

above) is, according to them, not a good choice because "it is too 'correct' English – too formal; 'ai de nós' is more like 'what has become of us'".

There were other comments at a macro level and these had to do with the overall meaning of the novel, providing evidence of processing strategies. They argue that 'esta coisa aí' conveys the attitude of the narrator in that

he seems uncertain or vague about what he's trying to write about, almost as if he doesn't know . . . he doesn't know yet what it will be;

*narrative* on the other hand

is when someone already knows what he's writing about – the narrator here doesn't know what he's writing about,

so "I dedicate this thing' is better than 'this narrative'".

The upshot is that since the process of developing the main character is probably more important than the narrative itself, the narrator's feelings of confusion and uncertainty (almost carelessness) about creating and writing in the character are better conveyed in the choices the informants suggested.

In terms of the classification on p. 241, their reformulation (a) involved strong dislike for the choices the translator made (b) followed by what they thought the translation should be (c) and why it was aesthetically unsuitable; (e) there was a loss of meaning in the translator's choice to make the target text less vague.

### **7.3.2.5.2      Ambiguity**

The process of reformulation enables the informants to perceive the ambiguity in the source text in the example below:

TT1	ST	UNDERGRADUATES (reformulation)
To Chopin who <i>leaves me weak</i> . <sup>20</sup>	A Chopin que me amolece os ossos.	To Chopin who leaves me . . . moulds me? softens my bones?

Example 7.6: Ambiguity

I don't know if there is an alternative 'amolece' is 'make soft' 'who leaves me weak' – I don't know – there is no mention of 'ossos' either but I think 'softens my bones' 'moulds me? . . . is not something we would normally say . . . so . . . 'softens my bones' in any case it is not Chopin who is softening my bones it's his music, is the music . . . it's hard to see . . .

The idea that it is the music rather than Chopin that 'softens my bones' was probably noticed because the relative clause marker 'que' is ambiguous in that it may refer to a person or a thing (que = person or thing; quem = person).

The ambiguous meaning intended in the source text is finally perceived by the informants but they are not sure about how to reformulate it. Again this is a case where they identify an unsuitable choice by the translator but have no immediate alternative to give, try out one or two possibilities and finally delay the solution.

However, their comment "there is no mention of 'ossos'" (translator's strategies of omission) is significant because it reminds us of the unusual metaphor constructed with 'ossos' which is made less effective by its omission.

In terms of the classification on p. 241, their attempt to reformulate (a) was based on their doubt about the quality of the translation, and (b) they tried possible alternatives but (c) they still found them problematic and (e) expressed disapproval with the translator's omission.



### 7.3.2.5.3 Metaphor

The undergraduates' comments that related to changes in aspects of metaphorical meaning between TT1 and ST were found not only to co-occur with other aspects such as in example 7.1, 7.4 and 7.5, but also to demonstrate thematic awareness.

The reformulation of the piece below did not get very far but the processes involved in the attempt at reformulation were complex. The informants felt strongly about the way the meaning of certain important words had been transformed:

TT1	ST	UNDERGRADUATES (reformulation)
Meditation <i>need not bear fruit</i> . <sup>44</sup> Meditation can be an <i>end in itself</i> . <sup>45</sup> I meditate without words <i>or themes</i> . <sup>46</sup>	Meditar não precisa de ter resultados: a meditação pode ter como fim apenas ela mesma. Eu medito sem palavras e sobre o nada.	Meditation does not have to go anywhere . . .

#### Example 7.7

I don't like this here because 'nada' is not a thing . . . is not an end – he [the translator] here is affirming . . . he [the translator] could have written instead of bear fruit . . . it's that . . . meditation doesn't have to go anywhere – when you say themes it changes – 'o nada' is nothing but he is giving it an affirmation – 'nada' is also related to Macabéa because she's nothing – the idea of 'nada' has been transformed into something: words and themes . . . and I don't like it . . .

The type of comments they made indicate their concern with metaphorical meaning manifested at a micro level (level of word), but also on a macro level, the role of the main character in the novel. What may seem insignificant, 'e sobre o nada' translated as 'or themes' (superscript 46) is in their view unacceptable because it affects the thematic 'nothingness' which Macabéa is at the centre of.

In terms of the classification presented on p. 241, their reformulation process (a) was based on the unsuitability of the choice the translator made, (b) accompanied by partial suggestion of what it should have been and (c) their explanation of why it was aesthetically unsuitable.

#### 7.3.2.5.4 Other Changes

The most frequent aspect the undergraduates chose to reformulate had to do with the choice of lexical words or expressions in TT1 (e.g., tables 7.1, 7.2) which when compared with the ST were found not to convey features of Lispector's style or not truly representing Lispector's meaning. For example, they showed a preference for a direct equivalent in the target language (a choice from: 'terrifies' 'amazes' 'taken by surprise' for 'espantar') rather than just a word/expression variant; this makes for a strategy which is closer to the target text. These comments tended to co-occur with other aspects such as repetition (example 7.1) and punctuation (example 7.2) but they were also found to be directly focused on a preference for the 'right' equivalents:

TT1	ST	UNDERGRADUATES (reformulation)
To Stravinsky who <i>terrifies</i> <sup>21</sup> me and <i>makes me soar in flames</i> . <sup>22</sup>	A Stravinsky que me espantou e com quem voei em fogo.	To Stravinsky who took me by surprise and with whom I leap into flames (?)

Example 7.8: Other changes

The objective here was to search for the best equivalent and the discussion which took place involved nuances of meaning at the level of words until they found a possible solution:

'espantou' and 'terrifies' . . . I don't know – 'espantar' is more like 'amaze' in the sense of being shocked rather than afraid – is when we're taken by surprise . . . off guard; and who made me burst into flames (?) . . . with whom I burst into flames (?). . . ok; the other thing is– makes me soar in flames. . . 'soar' is not a word we'd use, flight or fly. . . but 'voei' this word here – rise up in flames? bursts into flames? – they rose . . . but flames leap in the air . . . sure, is that it, leap into flames (?)

They disliked the choice 'soar' "not a word we'd use" and suggested the more ordinary option 'fly', a point which is linked to (7.3.2.5.1) aspects of formality.

In the reformulation below the informants picked on one single word in a long sentence:

TT1	ST	UNDERGRADUATES (reformulation)
for <i>what can one do</i> <sup>41</sup> except meditate in order to <i>plunge</i> <sup>42</sup> into <i>that total void which</i> <sup>43</sup> can only be attained through meditation.	enfim que é que se há de fazer senão meditar para cair naquele vazio pleno que só se atinge com a meditação.	. . . except meditate and to fall

#### Example 7.9: Choice of direct equivalent

he is very close, isn't he? isn't 'cair' more like 'fall' . . . plunge is something you do on purpose, I think . . . here is another place where there are more words in English . . .

In the comments above we see the point when they choose a direct equivalent instead of a word variant and this was followed by an explanation which is consistent with their strategy of on the one hand knowing what the English language can do and on the other wanting to keep close to the ST.

In terms of the classification on p. 241, the comments supporting the process of reformulation (a) showed their dissatisfaction with the translator's choice of lexical variant over direct lexical equivalent; (b) they described the process of loss of

meaning between the ST and the TT at the level of word, and (e) they expressed an opinion about which words would suit better.

### 7.3.2.5.5 Omission

Most of the undergraduates' comments relating to the translator's omissions of the ST in TT1 were also found to co-occur with other aspects. In example 7.1, for instance, they complained about 'blood' – "he left it out". And they added a question mark in example 7.2 "because [the question mark present in the ST] is missing". Then again in 7.5 they added 'ossos' because as they said "there is no mention of ossos either".

The reformulation below was needed because of the desire to reinstate an omission:

T1	ST	UNDERGRADUATES (reformulation)
<p>to all <i>those</i><sup>32</sup> prophets of <i>our age</i><sup>33</sup> who have <i>revealed</i><sup>35</sup> me to myself <i>and made me explode into: me.</i><sup>36</sup></p>	<p>. . . todos esses profetas do present e que a mim me vaticinaram a mim mesmo a ponto de eu neste instante explodir em: eu.</p>	<p>. . . of our age who revealed me to myself to the point when – made me explode . . .</p>

#### Example 7.10: Translator's omission

you can't leave out 'a ponto de' . . . 'to the point of' implies that they had to do it several times until it exploded

The undergraduates noticed omissions which affected aspects of repetition (p. 243) punctuation (p. 245) and metaphor (p. 247/8) as well as omissions which at first sight might have seemed unimportant ('a ponto de'). Their comments on why they reinstated these omissions in their reformulations are consistent with their understanding of the novel as a whole, and further more, they provide

evidence that they have noticed the normalising effects which have been described in Chapter 5.

### 7.3.2.5.6 Addition

Addition in the translated text was understood by the informants to include extra words and explanations which were not present in the ST. These were thought to change the meaning and affect the theme of the novel, as the example below shows:

TT1	ST	UNDERGRADUATES (reformulation)
<i>And we must never forget<sup>48</sup> that if the atom's structure<sup>49</sup> is invisible, it is none the less real.<sup>50</sup></i>	E – e não esquecer que a estrutura do átomo não é vista, mas sabe-se dela.	don't forget that the structure of the atom is invisible but we still know it exists

#### Example 7.11

no, no because it's not 'if' . . . 'we mustn't forget that the structure of the atom isn't seen but we know it exists' – it's not 'if the atom's' because it is a fact that we all know – the translation puts it as 'if' it was – in Portuguese the fact is stated 'the structure of the atom can't be seen but we still know it exists' – I think it should be 'don't forget' because of não – 'don't forget that the structure of the atom is invisible but we still know it exists' – it is not 'if' . . . there's no 'if' at all

The quote below from their discussion summarises their general opinion about the strategy of addition:

– the theme is 'nothing' because the book is empty – the translator is trying to fill in the empty spaces that Lispector created – and that is the book – I think this is the problem with Lispector that people want to speak for her . . . what she does . . . she says a lot in the 'lacunas' so the translator must not fill them in . . .

Here, as in all the previous cases, the undergraduates' reformulation preferences were for choices which stayed closer to the source text.

So far we have seen how the undergraduates identified words and expressions in TT1 which they considered to be an inadequate choice, commenting on whether meaning is fully conveyed or not and attempting to reformulate these expressions. Throughout their comments there was a very clear concern with the suitability of the translator's choices in relation to the desirable style and meaning in the source text.

### **7.3.3 Conclusions**

Study B focused on types of changes which affected several aspects of the text and how during the reformulation processes the informants' comments were found to fit the labels used in table 7.3, and the categories adapted from Meek (1990) presented on p. 241 of this study. The most important finding has been not so much the actual translation reformulations which the informants construct or fail to construct as the insights they give of the way they perceived the two texts. These undergraduate readers quibble with the translator's choices, but also give their reasons, which have to do with reformulation of style and/or whether the meaning had been fully represented or not. Occasionally there are comments about the translational appropriateness; occasionally there are comments about the imagined reader 'out there'; and there are several instances of likes and dislikes of the translator's choices.

A point which needs to be made is that there is a clear preference on the part of the undergraduates for choices which favour style and meaning close to the source text. This may not be surprising given the nature of the task; however, the act of wanting to improve on the translated text and finding it weak in some aspects is part of a valuable process of discovering subtleties in both literary language and culture.

As pointed out on p. 256, they noticed omissions which affected aspects of repetition, punctuation and metaphor and when they reinstated these omissions in their reformulations they kept close to the source text. It is particularly relevant that they noticed the importance of repetition and negativity. The genitive choice between the 'possessive apostrophe 's' and the 'of-phrase' went the other way ("in English we say 'to Beethoven's tempest", p. 247), and as pointed out also on p. 247, their comments give the idea that they are uncertain about the choice of what is 'correct English' and what may be interpreted as trying to follow Lispector. The most frequent aspect to do with the question of wording which they noticed was the choice of 'direct equivalent' ('know' for 'saber') instead of a 'word variant' ('aware' for 'saber') and this links to the analysis of TT1 and TT2 presented on pp. 226 and 227 in that these labels can be used to describe the words unique to each translator. The words unique to Pontiero can be said to be mostly of the type 'word variant' whereas the words unique to Cornell and Liddle can be said to be mostly of the type 'direct equivalent'. The upshot is that in an attempt to enhance the acceptability of the translation the translator can be said to have brought TT closer to the target culture/language.

There is an observation to be made here in relation to Venuti's (1998) concern that in the Anglo-American colleges and universities the "foreign literatures are read solely in English translation" (p. 89) where it is doubtful that the issues of translation are being addressed. His contention is with the low status of translation which underlies pedagogical considerations; he advocates a pedagogy of translated literature where it will be possible to

examine differences not only between the foreign text and the translation, but within the translation itself. This can be done by focussing on the remainder, the textual effects

that work only in the target language, the domestic linguistic forms that are added to the foreign text in the translation process (Venuti, 1998:95)

The discussion on reader response in this chapter is in harmony with Venuti's views.

The next section will conclude the study by giving an account of the responses from the four undergraduates collected in stage one.

### **7.3.3.1 Semi-specialised readers' literary responses**

The underlying research concern in stage one had to do with whether the changes we have seen to have happened between the translated text and the source text were noticed by readers who read only the translated text or whether the changes became apparent only, as we have seen in the responses from the two informants in the section above, when read side by side with the source text. Consequently, in order to capture whether the readers noticed the changes, the research questions were concerned with (1) which aspects of the novel they liked and found more interesting; and (2) in their experience, which aspects of the novel they found easy or difficult to process.

As expected, the informants displayed very proficient strategies in reading and reacting to literature; some of them spoke in the style of the literary critic, and, using Holland's (1975) term made 'stock responses':

I think this book is a sort of a rewriting of the typical stereotype of poverty (Clive).

The kind of evidence from the informants' comments which showed their appreciation of Lispector's work is interestingly varied:



I am interested in the ideas in the book but it is very difficult and boring (Brenda).

She goes on to say:

mainly the beginning section when the narrator is talking because I found that bit hard – I find the whole book difficult to understand – the story is very simple – you can understand – but the narrator asks too many questions about life and there is no answer – I don't think it is because I didn't understand it, more that I didn't like it – the narrator irritates me . . . (Brenda)

This informant made very perceptive comments about the book and felt very strongly about the narrator's technique. Another informant was clearly delighted with what he read:

I think it's a superb story, it's the best I've read in [NTD] course so far . . .

He goes on to make explicit the narrator's technique and oddity:

When you first start reading the book you get very confused about the narrator standpoint, I think that is one downfall in the book; she's [Lispector] very unclear whether she wants it to be her or she wants it to be someone else; . . . you normally associate the action to come first then the sort of thoughts about it – the conclusions, sort of philosophy – at the end of the book, whereas this is the other way round . . . she is trying to rewrite the convention (Clive).

In a similar way the next informant is critical of the narration technique employed:

it isn't a story so much with a beginning, a middle and an end . . . I found it a bit disappointing in that it didn't really feel I got anywhere – it's the narrator though – I don't really know what it is but – I mean I did quite like it – though I really disliked the way the narrator kept butting in all the time – I find that a bit irritating (Dawn).

However, the remaining informant is most positive about the narrator's technique:

At the beginning I didn't like the narrator interrupting all the time but now I find it's phenomenal – (Ann).

The variety in the types of responses to the same questions is stimulating to say the least. They found the story 'boring', 'difficult', 'disappointing', 'superb'; one of them disliked it, the other found it disappointing but liked it and the other two were very positive about how much they liked it. Only one of them reacted positively to the narrative technique, and they all felt this aspect made the story much harder to understand and appreciate.

Thus they all perceived the structural oddities in Lispector's story and they all made interesting comments about the unconventional structure of the novel, a sign that the translation has successfully conveyed this aspect of the source text. However, there is an absence of comments about any oddities in the language or unconventional features of style, and this is surprising, given the degree of confidence and perceptiveness they have shown, and this will take the discussion one step further.

The fact that throughout this stage the undergraduates concerned were not found to have said anything about unconventional stylistic features of the translated text may be due to the following factors:

- (a) the translated text has been so completely normalised that the undergraduates did not notice anything unusual;
- (b) they noticed but failed to mention them;
- (c) they were not aware of such features;

We have already seen sufficient evidence to eliminate alternative (a), but there is insufficient evidence to decide between (b) and (c).

The fact that these undergraduates made no comments which would fit some of the categories of normalisation presented in table 7.3, is perhaps not surprising. It may be that perception of normalisation in language will not normally occur without direct comparison of the translated text and the source text. This realisation is quite important in that it reveals the power of the translator, who can normalise (or using Venuti's word 'domesticate') literary content; but normalisation may not reveal itself unless the reader reads like Cicero and his contemporaries, having the source text side by side with the translated text.

This chapter has presented studies of reader response to both the source text and the target text. The overall outcome suggests that readers may not notice normalisation unless they compare the two; when they do, they do not necessarily approve of it. That is, normalisation is a device available to the translator, but is liable to alter the impact on the reader. Readers such as those reported in the last few pages notice unusual features of normative technique and, when confronted with the two versions, may prefer unusual features of style to remain 'un-normalised'.

## CHAPTER EIGHT

### CONCLUSION

#### 8.1 INTRODUCTION

The aim of the present study has been to investigate the notion of normalisation in translated texts through text analysis in order to identify features in the target text which potentially affect the translation's readability. Another aim of this study has been to follow through the question of easy readability by examining the responses from two groups of readers. The main questions underlying the present research concerned shifts between the target text and the source text and whether these shifts contributed to normalisation of the target text; it was also important to examine the extent to which readers perceived these different shifts. A suite of computer tools was used to compare the texts, enabling the researcher to identify the shifts between the source text and the translation(s), thus providing textual evidence of normalising features. In their turn, the two groups of readers responding to the translation(s) and the source text provided useful insights into the question of the translated text's readability.

In this chapter the main findings will be discussed and checked against the objectives of the research together with the contribution the study has made. First, however, a summary of the chapters will be presented. This will be followed by the implications of the findings to the topic of normalisation and reader response. A recognition of

limitations of the present study and the implications these have for further research are discussed. The chapter ends by bringing together the general conclusions of the study.

## 8.2 SUMMARY OF CHAPTERS

Chapter 1 started by focusing on the notion of communication (Díaz-Diocaretz, 1985) which is applied to translated texts irrespective of their distinct text type and norm-governing requirements. It introduced the two main themes of this thesis, normalisation and reader response. Firstly, it noted the way normalisation may affect readability and introduced the notion of readership and the expectations text-types raise for readers; these were illustrated with reference to different text-types. Secondly, it presented the motivation for the present study and discussed how it was triggered by a feeling of 'easy' reading of the translated text on the part of the researcher. This went counter to my experience of reading Lispector's work as fragmented, incomplete, vague and ambiguous.

Chapter 2 introduced the theoretical principles, holding together the notions of text translator and reader underpinning their roles in translation studies. It started by acknowledging the ongoing debate about the limitations translation theorists (e.g. Venuti) see in using linguistic theories which do not take the 'remainder' into account. The position held by Benjamin was contrasted with that of the text-linguists Beaugrande and Dressler and, despite criticisms which may be voiced in relation to their model, the importance of the seven standards of textuality to this study was shown to be triggered by the necessity to have a textual frame to give support to a textual approach to the analysis. It was also shown how the model has been

incorporated in the work of translation theorists. For instance, Neubert and Shreve (1992) argue that the principles of textuality provide a set of suitable guidelines for the translator, who, as mediator between two languages, needs an orienting system. The important question of reader response and translation was examined in the light of work by Nida (1964) and Nida and Taber (1969), perhaps the most influential receptor-oriented theory in translation. The importance of empirical studies focusing on reader responses found support in the recent work by other researchers (Puurinen, 1989, 1994; Leppihalme, 1997) examining readers reading translated texts.

Chapter 2 and 3 complement each other in providing the main theories underpinning the thesis. More specifically, Chapter 3 dealt with the notion of language and the text as the place where the *virtual* system is *actualised*. Norms were presented as the regulators of those two systems. In considering norms in relation to translation, the discussion highlighted translators and readers at the time of Cicero because of the claim made by others that Cicero's contemporaries read the translated text side by side with the source text. They expected norms to be broken and indeed they were broken (producing shifts) in favour of creativity and imaginative style. Shifts and norms were shown to be closely linked in that a shift is a move away from an existing norm and may even become a norm (Toury, 1995:54). The concepts of norms and shifts were illustrated with reference to two translations of Blake's poem 'The Sick Rose'. Vizioli's translation was seen to favour Toury's (1995:57) 'adequacy' strategies in that he chose to stay close to the source text with very few shifts. Campos' translation on the other hand favoured 'acceptability' strategies, causing marked shifts between the source text and the translation. Campos' translation was found to favour his own

creative approach (which he calls 'intradução') and this made his style as a translator very visible. The important notion of translator (in)visibility was thus illustrated in the detailed analysis of the two translations.

Chapter 4 presented the research design and methodology used to conduct study I, ending with a set of features which grew organically during the process of coding the data for analysis. These features were validated whenever possible with reference to existing literature. The chapter started by introducing the research questions for study I, and presented a detailed description of the computer tools for the analysis exemplifying each stage accordingly. The computational method used to compare the translated text and the source text offers the researcher opportunities to observe the data from several new and different perspectives. It has also been important and instrumental in bringing together first intuitions and an analytical method in research.

Chapter 5 focused on the findings from study I which typified the features of normalisation. The differences between the translated text and the source text were drawn out and each feature was illustrated and discussed in the light of the findings from the analysis. The study thus identified eleven types of shifts between the translated text and the source text. One of the features, 'patterns of repetition', was examined in more detail. The translation had less repetition, in part because of systemic differences, but also due to the translator's choice of variant forms. Other aspects in the source text which are mostly associated with spoken aspects of language were found to have been shifted to a written style. The analysis provided textual evidence to corroborate the initial hypothesis of normalising features in the translated text.

Chapter 6 looked at some general notions of modes of reading in order to develop a suitable definition of response. It then presented the research design for study II, stating how, when and why the response data were collected and specified the research questions. It showed the method of analysis, using 'detailed consistency' analysis, combined with a predominately qualitative approach, classifying and grouping meanings.

Chapter 7 presented the analysis of the responses collected from two groups of readers who were asked to react to a passage from the novel. The first group were given two versions, one from the commercial translation and the other passage translated by two women in Cixous' seminar. This group found the commercial translation easier to read; they also indicated that this did not mean that they preferred the commercial translation at all times. Two informants from the second group of readers (undergraduates in Latin American Studies) read the translated text and the source text side by side and were asked to reformulate the commercial translation. It was found that when they perceived that shifts had occurred in the translated text in relation to the source text, their preference when reformulating them was to stay close to the source text. Examination of the responses from the other readers in this group who read only the translated text showed evidence that they noticed oddities in structural aspects, but there was a noticeable absence of comments regarding oddities of style and language.



### **8.3 ATTAINMENT OF OBJECTIVES**

This study originated in a context where, although the concept of fluency, domestication and normalisation has been proposed and discussed in the literature, there is little information about any distinctive features or about how to capture linguistic evidence of this phenomenon of translation (Baker, in press). Therefore, the corpus linguistics methodology used to identify these vague and abstract notions is useful since it makes a contribution towards identifying concrete manifestations of these features in translated text. Reader response has been important in bringing together quantitative analysis and subjective assessment from readers. The question of readability of translated texts was concerned with the quality and variety of comments from readers and makes a minor contribution to reader response of translated texts.

The sections which follow discuss the degree to which these objectives were met, first in terms of study I and normalising shifts, then in relation to study II and readability.

#### **8.3.1 Textual manifestations of normalising shifts**

The first research question was a preliminary step towards typifying aspects of normalisation: to identify the detectable shifts (features that mark the differences) between the target text and the source text. With the knowledge that text normalisation cannot be pinned down to one single feature but to several, 11 main types of shifts were identified to have taken place between the translation and the source text. These were manifested on the macro and micro level and had to do with simple repetition of the same word or expression, where the translator chose to use

variant terms (aware, understood, explained, etc., for 'saber') instead of a direct equivalent. There were also cases of omission. Punctuation was also affected: long sentences were converted into two, three or four sentences. On the grammatical level, syntactically complex structures were rearranged and elliptic features were made explicit in the translation.

At the level of wording there were changes in aspect of register from more stylistically neutral and spontaneous wording to fixed expressions, and from colloquial expressions to more formal register. There were also omissions in the translation of spoken features in the source text. Choice of wording also affected aspects of vagueness in the naming system, where the translator chose to make the names of entities and people explicit by making the subject pronoun explicit and by adding proper names. Also at the level of wording were the shifts away from unusual figurative language. This also applied to unusual collocation in the source language, which in the translation became normal. Omissions, either to avoid redundancy or because they were difficult to translate, together with additions of explanations or restoring elliptic elements, were also detected amongst the shifts which mark the differences between the translation and the source text.

The second research question asked whether such shifts contribute towards normalisation of the target text; the answer is yes.

It should be quite safe to argue that as far as normalisation is concerned changes in (1) sentence length, (2) punctuation and (3) syntactically complex structures affect and normalise the translated text since these features are known to be used in the

source text to create stylistic and aesthetic effect. This argument finds support in Malmkjær's (1997) and May's (1997) studies. May reports on how in the two translations which she examined the translators consistently alter the syntax of the passages (1997:11); she refers to Virginia Woolf's and William Faulkner's translations into Russian. The point that she makes is that modernist fiction writers deliberately challenge the "norms, either for visual effect or for suspense, surprise, or irony" (1997:1). According to May this is because

modernist fiction uses punctuation, along with such syntactic structures as conjunctions and parataxis, in experimental ways (1997:1).

The translator, however, adjusts punctuation to clarify the translated text.

There are other interesting aspects resulting from features (1), (2) and (3). For example, the translated text is much longer than the source text and this tendency lends further support to Berk-Seligson's (1990:124) and Baker's (in press:180) claim that the differences are not so much due to systemic differences (perhaps even irrespective of the language) but due to translated text per se. It is particularly interesting that although longer sentences are broken up into shorter ones in English, the English sentences are still one word or so longer on average. Also, although the target text is longer it has fewer distinct 'types'.

Following the three features discussed above, the changes in aspects of (4) ambiguity and (5) vagueness of expression have also affected and normalised the translated text because ambiguity, grammatical or lexical, introduces an element of uncertainty that language norms do not tolerate. In the case of unexpected collocation for example,

the tendency is to disambiguate, choosing expected and normal collocates. In a similar way, vagueness of expression creates uncertainty because something is left unsaid, unspecified and indefinite. The tendency is to restore the balance by supplying what was left unsaid, making additions, replacing general nouns with specific ones and restoring vague or non-traceable referents.

The next feature which can be argued has contributed to textual normalisation has to do with changes in (6) unusual metaphor which, striking in the source text, becomes less intriguing and less fragmented in the translated text, so that the effect is somewhat reduced. Leppihalme's (1997) book on the problems of translation of proper-name and key-phrase allusions gives an idea of the dimension and importance of the topic, which is touched on briefly here.

In relation to (7) aspects of register (colloquial to formal) and (8) omissions of spoken features which have been shifted to expressions more commonly found in written language, and despite the fact that written texts are usually more normative, it is difficult to assess whether these changes have contributed to text normalisation or not. It is therefore safe to follow Baker (in press: 177) who quotes Shlesinger's work on simultaneous interpreting to characterise the shifts from spoken to written language features as 'levelling out' rather than normalisation because it happens in the other direction too.

The two features (9) less common words and (10) other translation changes can be argued to have contributed to normalising the translated text, because the unusual

collocation and the oddity of certain less common words make for a more idiosyncratic text.

The last feature (11) simple repetition has been examined in relation to two words in the source text, 'saber' and 'não', because of their more than usual frequency in the source text. In the translation of the 172 occurrences of 'saber' and its inflections we find a variety of synonyms and omissions (46 in total), reducing the impact of the repetition of the same word.

In the case of the simple repetition of 'não', this item is replaced by six classes or types of negative words and is omitted 49 times out of 506. Most importantly the normalisation tendency has moved between two poles. In one case there is the systemic type where there are systemic constraints and the translator has no choice; the non-systemic pole comes where the translator has selected from various options leaving the repetition pattern weakened and dispersed. In the case of simple repetition presented above the changes constitute evidence that textually the translation has become more 'normalised'.

The importance of studying the phenomenon of negation finds support in Tottie's (1991) corpus based on a seminal study of negation in English. Based on the Survey of English Usage (SEU) and the Lancaster-Oslo/Bergen (LOB) corpora of written and spoken English she found out that on average there are 27.6 negative words per 1,000 words of spoken corpus as opposed to 12.8 negative words per 1,000 words of written text. The striking thing in relation to this study is that the *A Hora da Estrela*,

a written text, has nearly twice as much negation, conveyed in the word 'não', than the written texts in Tottie's sample.

The third question has to do with whether the shifts discussed above also or nevertheless facilitate the processing of the target text. Let us now consider the strength of the claims made that the normalising shifts affect the reader's processing. First, it is important to be clear that the present research did not and could not cover the complex psycholinguistic question of text processing in any depth. It is known that many factors affect comprehension, notably the reader's knowledge of the topic, mutual knowledge, etc. Normalising shifts presumably play a small role compared to these.

A series of tentative claims have been made regarding the shifts detected. These are:

1. long sentences are harder to process than short sentences due to memory load;
2. presence and/or absence of punctuation devices affect processing due to guidance or structure;
3. syntactically complex structures are harder to process due to embedded information;
4. ambiguity means that there are at least two meanings and when these are reduced to one the processing becomes easier;
5. the uncertainty of a vague expression ('this thing') is harder to process than when this choice is made specific;

6. unusual metaphor is harder to process because the novelty forces the reader to work hard at spotting linkages;
7. the presence of colloquial (spoken) features is harder to process if it is incoherent or fragmented;
8. omission of parts of the source text that are difficult to translate makes for an easier target text;
9. familiar words are easier to process than unfamiliar ones;
10. other translation changes like additions of explanations and expansion of elliptic elements in the source text make a target text easier to process;
11. the paradoxical nature of repetition is such that while it works as a cohesive device to maintain coherence in text it also works to create an extra layer of meaning; this extra layer requires additional processing.

The status of these claims is a question which would require lengthy and detailed examination, which clearly goes beyond the present scope. At present they are common-sense claims which are pointers to further research.

Furthermore, as we can see, the above elements function at various levels of text, and it is important to reiterate that the factors that reduce difficulty and normalise texts cannot simply be reduced to word difficulty, word length, word frequency, sentence length, sentence complexity or complex grammar but to a combination and accumulation of these factors plus the knowledge of text types and the discourse in which the text belongs. Thus normalisation and readability are identifiable in one mechanical way but are the product of a combination of factors including aspects of context and text types.

### 8.3.2 Reader response

One way in which readability can be assessed is by readers responding to texts. The objective of the next section therefore, is to answer the fourth and last main research question, which was: in which ways do readers perceive these different shifts?

In the responses from the non-specialist readers who were given two different translations of a passage from Lispector's novel the general response was that the commercial translation (TT1) was easier to read and understand because it was much clearer than the translation by Cornell and Liddle (TT2). However, it was also found that they did not always prefer it over TT2. The conclusion therefore, is that TT1 is closer to the typical patterns of the target language than TT2 and this may contribute to an easier reading of TT1. There was plenty of evidence to show that TT2, on the other hand, is closer to the typical patterns of the source language and this may have contributed to a more difficult reading and to the sense of uncertainty the informants expressed about TT2.

The responses from the two semi-specialised readers who concentrated on comparing a passage from the commercial translation (TT1) and the source text showed that they perceived shifts which affected several aspects of the text. These were found to match and to fit the labels used in table 7.3 (p. 231), and the categories adapted from Meek (1990). My informants perceived changes in repetition, punctuation, grammatical aspects of the genitive form and in various aspects of wording. Their reformulation preferences were for choices to stay closer to the source text, thus redressing the shifts. However, the most important finding has been not so much the actual



translation reformulation which the informants construct or fail to construct, as the insights they give of the way they perceived the two texts. These undergraduate readers quibble with the translator's choices, but also give their reasons, which have to do with reformulation of style and/or whether the meaning had been fully represented or not. Occasionally there are comments about the translational appropriateness; occasionally there are comments about the imagined reader 'out there'; and there are several instances of likes and dislikes of the translator's choices.

## **8.4 LIMITATIONS AND FURTHER RESEARCH**

The purpose of this study was to identify features of normalisation in translated text and to investigate the question of easy readability by examining the extent to which readers noticed the shifts. For this purpose, two empirical studies were carried out, textual analysis with the aid of computer tools (study I) and subjective assessment from two groups of readers (study II) to provide information about the readability of the translated texts. A study of this nature inevitably generates questions beyond the ones the researcher set out to answer. The limitations of each study have already been presented briefly in their respective chapters; this section will develop and contextualise them and provide pointers to further research.

### **8.4.1 Study I**

Study I investigated the detectable shifts between the translation by Pontiero (the only commercial translation available) and the source text by Lispector, by comparing several different aspects of the two texts using a suite of computer tools. In order to

establish whether the differences found were outstanding it was thought necessary to compare the frequency and the keyness of words with a reference corpus in each language. The reference corpus in Portuguese, like the one in English, was composed of journalistic text. A literary text written in Portuguese (*Estorvo*) and its translation into English (*Turbulence*) were used to aid comparison. It is clear that a reference corpus composed of the same text type as the one being analysed is desirable and in some instances even essential as it is the case in investigating whether "the patterning of translated text [is] different from that of original text production" (Baker, in press: 177). The size and similarity of the corpus has increasingly become more and more important and in recent years more corpora have become available. It is important, however, to keep a text focus in mind rather than describing only aspects of language. In the present study, the focus is on the Lispector text and its translations; reference corpora were used to identify unusual features, but the analysis itself remained at text level.

The advantages of studying many different version of the same translated text by different translators are obvious, but cases where there is only one commercial translation available should not be discouraged because, as it has already been suggested, the features identified can usefully work towards creating hypotheses to study, for example, different translations by the same translator.

The fact that the present study dealt with only one of Lispector's novels has advantages and disadvantages. The advantage is that it was possible to conduct a detailed examination of aspects that contribute to text normalisation. Although these findings cannot be generalised they can be used as a basis for hypotheses to further

examination of the author's other novels in translation (cf. Claire Varin, 1989, in relation to French translations).

The study of normalisation in literary texts as a translation phenomenon needs to be studied on a larger scale, not only in the work of one writer. For example, there is a need to examine the original writings and translated texts by the same author (e.g. Pontiero). In Chapter 3 there was a mention of how Campos' style as a translator resembles that of his original writings. Interestingly, Campos' translation of 'The Sick Rose' has not kept close to the source text but it is not normalised in relation to the poetic devices; these devices or poetic norms are also found in his own original writings. It would be interesting to investigate normalisation in relation to creativity on the translator's part.

The research method used here would apply equally well to other authors and other languages. Furthermore, the research concerns presented here are relevant not only to literary texts but also to other text types; this needs to be studied by investigating normalisation on a generic scale, comparing text types.

Several caveats need to be born in mind in relation to the treatment of the 11 features which I am arguing typify normalisation in the analysed translated text. Occurrences of 10 of the features have not been totally accounted for in the sense that I have not accounted for all the instances throughout the novel; therefore these features may be only sporadically distributed. In relation to aspects of punctuation, for example, the topic deserves much more attention not only in the novel studied but also in other Lispector novels, given the importance of this feature in Lispector's style as a whole

and the importance to translation. References have been made to May (1997); Malmkjær's (1997) discussion of how the idiosyncratic use of punctuation in the source text is normalised in translation is particularly relevant here because she found that in Hans Christian Andersen's translations:

normalisation of the punctuation is typically accompanied by lexico-grammatical changes which suggest a 'reading' of the Source Text which disregards exactly those signals of focus which are realized through the interplay of punctuation and lexico-grammar (1997:154).

These changes in the syntactic rearrangement of the text neutralise Hans Christian Andersen's otherwise idiosyncratic style.

The text analysis has not given a satisfactory explanation and demonstration of the shift which may have occurred from spoken to written register. This needs to be examined further in this novel and also on a larger scale using other novels by Lispector. Such an investigation is likely to reveal interesting aspects on the literary level in relation to the narrator's technique. The use of spoken features contributes to a sense that there is a dialogue between the male narrator and the reader; this is reflected in the choices which Lispector makes of spoken features of language, fragmented, incomplete, vague and ambiguous.

There is a need for further studies on how, for example, patterns of repetition of the type 'saber' and 'não' throughout Lispector's work are dealt with in other translations by the same translator and by other translators, and also across other languages (see Varin's (1989) apprehensions, p. 8, footnote).

In the light of the above it is important to follow up the question of normalisation in translated texts in general, to investigate whether translated texts commonly avoid simple repetition, choosing elegant variation instead. The other normalisation features also need to be investigated on a larger scale.

#### 8.4.2 Study II

The reader response dimension in the present study is an essential component to an understanding of, on the one hand, the text user's expectations and, on the other, the (literary) text's acceptability to readers. Readers of translated texts often have different expectations when they read original texts, in that they expect to come across features which point to another text, the source text, yet at the same time the translation needs to stand as a text in its own right. The decision to have two groups of quite different readers followed on from a research design necessity, but was also one of convenience. The heterogeneous group of applied linguists (language teachers) were asked to make decisions about which text was easier to process and for this, who better than language teachers to assess a text's readability? It was thus very convenient for the researcher, while giving a seminar to this group, to take the opportunity to collect the relevant data. However, the question of reader response to translation could not have been answered without the responses from the undergraduate group in study II - B.

There is nevertheless a gap waiting to be filled in the research concerning readers responding to translated texts, where a design would provide some readers with, and withhold from others, access to the source text to further investigate any features of

normalisation which they perceive. The results and discussion presented here are necessarily preliminary and cannot yet be generalised. Further research could be carried out involving a larger number of readers, and with differing groups as hinted at above. The distinction between non-specialist readers, semi-specialised readers and the professional readers is also an important one and deserves more time and further research.

Finally, the study started with this reader's intuition that the translated text was easier to process than the fragmented, incomplete, vague and ambiguous source text. This phenomenon was identified in the literature (Hewson and Martin, 1991; Venuti, 1995, 1998) as being triggered by translation shifts to simplify, to make explicit and to explain in order to produce a more fluent or normalised target text. The intuitive point of departure of the present research and the more subjective data from readers' responses (study B) are instrumental in curbing strong warnings (such as those by Van Peer, 1989) against the use of computational approaches to analyse literary texts because of the danger of transforming stylistic features into numerical forms (1989:302) leaving features of style unattended.

Thus in Chapter 5 I have mentioned concerns about quantitative analysis of literary text types, especially because of the danger of connotations and figures of style being left out. What I have shown in this study is how the computational tools have helped this analyst to look for textual evidence to corroborate first impressions and intuitions. The research method used here is potentially useful to researchers looking for similarities and differences in texts (translated or otherwise) at the (micro) level of the word as well as on the textual (macro) level. It can also be a useful aid to the

translator in assessing the kind of text he/she has produced in terms of the distance between it and the source text.

## **8.5 CONCLUDING REMARKS**

At this stage in a thesis it is necessary to stand back from the detailed findings so as to comment on their overall significance, especially in relation to the research questions. This has been done. However, it is also usual to relate the answers to the research questions to answers found by other scholars.

The need for an explicit focus on reader response (made explicit in Fraser, 1993:338) together with an empirical approach (rather than guidelines) relates to the work by Puurtinen (1989a/b, 1994) and Leppihalme (1997). Puurtinen found that complex syntactic constructions decreased readability and readers expressed dissatisfaction, given that the constructions were contrary to their expectations of the text type. Leppihalme (1997) found that readers were led astray because of the impenetrable translations of allusions which needed to be more explanatory.

My study, like those of all three other researchers, found that readers' responses involved a contrast between what they expected and features of the translation. However, where Lappihalme found that her subjects wanted the translation to be more explanatory of allusions, and hence more normalised, my subjects emphasised fidelity to literary devices. Further work needs to be done in this still under-researched area.

Another interesting insight coming out of my study has to do with the paradoxical nature of repetition. Whilst it serves to clarify and disambiguate, the accumulation of repetition adds new significance and extra layers of meaning – especially if the text in question has expressive features.

The most important discovery, however, has been the scale of negativity (p. 194). By analysing translation phenomenon I was able to perceive a pattern of the different ways in which negation can manifest itself and this is potentially generalisable across languages and across texts, translated or otherwise.

Normalisation may be necessary or even useful or helpful; there may be circumstances in which normalisation is desirable. The most important point however, is for the translator to be aware of the tendency to normalise. Toury's laws of translation, particularly the law of growing standardisation, is relevant here. According to him, "In translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of habitual options offered by a target repertoire" (1995:268). The theoretical point to make in relation to the debate about whether to use linguistic theory to inform translation studies thus joins the voices that suggest adapting models like Beaugrande and Dressler (1981) to allow space for the remainder in language. Venuti (1998:27) suggests that translation shifts which Toury recognises might be constructed as encompassing the remainder; in relation to text linguistics one might also say the remainder may be found in what may be seen as a non-text. So to miss the remainder or to ignore shifts and non-texts is less productive.



### **8.5.1 Contribution of this study to translation studies**

Although numerous researchers and theorists have been cited thus far, the search revealed no study that matches the present one in method or range, though there are a number of studies which address some of the present research questions. The whole field of translation studies is new and in many respects we are still in the wilderness; new paths need to be carved out. It is important to keep in mind during this exciting and long journey the difference between on the one hand denunciation and recommendation and on the other investigating and describing. In this study the concern has been to stay very close to the latter.

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## APPENDIX A

- [P1] DEDICATÓRIA DO AUTOR (NA verdade Clarice Lispector) Pois que dedico esta [\$1 n] coisa aí ao antigo Schumann e sua doce Clara que são hoje ossos, aí de nós.
- [E1] The Author's Dedication (alias Clarice Lispector) I DEDICATE this [\$1 n] narrative to dear old Schumann and his beloved Clara who are now, alas, nothing [+] but dust and ashes.
- [P2] Dedico-me [\$2 g] à cor rubra muito escarlate como o meu sangue de homem em plena idade e portanto dedico-me a meu sangue. [reduced metaph]
- [E2] [\$2 g] I dedicate it to the deep crimson of my blood as someone in his prime.
- [P3] Dedico-me [\$2 g] sobretudo aos gnomos, anões, sílfides e ninfas que me habitam a vida.
- [E3] [\$2 g] I dedicate it, above all, to those gnomes, dwarfs, sylphs, and nymphs who inhabit my life.
- [P4] Dedico-me [\$2 g] à saudade de minha antiga pobreza, quando tudo era mais sobrio e digno e eu nunca havia comido lagosta.
- [E4] [\$2 g] I dedicate it to the memory of my years of hardship when everything was more austere and honourable, and I had never [=] eaten lobster.
- [P5] Dedico-me [\$2 g] à tempestade de Beethoven.
- [E5] [\$2 g] I dedicate it to the tempest of Beethoven.
- [P6] À vibração das cores neutras de Bach.
- [E6] To the vibrations of Bach's neutral colours.
- [P7] A Chopin que me[\$3] amolece os ossos.
- [E7] To Chopin who [\$3] leaves me weak.
- [P8] A Stravinsky que me espantou e com quem voei em fogo.
- [E8] To Stravinsky who terrifies me and makes me soar in flames.
- [P9] À "Morte e Transfiguração", em que Richard Strauss me revela um destino?
- [E9] To Death and Transfiguration, in which Richard Strauss predicts my fate.
- [P10] Sobretudo dedico-me [\$2 g] às vésperas de hoje e a hoje, ao transparente [\$4 e] véu de Debussy, a Marlos Nobre a Prokofiev, a Carl Orff, a Schonberg, aos [\$1 n] dodecafônicos, aos gritos rascantes dos [\$1 n] eletrônicos - a todos esses[\$1 n] que em mim atingiram zonas assustadoramente inesperadas, todos esses profetas do presente e que a mim me [\$2 le] advinhar] vaticinaram a mim mesmo a ponto de eu neste instante explodir em: eu.
- [E10] Most of all, [\$2 g] I dedicate it to the day's vigil and to day itself, to the transparent [\$4 e] voice of Debussy, to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg, to the twelve-tone [\$1 n] composers, to the strident notes of an electronic [\$1 n] generation - to all those [\$1 n] musicians who have touched within me the most alarming and unsuspected regions; to all those prophets of our age who have [\$2 le] revealed me to myself and made me explode into: me.
- [P11] Esse eu que é vós pois [\*] não [1] agüento ser apenas mim, preciso dos outros para me manter de pé, tão tonto que sou, eu enviesado, enfim que é que se há de fazer senão meditar para cair naquele vazio pleno que só se atinge com a meditação.
- [E11] This me that is you, for I [\*] cannot [1] bear to be simply me, I need others in order to stand up, giddy and awkward as I am, for what can one do except meditate in order to plunge into that total void which can only [=] be attained through meditation.
- [P12] Meditar [\*] não [1] precisa de ter resultados: a meditação pode ter como fim apenas ela mesma.
- [E12] Meditation need [\*] not [1] bear fruit: meditation can be an end in itself.
- [P13] Eu medito sem palavras e sobre o nada.
- [E13] I meditate without [=] words or themes.
- [P14] O que me atrapalha a vida é escrever.
- [E14] What troubles my existence is writing.
- [P15] E - e [\*] não [3] esquecer que a estrutura do átomo [\*] não [3] é vista, mas [\$7] sabe-se dela.
- [E15] And we must [\*] never [3] forget that if the atom's structure is invisible, it is [\*] none [3] the less real.
- [P16] [#2] Sei de muita coisa que [\*] não [3] vi.
- [E16] I am [#2] aware of the existence of many things I have [\*] never [3] seen.
- [P17] E [\$r] vós também.
- [E17] And [\$r] you too.

- [P18] [\*] Não [1] se pode dar prova da existência do que é mais verdadeiro, o jeito é acreditar.  
[E18] One [\*] cannot [1] prove the existence of what is most real but the essential thing is to believe.
- [P19] Acreditar chorando.  
[E19] To weep and believe.
- [P20] Esta história acontece em estado de emergência e de calamidade pública.  
[E20] This story unfolds in a state of emergency and public calamity.
- [P21] Trata-se de livro inacabado porque lhe falta a resposta.  
[E21] It is an unfinished book because it offers no [+] answer.
- [P22] Resposta esta que espero que alguém no [\$6] mundo ma dê.  
[E22] An answer I hope someone [\$6] *somewhere* in the world *may be able* to provide.
- [P23] [6] Vós? [\$r]  
[E23] [\$r] You [6] *perhaps* [+] ?
- [P24] É uma história em technicolor para ter algum luxo, por Deus, que eu também preciso.  
[E24] It is a story in technicolour to add a touch of luxury, for heaven knows, I need that too.
- [P25] Amém para nós todos.  
[E25] Amen for all of us.

## APPENDIX B      Text 1

Person A reads text 1 first; person B reads text 2 – then you should exchange texts. After you read both texts discuss your first impressions with your neighbour comparing and contrasting some of the features. You might want to use the following terms to guide your discussion:

more explicit, less explicit  
more fluent/natural or normal, less fluent  
more intelligible, less intelligible  
more formal, more colloquial, etc.

Try to give **textual evidence** to support your opinion; decide whether you agree or disagree with your partner about those opinions.

### The Author's Dedication (alias Clarice Lispector)

I DEDICATE this narrative to dear old Schumann and his beloved Clara who are now, alas, nothing but dust and ashes. I dedicate it to the deep crimson of my blood as someone in his prime. I dedicate it, above all, to those gnomes, dwarfs, sylphs, and nymphs who inhabit my life. I dedicate it to the memory of my years of hardship when everything was more austere and honourable, and I had never eaten lobster. I dedicate it to the tempest of Beethoven. To the vibrations of Bach's neutral colours. To Chopin who leaves me weak. To Stravinsky who terrifies me and makes me soar in flames. To *Death and Transfiguration*, in which Richard Strauss predicts my fate. Most of all, I dedicate it to the day's vigil and to day itself, to the transparent voice of Debussy, to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg, to the twelve-tone composers, to the strident notes of an electronic generation - to all those musicians who have touched within me the most alarming and unsuspected regions; to all those prophets of our age who have revealed me to myself and made me explode into: me. This me that is you, for I cannot bear to be simply me, I need others in order to stand up, giddy and awkward as I am, for what can one do except meditate in order to plunge into that total void which can only be attained through meditation. Meditation need not bear fruit: meditation can be an end in itself. I meditate without words or themes. What troubles my existence is writing.

And we must never forget that if the atom's structure is invisible, it is none the less real. I am aware of the existence of many things I have never seen. And you too. One cannot prove the existence of what is most real but the essential thing is to believe. To weep and believe.



## APPENDIX B      Text 2

Person A reads text 1 first; person B reads text 2 – then you should exchange texts. After you read both texts discuss your first impressions with your neighbour comparing and contrasting some of their features. You might want to use the following terms to guide your discussion:

more explicit, less explicit  
more fluent/natural or normal, less fluent  
more intelligible, less intelligible  
more formal, more colloquial, etc.

Try to give **textual evidence** to support your opinion; also, decide whether you mostly agree or disagree with your partner about those opinions.

### Dedication of the Author (in truth Clarice Lispector)

And so I dedicate this thing to old Schumann and to his sweet Clara, who today are bones, poor us. I dedicate myself to the colour red, bright scarlet, like my blood of a fully-aged man, and so I dedicate myself to my blood. I dedicate myself above all to the gnomes, dwarfs, sylphids, nymphs that inhabit my life. I dedicate myself to the nostalgia for my old poverty, when everything was more sober and dignified and I had never eaten lobster. I dedicate myself to the tempest of Beethoven. To the vibration of the neutral colours of Bach. To Chopin who softens my bones. To Stravinski who astonished me and with whom I flew in fire. To 'Death and Transfiguration' where Richard Strauss reveals to me a destiny? Above all, I dedicate myself to the eves of today and to today, to the transparent veil of Debussy, to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg to the dodecaphonists, to the rasping cries of the electronic ones - to all those who in me have reached terribly un hoped-for zones, all of these prophets of the present and who have predicted me to myself, to the point that at this moment I explode into: I. This I who is you, for I can't bear to be simply me, I need the others to hold me up, giddy and awkward as I am, for after all what is there to do except meditate in order to fall into this full emptiness that can only be attained through meditation. Meditating doesn't need to have results. Meditation can have simply itself as an end. I meditate without words and on nothingness. What muddles my life is writing.

And - and not forgetting that though the structure of the atom is invisible, we nevertheless know about it. I know a lot of things that I have never seen. And you do too. One cannot give proof of the existence of that which is truer, the thing is to believe. To believe weeping.

## APPENDIX C

### Structured interview (1) Clive

Cue 1: in your understanding, what is the story about?

on a narrative level ... the book is actually in two halves; action in the book doesn't start until page 56, half-way through. in the first half the reader is just told enough to know that Macabéa is from the north-east, she's very poor, she works as a typist, she's undernourished, she lives with 4/5 other women in a bed-sit in Rio; also in the past, her mother, her mother and father died, she's an orphan and she was raised by an aunt who used to beat her ... in her life she goes to work as a typist earns very little money, she's a very poor typist – she uses one finger, a very poor typist [laughs] – she works alongside a woman called Glória who's the actual opposite of her, she's very confident, she's middle class, she says she's – her whole history of her family comes from Rio, she's very proud of it; she dyes her hair blonde ... she's just the opposite of Macabéa who's extremely thin, she... her body is not very well developed, in fact she also tells you that she's infertile – her ovaries are like ... mushrooms; she also has a boss who's continually threatening to sack her from her job, saying she's useless, she's useless and he can't understand her, her mentality; the big thing that happens, the first big thing that happens is her meeting Olímpico, also from the same background as her has different aspirations to Macabéa; he wants to be something ... he wants to be higher in life, he has a tooth removed and replaced by a gold one, so he can look higher; he calls himself a metallurgist rather than an operator and he believes he's going to be something; he just puts Macabéa down all the time she says things like – i'd like to be a film star Marilyn Monroe ... he says, Macabéa you're the colour of mud; he really makes her feel very very small, but it is like water of a dirty bath, to use the expression; eventually, Olímpico sees Glória as a foot on the ladder, her father is a butcher ... he gets rid of Macabéa and starts going out with Glória and completely betrays Macabéa; after this she sort of discovers her body and her life and she realises she has to change somethings – she sees a doctor who is useless she gets no satisfaction – then Glória suggests she goes to see a clairvoyant, lent her the money, so Macabéa goes to see the woman who she really admires because she had a varied life style being a prostitute and she's a very good friend of Jesus [laughs] and then she says in the next breath that – everything even the flowers were plastic, which is completely false, she's covered in make-up, – anyway, she tells Macabéa she's going to meet a blonde European who has got eyes of every single colour under the sun and that he's going to be driving a posh car perhaps a mercedes and they are going to fall in love she is going to be happy for the rest of her life, going to have money and things; on coming out of the clairvoyant then she's knocked over by a Mercedes driven by a blonde European, it's a hit and run, he leaves her on the floor with people looking around her.

on a higher level it's, I think this book is a sort of a rewriting of the typical stereotype of poverty, the usual stereotype of poverty is looking down on the poor person - thinking oh, I'm glad I'm not in that situation – or it can be characterise say a prostitute – really sort of pigeon-holing poor people – whereas I think ... it tries to make you look at poverty differently ... in a sort of way that ... how can I explain ... it sort of gives a reaction in the reader – thinking, oh, she's gone through all this hardships in her life, struggled on in a kind of reticent way – she's really heroic – if I

was in that position would I do that – you have to look at it – around you – think, she's actually, she's not actually – she is victimised by life but she's not actually a victim – I think she's more like a hero – a kind of saint – she's more virtuous – at the end of the day she comes out above these other characters because they're all false – their values are false – whereas she is very virtuous she believes in life, she's got a faith she doesn't harm anybody; like her boss – her boss goes mad, mad and mad, she sends him crazy because he doesn't understand her – and that is a victory for her, I mean she's better than him – so – just a rewriting of the whole convention, even the structure of the book – you normally associate the action to come first then the sort of thoughts about it the conclusions sort of philosophy at the end of the book – whereas this is the other way round – the narrative is in the second half it just seem a real sort of – she is trying to rewrite the convention – the conventional views of poverty and victims

2. Cue: are the places and the time of the story important?

Clive: i don't think so, no; i think it's very universal – i think it accentuates the fact that she comes from a poor place to a big city which sort of accentuates the victimisation from all angles – i think it's not based on that – it's based on – it wants to make you think – it's universal; i think she's a stereotype of any . . . like, sort of rural-urban England . . . of the middle-classes.

3. Cue: how do you feel about the story?

Clive: i think it's a superb story it's the best i've read in [NTD] course so far. . . the first time i read it – i've read it twice now – i came to a different sort of conclusion about it; the first time i sort of – i did what the average reader does – ah, poor thing – then afterwards I thought, oh, she's really better than them, because of the values in her life and she has actually struggled through in a sort of – in a sort of existentialist sense she's a kind of a hero she's overcome the struggles of life whereas these people have just fitted into the absurdity . . . she's different . . . she's in her own world, people get annoyed, like, because they can't understand her world . . . she's in a different sort of psychological plane . . . i think she really comes out as a hero; when she's killed it's like a victory for her, because she got to the end of her life without . . . i don't know perhaps it was the fact that the middle-classes killed her

4. Cue: what are the parts that you most like in the book?

Clive: i think some of the comedy in it is superb; the bits where they're having a very nice love scene and he picks her up and says I can carry you and then all of a sudden he drops her . . . i read something, i think a critic said . . . it's so ironic it is like . . . poverty, that a poor girl should be killed by a Mercedes [laughs] a very rich guy.

5. Cue: what do you least like or find difficult?

Clive: yeah, when you first start reading the book you get very confused about the narrator's stand point, i think that is one downfall in the book she's very unclear whether she wants it to be her or she wants it to be someone else; i don't think . . . she says [Lispector] she is supposed to use it – to get a more objective view point – from the male view point – i'm not real sure whether it works or not – to be more objective . . . to be further away – so as to – she's [Lispector] trying to . . . sort of . . . i think she'd be too involved if she was doing it from her own point of view – she said in her earlier novels that women are kind of dreamy and men are more rational – they can look at the facts – probably a more credible narrator – a more rational man speaking – if we look at family ties, day-dreams and preciousness . . . i think she could

have done it by just leaving the author anonymous – the narrator anonymous – I really don't think it serves much . . .

6. Cue: what about the first half of the book?

Clive: it's convincing but I really don't think it's necessary – just at the moment . . .

7. Cue: did you have any problems with understanding the story?

Clive: i'd like to understand it on an existential level more . . . i'm interested in that – i can't quite actually grasp where Lispector's existentialism is – the sort of – she's rebelling in life, by not conforming to – convention poverty, but also she not doing anything about her situation – she's not actually trying to change things – she's not actually, i can use – if you like, the existential sort of hero – she hasn't rebelled completely – i just find it very hard to place her in the sort of context – she's putting the onus on the reader . . .

## APPENDIX D

Tick the appropriate box below according to what you think is the most likely choice to facilitate the reading process.

Pontiero	easier	same	easier	Cornell & Liddle	reason why/comment
1 The author's dedication	()	()	()	Dedication of the Author	
2 alias	()	()	()	in truth	
3 Ø	()	()	()	And so	
4 narrative	()	()	()	thing	
5 dear	()	()	()	Ø	
6 beloved	()	()	()	sweet	
7 now	()	()	()	today	
8 alas	()	()	()	poor us	
9 nothing but dust and ashes	()	()	()	bones	
10 it	()	()	()	myself	
11 deep crimson of my blood as someone in his prime.	()	()	()	colour red, bright scarlet, like my blood of a fully-aged man, and so I dedicate myself to my blood	
12 it	()	()	()	myself	
13 those	()	()	()	the	
14 who	()	()	()	that	
15 it	()	()	()	myself	
16 memory of my years of hardship	()	()	()	nostalgia for my old poverty	
17 austere and honourable	()	()	()	sober and dignified	
18 it	()	()	()	myself	
19 vibrations of Bach's neutral colours.	()	()	()	vibration of the neutral colours of Bach	
20 leaves me weak	()	()	()	softens my bones	
21 terrifies	()	()	()	astonished	
22 makes me soar in flames	()	()	()	with whom I flew in fire	
23 in which	()	()	()	where	
24 predicts my fate	()	()	()	reveals to me a destiny?	
25 Most of all	()	()	()	Above all	
26 it	()	()	()	myself	
27 day's vigil and to day itself	()	()	()	eves of today and to today	
28 voice	()	()	()	veil	

29	twelve-tone composers	( )	( )	( )	dodecaphonists
30	strident notes of an electronic generation	( )	( )	( )	rasping cries of the electronic ones
31	musicians who have touched within me the most alarming and unsuspected regions	( )	( )	( )	who in me have reached terribly unhoped-for zones,
32	those	( )	( )	( )	of these
33	our age	( )	( )	( )	of the present
34	∅	( )	( )	( )	and
35	revealed	( )	( )	( )	predicted
36	and made me explode into: me	( )	( )	( )	to the point that at this moment I explode into: I
37	me that	( )	( )	( )	I who
38	cannot	( )	( )	( )	can't
39	∅	( )	( )	( )	the
40	in order to stand up	( )	( )	( )	to hold me up
41	what can one do	( )	( )	( )	after all what is there to do
42	plunge	( )	( )	( )	fall into
43	that total void which	( )	( )	( )	this full emptiness that
44	need not bear fruit	( )	( )	( )	doesn't need to have results
45	be an end in itself	( )	( )	( )	have simply itself as an end
46	or themes	( )	( )	( )	and on nothingness
47	troubles my existence	( )	( )	( )	muddles my life
48	we must never forget	( )	( )	( )	- and not forgetting
49	if the atom's structure	( )	( )	( )	though the structure of the atom
50	it is none the less real	( )	( )	( )	we nevertheless know about it
51	am aware of the existence of many	( )	( )	( )	know a lot of
52	∅	( )	( )	( )	do
53	prove	( )	( )	( )	give proof of
54	what is most real but the essential thing	( )	( )	( )	that which is truer, the thing
55	weep and believe.	( )	( )	( )	believe weeping.

## APPENDIX E

Detailed consistency list comparing translated text 1 and translated text 2

N	WORD		TOTAL	TT1	TT2
1	ORDER		2	2	1
2	WHAT		2	3	2
3	ITSELF		2	2	1
4	HIS		2	2	1
5	ONE		2	2	1
6	AM		2	2	1
7	YOU		2	2	2
8	BEAR	1	2	2	1
9	INTO		2	2	2
10	CAN		2	3	2
11	MEDITATE	2	2	2	2
12	BELIEVE	3	2	2	2
13	EXCEPT	4	2	1	1
14	MORE		2	1	1
15	LIFE	5	2	1	2
16	CHOPIN	6	2	1	1
17	WHEN		2	1	1
18	ONLY		2	1	1
19	THING	7	2	1	2
20	LISPECTOR	8	2	1	1
21	TO		2	25	30
22	INHABIT	9	2	1	1
23	LOBSTER	10	2	1	1
24	HAD		2	1	1
25	UP		2	1	1
26	IS		2	6	6
27	I		2	13	18
28	THOSE		2	3	1
29	IN		2	6	4
30	OF		2	12	14
31	DEDICATE	11	2	6	7
32	THAT		2	3	6
33	ALL		2	4	5
34	EXISTENCE	12	2	3	1
35	NEVER	13	2	3	2
36	HAVE		2	3	5
37	ME		2	9	6
38	MEDITATION	14	2	3	2
39	FOR		2	2	4
40	AN		2	2	1
41	THIS		2	2	4

42	AS		2	2	2
43	WHICH		2	2	1
44	NEED	15	2	2	2
45	WHO		2	6	6
46	MY		2	5	6
47	THE		2	15	19
48	AND		2	15	15
49	CANNOT		2	2	1
50	IT		2	6	1
51	BE		2	3	2
52	ABOVE		2	1	2
53	INVISIBLE	16	2	1	1
54	BEETHOVEN	17	2	1	1
55	ATTAINED	18	2	1	1
56	NOBRE	19	2	1	1
57	EVERYTHING		2	1	1
58	TRANSFIGURATION	20	2	1	1
59	COLOURS	21	2	1	1
60	SCHOENBERG	22	2	1	1
61	SCHUMANN	23	2	1	1
62	CLARICE	24	2	1	1
63	MARLOS	25	2	1	1
64	CLARA	26	2	1	1
65	PROPHETS	27	2	1	1
66	DO		2	1	2
67	AWKWARD	28	2	1	1
68	NOT		2	1	1
69	WORDS	29	2	1	1
70	ORFF	30	2	1	1
71	RICHARD	31	2	1	1
72	ELECTRONIC	32	2	1	1
73	DEDICATION	33	2	1	1
74	SIMPLY	34	2	1	2
75	GIDDY	35	2	1	1
76	GNOMES	36	2	1	1
77	NYMPHS	37	2	1	1
78	THROUGH		2	1	1
79	EATEN	38	2	1	1
80	DEATH	39	2	1	1
81	END	40	2	1	1
82	NEUTRAL	41	2	1	1
83	THINGS	42	2	1	1
84	WRITING	43	2	1	1
85	OLD	44	2	1	2
86	TRANSPARENT	45	2	1	1
87	STRAUSS	46	2	1	1
88	TEMPEST	47	2	1	1
89	WAS		2	1	1



90	PROKOFIEV	48	2	1	1
91	DEBUSSY	49	2	1	1
92	WE		2	1	1
93	BLOOD	50	2	1	2
94	TOO		2	1	1
95	WITHOUT		2	1	1
96	ARE		2	1	1
97	SEEN		2	1	1
98	STRUCTURE	51	2	1	1
99	EXPLODE	52	2	1	1
100	CARL	53	2	1	1
101	OTHERS	54	2	1	1
102	DWARFS	55	2	1	1
103	MYSELF		2	1	7
<hr/>					
104	NARRATIVE	1	1	1	0 thing
105	AGE	2	1	1	0 present
106	FRUIT	3	1	1	0
107	ASHES	4	1	1	0
108	CRIMSON	5	1	1	0 scarlet
109	YEARS	6	1	1	0
110	GENERATION	7	1	1	0
111	DEEP	8	1	1	0
112	TWELVE-TONE	9	1	1	0 dodecaphonists
113	PRIME	10	1	1	0
114	TOTAL	11	1	1	0 full
115	AUTHOR'S	12	1	1	0 author
116	IF		1	1	0
117	DAY	13	1	1	0 today
118	REVEALED	14	1	1	0 predicted
119	AWARE	15	1	1	0 know
120	TERRIFIES	16	1	1	0 astonished
121	DAY'S	17	1	1	0 today
122	FORGET	18	1	1	0 forgetting
123	BACH'S	19	1	1	0 Bach
124	MAKES	20	1	1	0
125	WEEP	21	1	1	0 weeping
126	OUR		1	1	0
127	HONOURABLE	22	1	1	0 dignified
128	SYLPHS	23	1	1	0 sylphids
129	AUSTERE	24	1	1	0 sober
130	OR		1	1	0
131	ALARMING	25	1	1	0
132	MUSICIANS	26	1	1	0
133	PREDICTS	27	1	1	0 reveals
134	LEAVES	28	1	1	0
135	SOAR	29	1	1	0 flew
136	FLAMES	30	1	1	0 fire
137	FATE	31	1	1	0 destiny

138	REGIONS	32	1	1	0 zones
139	MADE	33	1	1	0
140	DEAR	34	1	1	0
141	NONE		1	1	0 nevertheless
142	MEMORY	35	1	1	0 nostalgia
143	ALAS		1	1	0 proof
144	PROVE	36	1	1	0
145	VOICE	37	1	1	0
146	WITHIN		1	1	0
147	SOMEONE		1	1	0
148	COMPOSERS	38	1	1	0
149	DUST	39	1	1	0
150	ATOM'S	40	1	1	0 atom
151	LESS	41	1	1	0
152	THEMES	42	1	1	0
153	MANY		1	1	0
154	NOTHING		1	1	0
155	ALIAS		1	1	0
156	PLUNGE	43	1	1	0 fall
157	VIGIL	44	1	1	0
158	UNSUSPECTED	45	1	1	0
159	TROUBLES	46	1	1	0 muddles
160	HARDSHIP	47	1	1	0 poverty
161	NOTES	48	1	1	0
162	VIBRATIONS	49	1	1	0 vibration
163	WEAK	50	1	1	0
164	ESSENTIAL	51	1	1	0
165	STRAVINSKY	52	1	1	0 stranvinski
166	BELOVED	53	1	1	0 sweet
167	STAND	54	1	1	0
168	MUST	55	1	1	0
169	TOUCHED	56	1	1	0
170	BUT		1	2	0
171	MOST		1	3	0 above
172	STRIDENT	57	1	1	0
173	REAL	58	1	2	0
174	NOW	59	1	1	0
175	VOID	60	1	1	0 full emptiness
176	SO		1	0	2
177	DODECAPHONISTS	1	1	0	1
178	MEDITATING	2	1	0	1
179	PREDICTED	3	1	0	1
180	EMPTINESS	4	1	0	1
181	CRIES	5	1	0	1
182	LOT		1	0	1
183	CAN'T		1	0	1
184	AUTHOR	6	1	0	1
185	NOSTALGIA	7	1	0	1

186	TERRIBLY	8	1	0	1
187	A		1	0	3
188	RESULTS	9	1	0	1
189	EVES	10	1	0	1
190	SCARLET	11	1	0	1
191	AFTER		1	0	1
192	RASPING	12	1	0	1
193	RED	13	1	0	1
194	PRESENT	14	1	0	1
195	WHERE		1	0	1
196	WEEPING	15	1	0	1
197	SOFTENS	16	1	0	1
198	FALL	17	1	0	1
199	ONES		1	0	1
200	PROOF	18	1	0	1
201	WHOM		1	0	1
202	FLEW	19	1	0	1
203	AT		1	0	1
204	DIGNIFIED	20	1	0	1
205	POOR	21	1	0	1
206	MAN	22	1	0	1
207	US		1	0	1
208	BONES	23	1	0	2
209	DESTINY	24	1	0	1
210	BACH	25	1	0	1
211	TODAY	26	1	0	3
212	REVEALS	27	1	0	1
213	TRUER	28	1	0	1
214	ATOM	29	1	0	1
215	POVERTY	30	1	0	1
216	WITH		1	0	1
217	KNOW	31	1	0	2
218	ASTONISHED	32	1	0	1
219	POINT	33	1	0	1
220	FORGETTING	34	1	0	1
221	SOBER	35	1	0	1
222	NOTHINGNESS	36	1	0	1
223	UNHOPED-FOR	37	1	0	1
224	STRAVINSKI	38	1	0	1
225	GIVE	39	1	0	1
226	NEVERTHELESS		1	0	1
227	MOMENT	40	1	0	1
228	VIBRATION	41	1	0	1
229	COLOUR	42	1	0	1
230	THERE		1	0	1
231	LIKE	43	1	0	1
232	VEIL	44	1	0	1
233	THESE		1	0	1

234	HOLD	45	1	0	1
235	ON		1	0	1
236	FULLY-AGED	46	1	0	1
237	ABOUT		1	0	1
238	FIRE	47	1	0	1
239	MUDDLES	48	1	0	1
240	BRIGHT	49	1	0	1
241	REACHED	50	1	0	1
242	FULL	51	1	0	1
243	ZONES	52	1	0	1
244	TRUTH	53	1	0	1
245	THOUGH		1	0	1
246	SWEET	54	1	0	1
247	SYLPHIDS	55	1	0	1
248	DOESN'T		1	0	1

Pontiero = 330 words

Liddle = 347 words

Shared words = 103

Pontiero's words 73

Liddle's words 72

Total 248

		TT 1	TT2
104	NARRATIVE	1	
105	AGE	1	
106	FRUIT	1	
107	ASHES	1	
108	CRIMSON	1	
109	YEARS	1	
110	GENERATION	1	
111	DEEP	1	
112	TWELVE	1	
113	PRIME	1	
114	TOTAL	1	
115	AUTHOR'S	1	
116	IF	1	
117	DAY	1	
118	REVEALED	1	
119	AWARE	1	
120	TERRIFIES	1	
121	DAY'S	1	
122	FORGET	1	
123	BACH'S	1	
124	TONE	1	
125	MAKES	1	
126	WEEP	1	

127	OUR	1
128	HONOURABLE	1
129	SYLPHS	1
130	AUSTERE	1
131	OR	1
132	ALARMING	1
133	MUSICIANS	1
134	PREDICTS	1
135	LEAVES	1
136	SOAR	1
137	FLAMES	1
138	FATE	1
139	REGIONS	1
140	MADE	1
141	DEAR	1
142	NONE	1
143	MEMORY	1
144	ALAS	1
145	PROVE	1
146	VOICE	1
147	WITHIN	1
148	SOMEONE	1
149	COMPOSERS	1
150	DUST	1
151	ATOM'S	1
152	LESS	1
153	THEMES	1
154	MANY	1
155	NOTHING	1
156	ALIAS	1
157	PLUNGE	1
158	VIGIL	1
159	UNSUSPECTED	1
160	TROUBLES	1
161	HARDSHIP	1
162	NOTES	1
163	VIBRATIONS	1
164	WEAK	1
165	ESSENTIAL	1
166	STRAVINSKY	1
167	BELOVED	1
168	STAND	1
169	MUST	1
170	TOUCHED	1
171	BUT	2
172	MOST	3
173	STRIDENT	1
174	REAL	2

175	NOW	1	
176	VOID	1	
177	SO	0	2
178	DODECAPHONISTS	0	1
179	MEDITATING	0	1
180	PREDICTED	0	1
181	EMPTINESS	0	1
182	CRIES	0	1
183	LOT	0	1
184	CAN'T	0	1
185	AUTHOR	0	1
186	NOSTALGIA	0	1
187	TERRIBLY	0	1
188	A	0	3
189	RESULTS	0	1
190	EVES	0	1
191	SCARLET	0	1
192	AFTER	0	1
193	RASPING	0	1
194	RED	0	1
195	PRESENT	0	1
196	WHERE	0	1
197	WEEPING	0	1
198	SOFTENS	0	1
199	FALL	0	1
200	ONES	0	1
201	PROOF	0	1
202	WHOM	0	1
203	FLEW	0	1
204	AT	0	1
205	DIGNIFIED	0	1
206	POOR	0	1
207	MAN	0	1
208	US	0	1
209	BONES	0	2
210	DESTINY	0	1
211	BACH	0	1
212	TODAY	0	3
213	REVEALS	0	1
214	TRUER	0	1
215	ATOM	0	1
216	POVERTY	0	1
217	WITH	0	1
218	KNOW	0	2
219	ASTONISHED	0	1
220	POINT	0	1
221	FORGETTING	0	1
222	SOBER	0	1

223	NOTHINGNESS	0	1
224	UNHOPED	0	1
225	STRAVINSKI	0	1
226	GIVE	0	1
227	NEVERTHELESS	0	1
228	MOMENT	0	1
229	VIBRATION	0	1
230	COLOUR	0	1
231	THERE	0	1
232	LIKE	0	1
233	VEIL	0	1
234	THESE	0	1
235	HOLD	0	1
236	ON	0	1
237	FULLY-AGED	0	1
238	ABOUT	0	1
239	FIRE	0	1
240	MUDDLES	0	1
241	BRIGHT	0	1
242	REACHED	0	1
243	FULL	0	1
244	ZONES	0	1
245	TRUTH	0	1
246	THOUGH	0	1
247	SWEET	0	1
248	SYLPHIDS	0	1
249	DOESN'T	0	1

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