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FROM 'WUTHERING HEIGHTS' TO 'MORRO DOS VENTOS UIVANTES': A COMPARISON BETWEEN TRANSLATIONS

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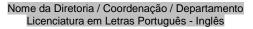
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por

JEMIMA CRISTINA CALDEIRA

Este Trabalho de Conclusão de Curso foi apresentado em 26 de junho de 2015 como requisito parcial para a obtenção do título de Licenciada em Letras Inglês/Português. A candidata foi arguida pela Banca Examinadora composta pelos professores abaixo assinados. Após deliberação, a Banca Examinadora considerou o trabalho aprovado.

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- O Termo de Aprovação assinado encontra-se na Coordenação do Curso -

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If it were not for each one of these people, I would not have managed to get so far.

Given that translation is a culture-bound phenomenon, it is essential that we study the way in which it varies through time and across cultures, as well as the reasons for this variation

(BAKER, Mona, 1998)

ABSTRACT

This paper is inserted in the area of literary translation studies and aims to research the main distinctions in the representation of the characters Hareton and Joseph, from the novel *Wuthering Heights*, in a parallel corpus composed by segments of the original novel and two respective Brazilian Portuguese translations. The first one was written by Oscar Mendes in 1938, and the second one by Guilherme da Silva Braga in 2011, both titled *O Morro dos Ventos Uivantes*. This work focuses on fragments of the novel that represent the characters Hareton Earnshaw and Joseph and is based mainly on the translation studies of Baker (1992, 1993 and 1998) and Landers (2001). The corpus annotation was done according to the model of types of translational correspondence proposed by Thunes (1998) and adapted by Azevedo (2012). The results show that although Mendes' translation did not adapt the Yorkshire accent of the character, its lexical choice may have helped with the characters representation.

Keywords: Wuthering Heights. Parallel Corpus. Corpus Annotation. Types of translational correspondence. Literary translation.

RESUMO

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Esse trabalho se insere na área de estudos de tradução literária e tem como objetivo pesquisar as principais mudanças na representação dos personagens Hareton e Joseph, do romance *Wuthering Heights,* em um corpus paralelo composto por trechos da obra original e duas respectivas traduções para o português brasileiro. A primeira tradução foi escrita por Oscar Mendes em 1938 e a segunda por Guilherme da Silva Braga em 2011, ambas intituladas O Morro dos Ventos Uivantes. Este trabalho tem como foco fragmentos do romance que representam os personagens Hareton Earnshaw e Joseph e é baseado principalmente nos estudos tradutológicos de Baker (1992, 1993 e 1998) e Landers (2001). A anotação do corpus foi feita segundo o modelo de tipos de correspondência tradutória proposto por Thunes (1998) e adaptado por Azevedo (2012). Os resultados mostram que apesar da tradução de Mendes não ter adaptado o sotaque de Yorkshire, suas escolhas lexicais podem ter contribuído com a representação dos personagens.

Palavras-chave: Morro dos ventos uivantes. Córpus paralelo. Anotação de córpus. Tipos de correspondência tradutória. Tradução Literária.

LIST OF TABLES

LIST OF ABBREVIATIONS

SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
TS	Translation Studies

SUMMARY

INTRODUCTION

The following project is inserted within the area of pure descriptional translation studies and aims to compare the representation of two particular characters in the translation of the novel "*Wuthering Heights*" and how they are presented in two Brazilian Portuguese translations. The first translation was written by Oscar Mendes and published in 1938 and the second one by Guilherme da Silva Braga published in 2011, both titled "O Morro dos Ventos Uivantes".

The main motivation for this research was the observation that Mendes' translation had not tried to adapt Joseph's and Hareton's accents but maintained their speech similar to that of the other characters of the novel. Braga, on the other hand, adapted their speech by using the Brazilian redneck characteristics in his translation. This observation led me to wonder how much of these characters representation was imbedded in their speech and how each translation chose to represent these features. My first impression was that both characters had lost their features in Mendes' translation.

Literary Translation is considered one of the most difficult areas among Translation Studies, because meaning is not the only aspect to be considered during the translation process. Landers (2001) states that in order to be a translator one must have deep knowledge of both the source and target languages. Literary translation has to take into account stylistic aspects of the text which technical translation may not consider.

> "The freight-train analogy is a useful one: in technical translation the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul." (LANDERS, 2001, p. 7)

One of the main challenges in Literary Translation is transmitting the artistic and aesthetic essence of a text. This becomes more troublesome when matters of representation of the characters are included in nuances such as their speech. This paper compares both target texts and the source text in order to collect information about how each translator tried to convey the important stylistic features of the novel.

The specific aims of this project are first, to analyze the speech of Hareton and Joseph in the source text and in the two translations in order to verify if there are any significant differences in their portrait from the source text and in the two target texts. Second, to identify the descriptions of the two characters in the original and in two translations in order to verify whether the descriptions show significant differences in their characterization. The speech and respective descriptions of the two characters in both translations are analyzed according to the four types of translational correspondence described by Thunes (1998) and adapted by Azevedo (2012). Third, to verify if the model of translational correspondence can be used to explain the different representations of the characters in terms of sociocultural background in the target texts.

In this paper, the aspects of geographical and social positions as well as the aspects of educational level are considered the sociocultural background of the characters. These aspects are represented in the source text by the description of the characters and through characteristics implied in their speech.

It is also important to highlight that this study, similarly to Thunes's (1998) and Azevedo's (2012), does not involve evaluation of translation quality. The main purpose is to analyze the differences identified in both translations, focusing on textual aspects, and to point out how these aspects may have affected the characters representation.

The model of translational correspondence adapted by Azevedo (2012) was created and used initially to analyze a parallel corpus of poetry (Shakespearean Sonnets). The relevance of the present study is to verify whether the same model is useful to annotate other types of literary work, since the author signalizes that the same model could be used to analyze corpora involving literary texts.

ORGANIZATION

This study consists of four chapters: theoretical basis, methodology, analysis and final considerations. The purpose of this introduction has been to state the specific aims of the study, to briefly introduce the framework used for the analysis. In the first chapter of this project, the theoretical basis is presented along with a contextualization on the subject of Translation Studies (TS). In sequence, a brief

overview of Literary Translation is presented, followed by the discussions of Baker (1992, 1998) and Landers (2001) on the translation of dialects and evoked meaning. Finally, since the use of parallel corpora is relatively new in the area of Translation Studies, this terminology is explained and grounded in this chapter. Chapter two describes the method applied during the investigation. Chapter three presents the results of the analysis and discusses them in relation to the three aims stated in this introduction. Finally, the last chapter highlights the conclusions based on the analysis of the parallel corpus and suggestions for future research.

1 THEORETICAL BASIS

In this chapter, I present an overview of the area of Translation Studies followed by the theories used to support the analysis of this work. The first part of this chapter introduces the area of Translation Studies and its main branches. Subsequently, the main aspects related to the field of Literary Translation are discussed to shed light on the difficulties faced by literary translators. The next subsection presents the use of corpora in the area of Translation Studies, literary studies and dialect translation. Finally, Thune's model and Azevedo's adaptation are presented, followed by the description of related works which involve the use of corpora in the context of translation studies and are consequently related to the present investigation.

1.1 TRANSLATION STUDIES

In the early 1950's the area of Translation Studies was still treated as a branch of applied linguistics. According to Baker (1998), only in the 1970's, and particularly during the 1980's, it started to be consolidated as a discipline rather than a field of study. Eco (1976) defines discipline as having "its own method and a precise object" (p. 7) and field of study as "a repertoire of interests that is not as yet completely unified" (ibid). The area has been referred to in a variety of names, but after James Holmes proposed the name "translation studies" in his seminal article "The Name and Nature of Translation Studies" the term "'Translation Studies" has been adopted. In the past, the term was used to refer only to literary translation but now it is "understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpretation, as well as dubbing and subtitling." (Baker, 1998, p. 277).

Holmes (1971) made the first attempt to organize the field by dividing the discipline into two broad areas: pure translation studies and applied translation studies. His map of the discipline is now largely accepted as a solid framework. The first broad area suggested by Holmes is divided into translation theory and descriptive translation studies. This broad area is considered by him "as a field of

pure research – that is to say, research pursued for its own sake, quite apart from any direct practical application outside its own terrain" (1972, p. 71)

The two subdivisions of pure translation studies are distinguished into a few other areas defined by their specific aim. The descriptive translation studies may be considered: product oriented, process oriented or function oriented, being the product oriented research focused on existing translations, the process oriented focused on investigating the mental process and the observable stages that take place in the translation process, and the function oriented focused on attempting to describe the function of translation in a sociocultural context. The theoretical studies are distinguished between general and partial translation theories. Regarding partial translation theories, Holmes considers that they may be: medium restricted (e.g. human translation in opposition to machines), area restricted (e.g. restricted to specific linguistic groups), rank-restricted (e.g. restricted to specific linguistic ranks), text-type restricted (e.g. literary translation theories), time-restricted (e.g. dealing with contemporary text in opposition to older texts), problem-restricted (e.g. dealing with the translation of idioms or metaphor).

The second broad area, applied translation studies, is divided in three other areas: translator-training, translation aids (e.g. dictionaries and term banks) and translation criticism. This area concerns practical application and it is directed to professional translators.

According to Holmes (1971) classification, the present paper is inserted in the area of pure descriptional translation studies. It does not concern any practical applications in the matter of translation aid, rather than describes finished target texts. For taking into account existing translations it is also considered a product oriented study.

1.2 LITERARY TRANSLATION

On what concerns the most specific area of Literary Translation, there are many aspects that should be taken into consideration, since this field is considered one of the most difficult ones in the area of translation studies. To begin with, we quote Landers (2001), who develops this topic on his book "Literary Translation: A Practical Guide".

> "Why do literary translation? Of all the forms that translation takes - such as commercial, financial, technical, scientific, advertising, etc. - only literary translation lets one consistently share in the creative process. Here alone does the translator experience the aesthetic joys of working with great literature, of recreating in a new language a work that would otherwise remain beyond reach, effectively 'in code', in the metaphor of the celebrated Dutch novelist Cees Nooteboom." (LANDERS, 2001. p. 4-5)

It is important to highlight the importance of the work of the literary translator apart from what Landers calls "the aesthetic joys of working with great literature" (p. 4). Literary translation allows different cultures to communicate and is an important factor when it comes to global interaction. For instance, most of Brazilian population only know authors such as Tolstoy, Dostoyevsky and Baudelaire through the translations of their works.

In Baker's words: "a literary translator is bilingual and bicultural and thus inhabits a landscape which is not mapped by conventional geographies". (BAKER, 1998, p. 127). The literary translator operates in the area between language and culture and is faced with innumerable decisions that alter the result of their translation, as pointed by Landers:

> "Consider some of the capabilities that the literary translator must command: tone, style, flexibility, inventiveness, knowledge of the SL (source language) culture, the ability to glean meaning from ambiguity, an ear for sonority, and humility. Why humility? Because even our best efforts will never succeed in capturing in all its grandeur the richness of the original." (LANDERS, 2001, p. 8)

One of the difficulties pointed out by many scholars on translation is about "translating well" or being "faithful" to the original text. Baker (1998) criticizes that position: "Such discussions are based on an assumption of universality and on historical claims; they rarely offer any scholarly insight into the way actual translations have been produced and used through the ages" (p. 130).

By having that in mind, one of the aspects that should be taken into consideration when talking about Literary Translation is what Baker calls "the problem of definition". Neither terms, translation and literature, are universal concepts and the implication of literature and its relation to the country and culture of origin suggests that translated literature "will not necessarily manifest signs of interaction between different literary traditions" (Lambert 1984 in Baker 1998, p. 130). The concept of translation is often compared and confused with some related concepts such as "adaptation" and "rewriting". However, it can be defined as a "type of communication which points, often explicitly, to a previous communication in another

language, or to parts of it" (BAKER 1998, p. 132). It is also relevant to notice that this relation between communications assumes some kind of equivalence, which calls for an important disclaimer. The term "equivalence" is very controversial as well as a recurrent term on the area of Translation Studies and is used here in the same sense it was used in Baker (1992): "for the sake of convenience - because most translators are used to it rather than because it has any theoretical status" (p. 5-6).

Another characteristic of literary translation which may be seen as a problem is the aspect of the visibility or invisibility of the act of translation. "A translation may be presented explicitly as a translation, in which case it is visible, or it may be disguised as an original" (Baker 1998, p. 130). There is a discussion on the matter of how much a literary translation poses as an influence to a literary tradition and how much it is really linked to its place of origin and that question becomes particularly difficult to answer mostly because of the aspect of invisibility. A clear example of invisibility in translation can be found in fairytales and children's literature, in which its translations are often mistaken by their originals.

Baker also mentions the matter of models and norms if we consider how each region has its own tradition when it comes to literary translation models. The study of literary translation is considered by Baker as consisting of the study of translation norms, models and traditions (1998, p.132). She finalizes this subject by bringing up the importance of descriptive research on the area.

> "Given that translated literature has been so influential in shaping the dynamics of discourse, communication and culture, its traditional treatment as an art that is best described by reference to individual, anecdotal experience no longer seems justifiable, and the need for serious, descriptive research, in this area cannot be overestimated." (BAKER, 1998, p. 133)

The translations used in the corpus of this study are treated as a type of communication which refers to another communication that has happened previously in another language, as defined by Baker (1998). The aspects involving literary translation that affected the corpus are mainly the style, the tone and the knowledge of source language culture, as listed by Landers (2001).

1.3 TRANSLATING DIALECTS

One of the main problems of this research involves the translation of dialects. This issue is approached by Landers (2001) and Baker (1992) in different

perspectives. Landers approaches this subject on his book under the section "The dilemma of dialect". Starting with a definition, Landers considers that "in popular usage, 'dialect' often denotes a supposedly substandard or 'inferior' speech pattern varying in pronunciation, vocabulary, grammar, or syntax from the socially accepted norm" (2001, p. 116). He also claims that standard-languages could be considered as a dialect spoken by privileged classes quoting Max Weinreich's famous definition "a language is a dialect with an army and a navy" (ibid). He also emphasizes that dialects are only a problem for literary translation since technical or commercial texts require standard-language. Since Lander's work is a practical guide to literary translation, the author does not encourage new translators to translate dialects.

A dialect carries a whole scope of aspects, being that of geographic region, social status or education. It is a way by which people identify themselves. As a consequence, the dialect of a character brings in a lot of aspects of their personality, region, culture and education. Maybe this is the reason why Landers encourages young translators not to translate a dialect, considering that there might not be an equivalent dialect in the TL. In his words, "no dialect travels well in translation. However reluctantly, the translator must recognize that dialect, at least at the level of one-to-one transference, is untranslatable" (2001, p. 117).

On the other hand, Baker (1992) brings up the matter of evoked meaning and mentions the difference between dialect and register. Evoked meaning is one of the four types of lexical meaning explained by Baker, which consists of both, dialect and register. According to her, "a dialect is a variety of language which has currency within a specific community or group of speakers" (Baker 1992, p. 15), while register regards the variety of language that a user may consider appropriated or not to a specific event or situation. Dialects may be classified among three categories: geographical, temporal and social. A dialect has a unique cultural load; therefore, it is important to reflect about how to deal with them during the translation process.

In the same work, Baker (1992) describes the concept of three other types of meaning apart from evoked meaning: propositional meaning, expressive meaning and presupposed meaning. Propositional meaning concerns the basis on which an utterance can be considered true or false, for instance, the propositional meaning of the word "sock" is "a piece of clothing worn on people's foot". Expressive meaning cannot be judged as true or false and is related to the speaker's feeling towards one expression rather than another. This concept is explained by Baker with the example

of "Don't complain" in relation to "Don't whinge". While both sentences have the same propositional meaning their expressive meaning is different. Last, she explains the concept of presupposed meaning as being either selectional restricted or collocational restricted. This kind of meaning concerns the expectations caused by lexical choices, for instance, a human subject is expected for the verb "study". This exemplifies a selectional restriction. A collocational restriction is explained by the collocation of "broken" on what concerns the term "laws". In English, "laws" are "broken" rather than "contradicted" which would be the correct collocation in Arabic. In addition to the concept of evoked meaning, these three types of meaning mentioned above are the four possibilities of lexical meaning brought up by Baker that might influence the translation process.

In Baker (1998) the matter of dialect is approached again in a different perspective from Landers (2001). Although Baker recognizes that total equivalence in this matter is utopic, she considers that translation may be possible in some cases.

> If, for instance, a play was originally written in dialect, the translator will have to make a decision as to whether there is a suitable dialect in the TL into which it may be translated. Successful attempts to overcome this problem include Bill Findlay's translation of The Weavers by Gerhart Hauptmann, the 1912 recipient of the Nobel Prize for Literature. Findlay skillfully replaces the Silesian dialect of the striking loom workers by Scots and allows the numerous linguistic options made use of by Hauptmann in German to find their match in urban versus rural, regional versus standard, historic versus contemporary linguistic varieties. The availability of a particular dialect in the TL may also provide a welcome opportunity for successful transfer of sociolects in the SL text, which are normally difficult to capture in translation. (Baker, 1998, p.71)

In the case of the character Joseph, his geographic position as well as his social and educational status are represented by his accent, which is known as the Yorkshire accent. Since he speaks with a strong accent, he is distinguished from the other characters and is seen as a country man, someone who has had little access to formal education. If the social and educational implications of his dialect are taken into account, the Brazilian redneck accent could be considered its equivalent, which is the dialect used in Braga's translation. Considering Baker's position, I believe that if there has been noticed a suitable dialect in the target language, the adaptation can and must be used in the target text. The impact caused by the reading of both target texts in this research was that Mendes' representation of Joseph lacked these features, and that was the motivation to conduct this study.

1.4 PARALLEL CORPORA TERMINOLOGY IN TS

Considering that the use of corpora involving more than one language is relatively new, as pointed out by McEnery & Xiao (2007, p.18), it is relevant to begin with a definition. A corpus is a "body of texts assembled in a principled way" (Johansson 1995 in BAKER 1998, p. 50). In order to function as a source for the creation of study material (e.g. dictionaries and grammars), it is important for the corpus to be computer-processable. Therefore, corpora refers to a group of texts gathered and digitalized for study purposes.

The use of corpus can be enriched by the process of annotation, which is defined by Leech as "the practice of adding interpretative, linguistic information to an electronic corpus of spoken and / or written language data." (In AZEVEDO, 2012, p. 38). Leech also mentions that the annotation should be easily detached of the corpus in order to make the raw corpus accessible. The process of corpus annotation is of great importance for the development of further studies mainly because they provide information that could hardly be achieved without human intervention.

In this work, the corpus used is considered a parallel corpus, as defined in the works of McEnery & Xiao (2007). A parallel corpus refers to a corpus that consists of a source text and its translation to another language. Since it is a relatively new concept, there have been problems on the matter of terminology, which are discussed by the authors.

McEnery and Xiao (2007) discuss the definition and role of parallel corpora and the importance of this kind of research. They begin by clarifying the problem of terminology. When referring to a corpus that involves more than one language the term "multilingual" can be used in a broad sense, while in a narrowed sense they consider "multilingual" to refer to a corpus with involves at least three languages, while the ones that involve two distinct languages can be classified as a bilingual corpus.

According to the authors, there are three types of bilingual and multilingual corpora: type A, which consists in source texts plus their translations; type B, which consists in a monolingual sub corpora designed using the same sampling; and type C, which is a combination of types A and B (MCENERY & XIAO, 2007, p. 19). Some authors use the terminology "translation corpus" referring to type A and "parallel corpus" referring to type B. Others use "parallel corpus" referring to type A and

"comparable corpus" referring to type B corpora. McEnery and Xiao (2007) use the same terminology as Baker (1992) and, according to their definition, a parallel corpus consists of a source text added of its translations to one or more languages.

McEnery & Xiao also mention that a parallel corpus can be defined as unidirectional, from one language to another alone; bidirectional, from one language to another but including the reversed way (e.g. English to Portuguese plus Portuguese to English texts); or multi directional, the same text with different language versions.

On the other hand, a comparable corpus, by McEnery and Xiao's definition, consists on a corpus containing components that are collected using the same sampling frame and similar balance and representativeness, however, its sub corpora does not consist in translations of each other (MCENERY & XIAO, 2007).

Regarding the importance of parallel and comparable corpora, McEnery and Xiao (2007) mention four specific uses and possibilities which are offered by this kind of research, based on Aijmer and Alterberg's (1996:12) work. The first one is that new insights are given into the languages that are being compared, which were not likely to be gained in a monolingual corpora study. Another possibility is the use of these researches for a range of comparative purposes, and the increase of knowledge on typological, language-specific and cultural differences features. These researches also illuminate differences between not only source texts and their translations but as between native and non-native texts as well. And finally, this type of research can be used for a number of practical applications (e.g. language teaching and translation itself).

The use of parallel corpus is interesting in this research because it can lead us to point out the stylistic differences between both translators. Another important benefit that can be drawn from the use of parallel corpora is the fact that the resulting analysis can be quantitative instead of approaching the issue of translation quality, which is not the focus of this research.

1.5 TRANSLATIONAL CORRESPONDENCE

Thunes (1998) proposed a model of classification of parallel corpora in a work titled "Classifying Translational Correspondences". The developing of the model was

influenced by the idea that "studying the product of translation may reveal what information is needed in order to produce a specific translation from a given source text" (Thunes 1998. p. 25). With that in mind, the model consists of the classification of "translation string pairs" into four different types which are organized hierarchically, reflecting an increase in translation complexity. Her model was then adapted by Azevedo (2012), so that it could be used to analyze stylistic differences between two translators in a parallel corpus of literary texts which consisted of Shakespeare Sonnets and two respective translations into Brazilian Portuguese.

Type 1 consists of translations where a word by word equivalence can be seen, in the same order as in the source language (SL), in other words, the structure of that particular sentence is the same for both languages. In table 1, there is an example of type 1 translation. Each word of the source text has an equivalent in the target text and both sentences follow the same structure.

Table 1 – Example of type 1 translation

SL	"'Maister Hindley!" shouted our chaplain.		p. 21
TL	"'Sr. Hindley', urrava nosso capelão.	Type 1	p. 27

Type 2 consists of a string pair in which it is almost possible to find a one by one equivalence, but the syntax of the target language (TL) requires a different structure as it can be seen in the example below. Each word has an equivalent in TL but both sentences are not in the same structure.

Table 2 – Example of type 2 translation

SL	'Who, then?'		p. 110
TL	"Então quem?"	Type 2	p. 130

In type 3 there is at least one lexical item which cannot be translated without altering the structure to present its equivalent semantic representation, in other words, there is a lack of an equivalent word with the same syntactic function in the same lexical category. In the example below there is the word "since" which is translated by the expression "*há (…) atrás*", which shows that there is not a word-by-word equivalence.

Table 3 – Example of type 3 translation

SL	Further reflection suggested this must be Hareton, my Hareton, not altered greatly since I left him, ten months <u>since</u>.		p. 109
TL	Depois a reflexão me sugeriu que deveria ser Hareton, meu Hareton, não muito mudado, desde que eu o deixara, há dez meses atrás.	Type 3	p. 108

Finally, in type 4 the discrepancies between the strings are not only on structural level but also on the semantic level, which means there is no derivation of equivalent semantic representations. In the example below there are several words which are particular of the spoken language and reveal the character's accent, therefore there structural and semantic discrepancies in the translation.

Table 4 – Example of type 4 translation

SL	'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'		p. 10
TL	– Ninguém, a não ser a patroa, e ela não abrirá, nem que o senhor faça êsse berreiro infernal até de noite.	Type 4	p. 15

According to Thunes (1998), the amount of information necessary for the translation increases from type 1 to type 4, being that on type 1 the translator needs basic structural and lexical knowledge of the two languages while on type 4 the translator would also need information from a wider linguistic context and extra-linguistic background information.

In Azevedo's work, other subtypes were created within the existent categories to classify string pairs of Shakespeare's poems. Type 3, which consists of a translation in which the structure may be altered and there is an addition or omission of terms from the SL to the TL, was divided into 2 different categories: 3.1, being the category in which words are omitted, and 3.2, being the category in which words are added. In the table below the words "brutal" and "however" are omitted in the first sample while the words "*O menino*" are added in the second one.

Table 5 – Example of type 3.1 and 3.2 translation

SL	But he seemed to recollect himself presently, and smothered the		p. 14

	storm in a <u>brutal</u> curse, muttered on my behalf: which, <u>however</u>, I took care not to notice.		
TL	Mas pareceu conter-se logo e sufocou a tempestade sob uma praga, rosnada contra mim, e que eu tratei de fingir ignorar.	Type 3.1	p. 19
SL	He retreated out of arm's length, and picked up a large flint.		p. 109
TL	<u>O menino</u> afastou-se à distância de um braço e juntou uma grande pedra.	Type 3.2	p. 129

Type 4 was also divided into two different categories: 4.1 and 4.2. Type 4 consists in a more complex translation pair in which the author privileges the meaning rather than the structure of word by word equivalence but there is no equivalent semantic representation. In type 4.1, this happens because the text in the SL cannot be translated word by word without altering the meaning, and in type 4.2 privileging the meaning was a choice made by the author even though word by word equivalence was plausible. In the table below, the first sample represents aspects of the spoken language which make the translation difficult, while in the second sample there can be done a word by word translation, but the author opted for a different construction that maintained a similar meaning.

Table 6 – Example of type 4.1 and 4.2 translation

SL	'What are ye for?' he shouted. 'T' maister's down i' t' fowld. Go round by th' end o' t' laith, if ye went to spake to him.'		p. 9
TL	– Que quer o senhor? - gritou êle. - O patrão desceu para o pasto dos carneiros. Dê a volta pelo fundo da granja, se quiser falar com êle.	Type 4.1	p. 15
SL	Desiring to have his reasons for liking him, I could only gather the sentences—		p. 110
TL	Quando perguntei que motivos teria para gostar desta companhia, só pude compreender as frases –	Type 4.2	p. 130

1.6 RELATED WORKS

In order to emphasize the importance of this research project, I present a few projects related to my study. The subject of Literary Translation from English to

Portuguese was approached by John Milton (1994) in his article "*A tradução de romances 'clássicos' do inglês para o português no Brasil*". The article makes a retrospective on Brazilian History and how the French language lost its status as main influence to our literature being replaced by the English language. Milton mentions that those first translations of classic novels from English to Portuguese did not show any interest in the stylistic aspects of the literary work. "O Morro dos Ventos Uivantes" translated by Oscar Mendes, which appears in this research's corpus, is mentioned among the examples of classic literature that has been translated without any preoccupation in representing oralization marks.

The same novel and the issue of Joseph's speech has been discussed on a project by Timo (2013) titled "*Os óbices tradutórios e as possibilidades de transposição cultural em Wuthering heights : um comparativo com a tradução de Rachel de Queiroz*", but in a different point of view from the proposition of this project. In her work, Timo, apart from working with a different translation, develops and proposes a new translation for the novel, which is not our purpose here.

Another similar approach can be found in the article "*Uma análise dos diálogos entre as personagens Heathcliff e Catherine na tradução do romance 'Wuthering Heights' de Emily Bronte*" written by Braz & Teles (2013), student and professor of UNILAGO, respectively. In this article, Mendes' translation is analyzed, based on Arrojo's translation theory. The article focuses on the speech of the two main protagonists: Heathcliff and Catherine Earnshaw. The article also mentions Joseph's speech and how it is replaced by formal Portuguese in the translation, but does not develop this subject.

Finally, another article describes a similar research project focused on a different novel. "Features in Translated Brazilian-Portuguese Texts: A Corpus-Based Research", written by Magalhães & Batista (1994). The study has the purpose of identifying "the general tendency in this sample of translated Brazilian-Portuguese texts to 'simplification or disambiguation' and 'explicitation'" (Magalhães e Batista 1994 p. 81). This researched used parallel-corpora consisting on the novel Frankenstein (1994) and two Brazilian-Portuguese translations

The main difference between this paper and the articles mentioned above is in the method. The analysis in this project includes corpus annotation, which has been explained in the section about parallel corpora. The mentioned articles are similar to this research for referring to the same novel, which is the case in Timo (2013) and

Braz & Teles (2013). Milton (1994) and Magalhães & Batista (1994) were included because they work with literary translation and develop a corpus based research respectively.

2 METHODOLOGY

In this chapter, the compilation and alignment of the parallel corpus is explained as well as the method used to analyze the data. From the theoretical basis presented in the previous chapter: Landers (2001), Baker (1992, 1998), Thunes (1998) and Azevedo (2012) are essential to the whole process of annotation and data analysis.

The parallel corpus collected for this research consists of specific parts of the novel "Wuthering Heights" by Emily Brontë (1847) and two respective translations of the novel to Brazilian Portuguese, the first one written by Oscar Mendes and published in 1938 and the second by Guilherme da Silva Braga, published in 2011. Both translations are titled "*O Morro dos Ventos Uivantes*". The parts were selected taking into consideration the focus of this research, that is, on the characters Hareton Earnshaw and Joseph.

This corpus is categorized as parallel according to McEnery & Xiao (2007) and Baker's (1992) definition of a parallel corpus, consisting of a source text and its translations to one or more languages. Since, in this research, the corpora is limited to Brazilian-Portuguese translations only, it can be classified as bilingual corpora, rather than multilingual corpora. It may also be classified as unidirectional because it consists of a source text in English and its respective translations to Brazilian-Portuguese.

According to Holmes' map of the translation studies field, this project derives from the branch of pure translation studies under the category of descriptive studies. As a descriptive study, this project is product oriented.

It is pertinent to clarify the issue of time between the translations, since one was published in 1938 and the other in 2011. Although this aspect was noticed, it will not be discussed in this project. I am aware that some translational choices and characteristics may be related to the concept of norms discussed by Baker (1998) and may point out to a transformation in the aspect of translation norms and models that happened in the Brazilian society which may have caused the approach on translation to be innovative rather than conservative. In that case, a function oriented research would be interesting to confirm or deny this idea. However, in this project this aspect will be left aside in order to focus on product oriented aspects concerning the parts of the novel.

The method used in the organization and analysis of the corpus is based on the adaptation of Thunes' model by Azevedo (2012). The data consists of a total of 106 translation string pairs, all of them consisting of passages of the novel 'Wuthering Heights' and both translations in which the characters Hareton Earnshaw and Joseph were described or had any part in the scene. The passages were selected and aligned with their respective translations to form the string pairs.

The translation unity considered during the alignment process is the sentence, seeing that, for the most parts, the content of the sentences was the same in the source text (ST) as in both target texts (TTs). There were cases in which one sentence of the source text was broken into smaller sentences in the target text. In those cases the sentence in the ST was divided in consideration of each smaller sentence present in the TT. The use of punctuation, more specifically the symbol "...", was used to indicate that the original sentence had been fragmented to match the string pair, as in the examples below:

Table 7 – Corpus Alignment

ST	In the absence of clear proofs of his condition, I deemed it best to abstain from noticing his curious conduct;	p. 12
TT1	À falta de provas seguras de sua condição, achei melhor abster-me de prestar atenção a seu curioso proceder.	p. 17
TT2	Na ausência de provas claras relativas à condição do sujeito, ponderei que seria melhor abster-me de comentar essa peculiar conduta,	p. 24
ST	...and, five minutes afterwards, the entrance of Heathcliff relieved me, in some measure, from my uncomfortable state.	p. 12
TT1	E cinco minutos depois a entrada de Heathcliff aliviou-me, de certo modo, de minha situação embaraçosa.	p. 17
TT2	...e cinco minutos mais tarde a chegada de Heathcliff aliviou, em alguma medida, o desconforto inerente à minha situação.	p. 24

On what concerns the organization of the string pairs, the source text was positioned first followed by the corresponding sentences in Mendes' translation (TT1) and Braga's translation (TT2). They were also separated by different colors in order to facilitate the corpus visualization, being TT1 blue and TT2 red.

The alignment process was long and done manually. At first it was considered the possibility of using the software WordSmith Tools for the organization of the string pairs, since this program has an aligner tool. However, since only some parts of the novel were selected and it was noticed that the pairs could not always be aligned by sentence because of punctuation matters, this possibility was left aside.

Another difficulty was the distinct editions of the source text used by the translators to produce the target texts. During the alignment of the parallel corpus, some minor differences in relation to the editions caused some difficulties. The first edition of the novel was published in three volumes and its paragraphs are overall shorter. The second version of the novel was published in one volume and some of its paragraphs were put together. The translations by Braga followed the three volume novel structure while the translation by Mendes followed the one volume version. The source text used in the parallel corpus was the three volume edition of the novel (1995). The software WordSmith Tools uses punctuation as a reference to align the corpus automatically. The differences mentioned above would require so much editing that the manual alignment was chosen as the best option, since the corpus is small.

The process of annotation, which refers to the inclusion of interpretative and linguistic information to a corpus, was also done manually. The parallel corpus was annotated according to Azevedo's model (2012) which includes subtypes 3.1, 3.2, 4.1 and 4.2 to the four types initially proposed by Thunes (1998). In Azevedo's work, the alignment unity for the string pairs was the verse. Considering this difference, there was a problem in the application of the model for literary prose. The sentences - unit of alignment chosen - in the novel are usually longer than a regular verse. Therefore, sometimes more than one type of translation correspondence was identified in the same string pair. In those cases, for methodological reasons, we decided to consider the most complex type, as in the example below:

Table 8 – Methodological decisions during the annotation process

ST	Meanwhile, the young man had slung on to his person a decidedly shabby upper garment, and,/ erecting himself before the blaze, looked down on me/ from the corner of his eyes, for all the world as if there were some mortal feud unavenged between us.		p.11
TT2	Neste meio-tempo, o jovem havia jogado sobre as costas um traje muito batido e, /erguendo-se à frente do lume, olhou para baixo em	4.2/	p.24

	direção a mim,/ com o rabo do olho, como se aos olhos do mundo existisse algum conflito mortal ainda não resolvido entre nós dois.	3.2/ **4.2**	

Lastly, the number of occurrences of each type in the respective translations were counted and transformed into percentages in order to give a broader perception of the results. A greater number of occurrences of type 1 and 2 translations would imply in a target text that resembles the source text in the matter of structure and content, while a greater number of occurrences of type 4 would imply a more distinguished translation, pointing out the main stylistic differences between the two translators.

3 ANALYSIS

In this chapter we present the analysis of the data. First, the novel is presented in order to contextualize the data. Subsequently, there is the presentation of the analysis and the results of the classification, first Oscar Mendes' translation followed by Guilherme da Silva Braga's translation. Both target texts are then compared and some string pairs and their content is explained based on the concept of lexical meaning by Baker (1992). Some final considerations about the analysis as well as a proposal of adaptation of the model are presented in the final part of this chapter.

3.1 CONSIDERATIONS ABOUT THE NOVEL

The Brontë Sisters were three renowned writers from the beginning of the Victorian Age. Emily Brontë's novel "Wuthering Heights" shows a deep perception on the subject of the human nature and emotional bounding. The novel was originally published in 1847 under the pseudonym Ellis Bell and its first edition was divided into three volumes. Later on, the novel was published in one-volume edition, containing thirty-four chapters. Wuthering Heights is considered a gothic novel by many authors, such as Shannon (1959), Shunami (1973) and Martin (2005), because of its dark and heavy atmosphere and it has been translated to several languages.

The characters belong to different social classes and the theme of social differences is represented in the novel subtly. Joseph is one of the servants and his speech shows clear marks of the Yorkshire dialect. This characteristic is not only important for character development but also to one of the aspects which is the most outstanding in Victorian Literature: the representation of life as close as possible to reality. Brontë uses real environment to set her novel and Joseph's dialect is one of the aspects that brings the whole book closer to reality.

Hareton Earnshaw is part of the second generation of the families in the novel and his character was considered interesting for this research for also having the Yorkshire dialect in his speech. Hareton, differently from Joseph, was not a servant but the rightful heir of the property called Wuthering Heights. His speech is a mark of his poor education, caused by Heathcliff's revenge on the Earnshaw family. This

particular aspect shows that the dialect in this novel represents more the educational level of the characters than their social or geographical position. That can be emphasized if we compare Joseph's speech to Nelly's for example, another servant whose speech does not show the peculiar marks of the Yorkshire accent, following standard English.

The narrative is divided into "layers" being the first layer a journal, narrated by Mr. Lockwood, the tenant of Thrushcross Grange. Mr. Lockwood is interested in the story of his landlord and neighbor, Heathcliff, so he asks Nelly, a servant that used to work at Wuthering Heights. Nelly then narrates the facts that she remembers and the gossip she heard to create the narrative of Heathcliff and Catherine's love. There is a moment in the narrative in which Mr. Lockwood found young Catherine Earnshaw's diary, therefore this part is narrated by Catherine. In a few other moments Nelly narrates passages she heard from different characters thus these passages have different narrators. This characteristic of the novel is important to be emphasized since among the selected passages we have the description and opinions of more than one narrator, and that difference may or not affect the perception of the characters.

In the source text, the character of Joseph is seen as old and grumpy by all of the narrators, but, in Nelly's description, more intimacy between the characters can be perceived if compared to the others, which probably happens because both characters belong to the same social class. On what concerns Hareton, Nelly's narration shows affection, which is explained by the fact that she raised him as a baby, while Lockwood's narration shows despise, justified by his looks and rough manners. Later on, in another passage, an episode of young Catherine Linton with Hareton is narrated by her, and in that moment her opinion about him is similar to Lockwood's.

3.2 MENDES' TRANSLATION

Oscar Mendes' translation of the novel was published as part of the collection "*Os Imortais da Literatura Universal*" by Editora Abril[1] in 1938. Mendes was born in Recife in 1902 and passed away in 1996. He was graduated in Law and acted as

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[1] A Brazilian editor

judge, public prosecutor, literary critic, journalist, professor, orator, lecturer, and translator. His last translation, "The Raven" by Edgar Allan Poe, was considered his best work, being considered by Ivo Barroso as the best Brazilian translation of Poe's work among the translations of Machado de Assis and Fernando Pessoa. Mendes has received the Machado de Assis Award by the Brazilian Academy of Letters in 1968.

In Mendes' translation, Joseph's name was adapted to José, a popular Brazilian name, while Hareton's name was maintained. The names of the properties and some other characters such as Helen and Catherine were adapted as well. Wuthering Heights is referred to as "*O Morro dos Ventos Uivantes*" or sometimes just "*Morro*". Thrushcross Grange's name was maintained. Another characteristic noticed in this translation is the fact that the speech of Joseph was translated to standard-Portuguese instead of an approximated dialect.

The selection of parts of the novel for the corpus compilation includes some descriptions of Joseph and Hareton, as well as passages which were considered important for character development. Some samples of the characters speech were selected as well. The corpus is relatively short consisting of 106 string pairs. As pointed out by Azevedo (2012, p.18), representativeness is an issue in corpus-based approach and it is difficult to say precisely what this corpus will be a representative of. The string pairs were classified according to Azevedo's adaptation of Thunes' model and then the results were converted to percentages.

The first target text has shown the following results by order of complexity:

Table 9 – Translational correspondences identified in Mendes' translation

	Type 1	Type 2	Type 3.1	Type 3.2	Type 4.1	Type 4.2
TT1	3.77%	2.83%	19.81%	27.36%	13.21%	33.02%

In relation to complexity, this translation has more occurrences of type 3 translations, totalizing 47.17% of all the corpus, while the occurrences of type 4 totalize 46.23% of the corpus.

One aspect of Mendes' translation that can be observed through the amount of type 4.2 string pairs is that it differs a bit more from the source text in terms of

structure. That may indicate the fact that Mendes does not adapt the speech of characters such as Joseph and Hareton.

3.3 BRAGA'S TRANSLATION

The second target text consists of parts of the translation of the novel written by Guilherme da Silva Braga. The translator is relatively young, he started his career in 2005 and his translation was published as a pocket edition to the L&PM in 2011. The book includes a presentation on Emily Brontë written by Braga. The first characteristic noticeable in this translation is the adaptation of the Yorkshire accent to the Brazilian redneck accent. Another aspect that can be pointed out is the fact that this translation kept the characters names of the source text instead of adapting them like in Mende's translation. The properties' names were adapted, from Wuthering Heights to "*O Morro dos Ventos Uivantes*" and Thrushcross Grange to "*Granja da Cruz do Tordo*".

This target text has shown the following results, organized by matter of complexity:

Table 10 – Translational correspondences identified in Braga's translation

	Type 1	Type 2	Type 3.1	Type 3.2	Type 4.1	Type 4.2
TT2	0.94%	6.6%	8.49%	24.53%	13.21%	46.23%

In the matter of complexity, this target text has more occurrences of type 4 translation, totalizing 59.44% of all the corpus, while occurrences of type 3 totalize 33.01%.

It is important to emphasize that the types of translational correspondence here did not contribute to explain the stylistic differences between the translators. Since Braga adapted the rural characters speech to an approximated dialect to highlight their sociocultural aspects it would be expected that there were less type 4.1 and 4.2 in this translation. This indicates that the model is not efficient to point out and explain this distinctive characteristic in the target texts, which is the main question that was going to be analyzed. For this reason, by the end of the analysis a

proposal of adaptation of the model was developed in order to signalize these features.

3.4 A COMPARISON BETWEEN THE TRANSLATIONS

Comparing TT1 results to TT2, it can be said that TT2 has a higher level of complexity overall in relation to TT1. However, as it has been mentioned, the method failed in signalizing the main differences between the target texts style. Table 11 presents the comparison between TT1 and TT2 results:

Table 11 – Translational correspondences identified in TT1 and TT2

	Type 1	Type 2	Type 3.1	Type 3.2	Type 4.1	Type 4.2
TT1	3.77%	2.83%	19.81%	27.36%	13.21%	33.02%
TT2	0.94%	6.6%	8.49%	24.53%	13.21%	46.23%

During the process of compilation, organization and classification of the corpus, the parts related to Joseph and Hareton were separated in order to give a better overall look on the representation of each character. For this reason, each character will be discussed separately.

3.4.1 Joseph

On what concerns Joseph, four different passages of the novel were selected, totalizing thirty-two string pairs. The results can be seen in the table below:

Table 12 – Translational correspondences concerning Joseph's representation

	Type 1	Type 2	Type 3.1	Type 3.2	Type 4.1	Type 4.2
TT1	3.13%	0%	0%	21.88%	34.38%	40.63%
TT2	0%	0%	9.38%	15.63%	34.38%	40.63%

In the first passage selected, Joseph is presented for the first time in the novel. The string pair concerning this passage is narrated by Mr. Lockwood:

Table 13 – String pair 1: concerning Joseph

ST	Joseph was an elderly, nay, an old man: very old, perhaps, though hale and sinewy.		p. 4
TT1	José era um homem de certa idade, ou melhor, um homem idoso. Muito idoso talvez, embora robusto e vigoroso.	3.2	p. 10
TT2	Joseph era um homem idoso, ou, melhor dizendo, velho: muito velho, talvez, embora vigoroso e robusto.	3.2	p. 16

In this string pair both translations are of type 3 and have added the expression "*melhor*" or "*melhor dizendo*" to explain the use of "nay" in the source text. Another interesting aspect is the translational choices to correspond to the terms of "elderly" and "old man". The word "elderly" has a different expressive meaning than "old man", according to Baker's (1992) definition of expressive meaning. "Old man" can be considered more negative than "elderly". In TT1 these expressions were translated to, respectively "*homem idoso*" and "*homem de certa idade*". Although "*homem idoso*" has a less positive impact than "*homem de certa idade*", the word chosen in TT2, "*velho*" is much more negative than both expressions. To summarize, TT1 went from "*homem de certa idade*", which can be considered to have a very polite expressive meaning, to "*homem idoso*", which is also polite, but not as much as the former. TT2 went from "*homem idoso*", which is considered polite, to "*velho*" which is considered to carry a more negative expressive meaning. Therefore, it can be said that TT2 is closer to ST in terms of meaning.

In the same passage of the novel, Mr. Lockwood comments on Joseph's manners:

Table 14 – String pair 2: concerning Joseph

ST	'The Lord help us!' he **soliloquised** in an undertone of **peevish displeasure**, while relieving me of my horse: looking, meantime, in my face so **sourly** that I charitably conjectured he must have need of divine aid to digest his dinner, and his pious ejaculation had no reference to my unexpected advent.		p. 4
TT1	"Deus nos proteja!", **murmurou** êle, num tom de **mal-humorado enfado**, enquanto me desembaraçava do cavalo: Ao mesmo tempo, encarava-me com um ar tão **aborrecido** que, caridosamente, imaginei que êle necessitava do auxílio divino para digerir o jantar, e que a piedosa exclamação nada tinha que ver com a minha inesperada chegada.	4.2	p. 10

TT2	– Deus nos ajude! – **exclamou** em um sussurro de **irritação solitária** ao tomar o meu cavalo: enquanto lançava-me um olhar tão **azedo** que tive a bondade de conjecturar que estivesse invocando a ajuda divina para digerir o jantar, e que a piedosa exclamação nada teria a ver com a minha chegada repentina.	4.2	p. 16

In this passage, both translations are of type 4.2, which means an attempt of trying to maintain the meaning rather than the structure in the target texts. Moving on to the bold signalized expressions, the word "soliloquised" in the ST was translated as to "*murmurou*" in TT1 and "*exclamou*" in TT2. According to the Oxford English Dictionary definition "soliloquy" means "an act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play". The Portuguese language does not have an equivalent word for this propositional meaning. The word chosen in TT1, "*murmurou*" means to say something in a low voice, which can be understood as saying something to oneself in the matter that people nearby would not listen. In TT2, however, the lexical choice "*exclamou*" means the opposite, it means to say something loudly. This lexical choice can be explained if we consider the meaning of "soliloquy" in theater, which also means to say something to oneself, but can be understood in the act of the theater actor, who has to speak loudly even when the character is speaking alone.

Another interesting aspect of this passage regards the expression "peevish displeasure" which was translated as "*mal-humorado enfado*" in TT1 and "*irritação solitária*" in TT2. The propositional meaning of the ST is respected in TT1 but not in TT2. "*Irritação solitária*" means something close to "lonesome peevishness". This expression may have been chosen to emphasize the aspect of Joseph's soliloquy, adding "*solitária*" to show that he was in fact talking to himself rather than to Lockwood. Finally, there is one more word which can be commented in this string pair. The word "sourly" is translated in TT1 as "*aborrecido*" and in TT2 as "*azedo*". In this case TT1 may have opted for a word with different propositional meaning in order to keep the overall meaning of the sentence. "*aborrecido*", or "upset" has a different propositional meaning to "sourly" but has some approximation in the expressive meaning meant by the context of the sentence.

The elements analyzed above interfere, even if slightly, in the representation of the character. The words used in TT2 (*exclamou*, *irritação* and *azedo*) are more aggressive than the words used in TT1 (*murmurrou*, *mal-humorado*, *enfado* and

aborrecido). This gives the character a rougher description over all, emphasizing his bad manners. Joseph's rudeness is one of the aspects that reminds us that he belongs to a rural environment and these aspects have been highlighted in TT2.

In another passage, there is a dialogue between Joseph and Mr. Lockwood. There is a clear difference in terms of evoked meaning between Mr. Lockwood's lines and Joseph's:

Table 15 – String pairs 3, 4 and 5: concerning Joseph

ST	'What are ye for?' he shouted. 'T' maister's down i' t' fowld. Go round by th' end o' t' laith, if ye went to spake to him.'		p. 9
TT1	– Que quer o senhor? - gritou êle. - O patrão desceu para o pasto dos carneiros. Dê a volta pelo fundo da granja, se quiser falar com êle.	4.1	p. 15
TT2	– Que que o **sior qué** aqui? – gritou. – O patrão tá lá no otero. Dê a volta no **celero** se **quisé falá co'ele**.	4.1	p. 22
ST	'Is there nobody inside to open the door?' I hallooed, responsively.		p. 10
TT1	– Não há ninguém aí dentro para abrir-me a porta? - berrei-lhe eu, em resposta.	3.2	p. 15
TT2	– Não tem ninguém em casa para abrir a porta? – gritei em resposta.	3.2	p. 22
ST	'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'		p. 10
TT1	– Ninguém, a não ser a patroa, e ela não abrirá, nem que o senhor faça êsse berreiro infernal até de noite.	4.1	p. 15
TT2	– Ninguém além da **siorita**; e ela não vai abri nem que o **sior faç'um** barulho **dos inferno** até de noite.	4.1	p. 22

As it has been mentioned before, Joseph's speech shows marks of the Yorkshire accent. Because of the dialectical marks, the strings which contain Joseph's speech are classified as a type 4.1 translation in which there is no equivalence in the target language. The string pair that concerns to Mr. Lockwood's speech in this sample was classified as a type 3.2 translation. However, if we consider the evoked meaning in Joseph's lines, it can be said that TT2 is closer to the ST than TT1.

In TT1, Joseph's speech has no particular marks if compared to Mr. Lockwood's. The marks of oralization seem to have been completely ignored and his speech was translated into standard Portuguese just like Mr. Lockwood's.

However, in TT2 some marks of oralization can be observed in Joseph's speech, differing it from Mr. Lockwood's. The dialect chosen is characteristic of what can be called "Brazilian rednecks" or "*caipiras*". The stereotype of rednecks is mainly that of people who work in the field and had no access to formal education. Therefore, their dialect carries these implications. Another aspect that can be pointed out in this dialect is the lack of grammatical concordance such as it can be seen in "*barulho dos inferno*". The standard Portuguese would require the noun "*inferno*" to concur with its article, in this case "*dos*" resulting in either "*barulho dos infernos*" or "*barulho do inferno*".

The following passage was narrated by young Catherine Earnshaw in her diary:

Table 16 – String pairs 6 and 7: concerning Joseph

ST	He tears down my **handiwork**, boxes my ears, and croaks:		p. 21
TT1	Arrancou minha **cortina**, bateu-me na cara e crocitou:	4.2	p. 27
TT2	Ele desmanchou o meu **trabalho**, deu uma bofetada na minha orelha e crocitou:	3.2	p. 34
ST	"'T' maister nobbut just buried, and Sabbath not o'ered, und t' sound o' t' gospel still i' yer lugs, and ye darr be laiking! Shame on ye! sit ye down, **ill childer**! there's good books eneugh if ye'll read 'em: sit ye down, and think o' yer sowls!"		p. 21
TT1	" 'O patrão mal está enterrado, o sábado ainda não acabou, o som do Evangelho ainda está nos ouvidos de vocês, e têm a coragem de brincar! Que vergonha! Sentem-se, **coisas ruins**! Não faltam bons livros por aí para vocês lerem. Sentem-se e pensem nas suas almas.'	4.1	p. 27
TT2	"'O patrão **cabô** de **sê** enterrado e o domingo inda não **terminô**; e o som das palavra divina tá **n'orelha** de vocês; e vocês se atreve a ficá de brincadera! Diviam se envergonhá! Sente, **crianças**! Existe livros bons que chegue se você quisere lê; sente, e pense na alma de vocês!'	4.1	p. 34

First, on what concerns Catherine Earnshaw's narration string, we can notice the term "handiwork" and its translations to "*cortina*" in TT1 and "*trabalho*" in TT2. TT1 was classified as a type 4.2 while TT2 was classified as type 3.2. The use of "*cortinas*" or "curtains" in TT1 refers to the posterior sentence which reveals that Catherine was hanging their pinafores as if they were curtains, that is why this

passage may be classified as 4.2. The use of "*cortina*" instead of "*trabalho*" makes the translation in TT1 more distant of the meaning expressed in the ST.

Next, in string pair 7, which refers to Joseph's speech, both translations were classified as type 4.1. In this sample however, our attention may be drawn to the term "ill childer" and its translations in TT1 to "*coisas ruins*" and "*crianças*" in TT2. In TT1, the term "*coisas ruins*", which means literally "evil things", does not correspond to the same propositional meaning as "ill childer". However, the expressional meaning may be considered equivalent. In Portuguese, the expression "*coisas ruins*" is more commonly used in a rural environment and is usually spoken in a redneck dialect. In TT2, the word "*crianças*" refers only to children, and although being true if we consider the propositional meaning of the expression in the ST it does not convey the expressional meaning of that term. From that, we conclude that, even though the evoked meaning is ignored in TT1, some nuances in his speech that points to his social and educational background still can be observed. In this sample, the TT2 considers the evoked meaning, using the redneck dialect to communicate the characters social and educational background.

To conclude with the samples of the corpus related to Joseph, there is a passage narrated by Nelly, which includes Joseph's speech.

Table 17 – String pairs 8 and 9: concerning Joseph

ST	This is t' way on 't:—up at sun-down: dice, brandy, cloised shutters, und can'le-light till next day at noon:		p. 104
TT1	É esta: levanta-se à hora que o sol se põe; e tome dados, cachaça, postigos fechados e velas acessas até o meio do dia seguinte.	4.2	p. 102
TT2	É assim – todos acordo **co'o** pôr do sol; e é jogatina, conhaque, janela fechada e luz de vela até o meio-dia do dia seguinte –	4.2	p. 124
ST	then, **t'fooil gangs** banning und raving to his cham'er, makking dacent fowks <u>dig thur fingers i' thur lugs</u> fur varry shame;		p. 104
TT1	Aí **o doido vai** para o seu quarto, praguejando e urrando, fazendo as pessoas de bem <u>tapar os ouvidos</u> de vergonha.	4.2	p. 102
TT2	então **os celerado vão** até o quarto dele praguejano e vociferano, fazeno as pessoa decente <u>cravá as unha na palma da mão</u> de tanta vergonha;	4.2	p. 124

These two string pairs were classified as a type 4.2 translation in both target texts because the marks of oralization are lighter in them and do not make the source text untranslatable. However, both target texts privileged the meaning rather than the structure. Again, the choice of adapting the marks of the Yorkshire accent to the redneck dialect in TT2 is noticed. In the second string pair there is a variation between both target texts in what concerns the propositional meaning of the whole sentence. The sequence "t'fooil gangs" is translated in TT1 as "*o doido vai*" and in TT2 as "*os celerado vão*". The first target text signalizes that one person (Heathcliff) goes to his room while in TT2 it is said that more than one person, "*os celerado vão*", goes to his room. According to the source text translated to standard English there would be the proposition "the fool goes", indicating that only one person goes into his room. That confusion might have been caused by the word "gangs" which is actually the oralization of the word "goes" in Yorkshire accent and may have been mistaken by the word "gang" which indicates more than one person.

Another aspect in the same string pair is the use of the expression "dig thur fingers i' thur lugs". In the TT1 that expression was translated as "*tapar os ouvidos*" and in the TT2 as "*cravá as unha na palma da mão*". In TT1 we can notice that the expressive meaning is much lighter than the expressive meaning in the source text but the propositional meaning is the same. In TT2, the expressive meaning is equivalent but the same does not happen regarding the propositional meaning. "*Cravá as unha na palma da mão*", literally "to dig your nails in the palm of your hand" has a completely different propositional meaning of "dig thur fingers i' thur lugs", but it is an expression of popular use that may reflect the Brazilian redneck dialect.

3.4.2 Hareton

Acknowledging these considerations about Joseph, we can move on to what concerns the character of Hareton. First, a total of five passages concerning Hareton were selected, three of them narrated by Mr. Lockwood, one by Nelly and another one by young Catherine Linton. These passages consist of a total of seventy-four string pairs. This relation can be visualized in the table below:

Table 18 – Translational correspondences concerning Hareton's representation

	Type 1	Type 2	Type 3.1	Type 3.2	Type 4.1	Type 4.2
TT1	4.05%	4.05%	28.38%	29.73%	4.05%	29.73%
TT2	1.35%	9.46%	8.11%	28.38%	4.05%	48.65%

The following passage consists of a description of Hareton Earnshaw narrated by Mr Lockwood.

Table 19 – String pairs 1, 2 and 3: concerning Hareton

ST	I began to doubt whether he were a <u>servant</u> or not:		p. 11
TT1	Comecei a indagar de mim mesmo se era êle um <u>criado</u> ou não.	3.2	p. 17
TT2	Comecei a perguntar-me se seria ou não um <u>criado</u>;	3.1	p. 24
ST	...his dress and speech were both <u>rude,</u> entirely <u>devoid of the superiority</u> observable in Mr. and Mrs. Heathcliff;		p. 12
TT1	Seu traje e sua linguagem eram <u>grosseiros</u>, completamente <u>destituídos da superioridade</u> visível no senhor na Sra. Heathcliff.	3.2	p. 17
TT2	...as roupas e o modo de falar eram <u>rudes</u>, totalmente d<u>esprovidos da superioridade</u> observável no sr. e na sra. Heathcliff;	3.2	p. 24
ST	... his thick brown curls were rough and uncultivated, his whiskers encroached **bearishly** over his cheeks, and his hands were embrowned like those of a common labourer:		p. 12
TT1	Seus espessos cabelos castanhos eram hirsutos e mal cuidados, o bigode invadia-lhe grosseiramente as bochechas, as mãos mostravam-se tisnadas como as de um simples lavrador.	3.1	p. 17
TT2	... os cachos grossos e castanhos tinham uma aparência rústica e descuidada, a barba conferia um **aspecto ursino** às bochechas, e as mãos eram queimadas como as de um trabalhador comum;	4.2	p. 24

In this passage, Hareton is confused with a servant and seen as rude and devoid of superiority. The terms underlined in both target texts and in the source text may be considered equivalent. Therefore, in these aspects, there is no noticeable difference between the target texts. The only aspect which can be noticed is regarding the structure of TT1, which cuts a long sentence of the source text into smaller sentences in the target text. This characteristic has been mentioned before

and may be related to a tendency that translations have of simplifying the language, an aspect that has been debated by Baker (1998).

On the last string pair of this passage, the expression "bearishly" is used to describe Hareton's whiskers. The expressional meaning of this term gives the character a rougher aspect and is a term that has been omitted in TT1. In TT2 this term was translated as "*aspecto ursino*" which can be considered an equivalent expression for "bearishly". These elements interfere in the representation of the character, which can be considered more animal-like in TT2, resulting in an approximation to ST regarding meaning.

The next passage is still narrated by Mr Lockwood and serves as a sample of Hareton's speech. It is important to notice that in this passage as well as in the passage before, Hareton is described as a young man. Since the narrative is constituted of severals years, in other passages he is referred to as a child and that may affect the representation of his speech.

Table 20 – String pair 4: concerning Hareton

ST	'Are you going to **mak'** the tea?' demanded he of the shabby coat, shifting his ferocious gaze from me to the young lady.		p. 12
TT1	– Vai **fazer** o chá? – perguntou o homem de casaca surrada, desviando de mim o olhar desconfiado e dirigindo-o para a jovem.	3.1	p. 18
TT2	– Não vai **prepará** o chá? – perguntou o rapaz do casaco batido, virando o rosto em direção à jovem.	4.2	p. 25

The marks of the Yorkshire accent, although present, are light in this string pair, which makes the passages translatable. That is the reason why this string pair was classified as a type 3.1 on TT1 and 4.2 on TT2 rather than a type 4.1 on both. In this passage we can notice the term "mak'" was translated in TT1 as "*fazer*" and TT2 as "*prepará*". The evoked meaning is taken into consideration only in TT2. The term "*prepará*" shows marks of oralization, more specifically of the redneck dialect. Another similarity is the fact that in TT2, the term "*prepará*" comes from the standard form "*preparar*" and the source text term "mak'" comes from the standard "make". In both terms the last phoneme is erased to express a particular dialect.

The next string pair is from the same passage which has Hareton, Lockwood, Heathcliff, and young Catherine Linton having tea while Mr. Lockwood is trying to guess the position of Hareton in this peculiar family circle:

Table 21 – String pair 5: concerning Hareton

ST	Here is the consequence of being buried alive: she has thrown herself away upon that boor from sheer ignorance that better individuals existed! A sad pity—<u>I must beware how I cause her to regret her choice.</u>'		p.13
TT1	Eis a conseqüência de quem se enterra vivo num lugar dêstes: ela agarrou-se àquele rústico por ignorar simplesmente que houvesse criaturas superiores a êle! Que pena!... <u>É preciso arranjar um meio de lhe fazer sentir quanto a lastimo.</u>"	4.2	p. 19
TT2	Eis aqui uma das consequências de ser enterrado vivo: ela se atirou para cima daquele grosseirão simplesmente por ignorar que existem homens melhores! Um acontecimento lamentável – <u>preciso tomar cuidado para não fazer com que se arrependa.</u>"	4.2	p.26

In this string pair, our attention is called by the last part of the sentence, in the source text: "I must beware how I cause her to regret her choice". This particular segment was translated in TT1 as "*É preciso arranjar um meio de lhe fazer sentir quanto a lastimo*" and in TT2 as "*preciso tomar cuidado para não fazer com que se arrependa*". Both translations are classified as type 4.2. The ideas expressed in this fragment in TT1 and TT2 are opposite. The idea expressed by this segment in TT1 could be roughly translated to English as "I must find a way to make her feel how much I feel bad for her" while in TT2 the idea is "I must take care not to make her regret her choice". As it can be seen, both ideas are in opposition because the first gives the impression that Mr Lockwood is actually meaning to make her regret her choice, while in TT2 the idea is not to make her regret. This variation may have taken place because of the word "how" in the source text which brought this ambiguity to the characters intentions.

In the following passage, the narrator is Nelly and Hareton is presented as a child. It is the first time Nelly sees Hareton after leaving Wuthering Heights. It is interesting to notice that, in this moment, Nelly emphasizes his physical characteristics with tenderness, differently from the first physical description narrated

by Lockwood. This could happen either because of her emotions towards the character or because of his young age.

Table 22 – String pairs 6: concerning Hareton

ST	That was my first idea on observing an **elf-locked**, brown-eyed boy setting his ruddy countenance against the bars.		p. 109
TT1	Tal foi a minha primeira idéia ao descobrir um menino, de **cabelos emaranhados**, de olhos castanhos, com o rosto rosado, apoiado nos barrotes.	4.2	p. 108
TT2	Essa foi a minha primeira ideia ao ver um garoto com **cachos de duende** e olhos castanhos com o semblante rubro de encontro às barras de metal.	3.2	p. 129

In this string pair TT1 was classified as a type 4.2 translation while TT2 was classified as type 3.2. An interesting aspect of this string pair is the translation of the term "elf-locked". The term "elf-locked" refers to a traditional legend which relates to the mythological creature of an elf. It is a popular expression used to refer to locks of hair which are regarded as having been tangled by the elves. If it were not a popular expression it could also suggest a comparison between the locks of hair of an elf and Hareton's hair. In TT1 this term is translated to the expression "*cabelos emaranhados*", which is equivalent to "tangled hair", while in TT2 it is translated as "*cachos de duende*" or "locks of a dwarf". TT2 is much closer to the propositional meaning of the term "elf-locked" if considered as a combination of the words "elf" and "lock". However, the expressional meaning is completely different from that suggested by the popular folklore legend. The propositional meaning is also not equivalent in the fact that "elf" was adapted to "*duende*" which could be translated as "dwarf". One possible reason for this diversion of the meanings in TT2 is that the translator ignored the origin of the popular term and considered the term "elf-locked" as a simple metaphor comparing the locks of an elf. The term "elf" being adapted to "dwarf" could be a choice made by the translator to privilege a similar creature, more well-known by the target language speakers.

In the same passage, we have a sample of young Hareton's speech:

Table 23 – String pair 7: concerning Hareton

ST	'I **known't**: he pays dad back what he **gies** to me—he curses daddy for		p. 110

	cursing me.		
TT1	Não sei… Êle faz com papai o que papai faz comigo...Êle injuria papai, que me injuria.	4.1	p. 109
TT2	"Não sei – Ele dá o troco a Papai por tudo que faz comigo – xinga Papai por me xingar –	4.1	p. 130

In young Hareton's speech there are some characteristics of evoked meaning. The use of "known't" is characteristic of children's speech for doing erroneous parallelism derivate from terms such as "wouldn't" or "can't". The use of "gies" can be a mark of children's speech as well or maybe a hint of Yorkshire accent. It is important to remind that Hareton, differently from Joseph, is not a servant but the rightful heir of Wuthering Heights. He was deprived of a formal education and that is the main characteristic reflected by his speech. It is also important to notice that in this string pair concerning young Hareton's speech, the question of evoked meaning appears not to have been taken into account in the target texts. At least there is no direct attempt to convert these aspects of his speech in this string pair. Both target texts were classified as 4.1 because of the oralization marks such as "known't".

The next passage is narrated by young Catherine Linton, who is Catherine Earnshaw's daughter and Haretons's cousin. Catherine meets Hareton, now a young man, in one of her visits to Wuthering Heights. The following string pair shows a sample of Hareton's speech then:

Table 24 – String pairs 8 and 9: concerning Hareton

ST	He answered in his **vulgar accent**.		p. 249
TT1	Respondeu no seu **tom vulgar**:	3.1	p. 232
TT2	"Ele respondeu com aquele **sotaque grosseiro**.	3.2	p. 279
ST	"It wouldn't do **mitch** hurt if it did;" and surveyed its legs with a smile.		p. 249
TT1	– Seu coice não me faria grande mal – considerando com um sorriso os membros de Minny.	4.2	p. 232
TT2	"'O estrago não **ia sê muito** grande'; e olhou para as patas dela com um sorriso.	4.2	p. 279

The first thing that can be observed in this sample is the description of Hareton's accent as "vulgar". In TT1 this description was translated as "*tom vulgar*" which is closer to "vulgar tone" than to the source text use of "vulgar accent", while in TT2 it was translated as "*sotaque grosseiro*" which may be considered an equivalent translation. The use of "tom vulgar" may be understood as something that was particular of that moment, as if only that particular sentence was proffered with that evoked meaning. On the other hand, the use of "*sotaque grosseiro*" may be understood as something particular of that person's speech rather than just a matter of a momentary variation since "*sotaque*" may be considered a synonym for "dialect".

In the string pair which consists of Hareton's line, his accent can be identified in his pronounce of the word "much" as "mitch". In TT1 this term was translated in its standard form as "*grande*" while in TT2 the same term was translated as "*muito*" but the evoked meaning of the sentence was expressed by the use of "*ia sê*" instead of the standard "*seria*". The use of "*ia sê*" in TT2, similar to what was observed in the passages concerning Joseph, reflects the Brazilian redneck accent, which is the chosen dialect in the adaptation of the Yorkshire accent. In Hareton's case more than ever, the use of the redneck accent reflects the lack of formal education, and in this case it may be considered as the closest equivalent to the Yorkshire accent.

In the same passage, Hareton reveals to Catherine that he was beginning to understand the letters and numbers, something of which he was completely ignorant before.

Table 25 – String pair 10: concerning Hareton

ST	"Miss Catherine! I can read yon, now."		p. 249
TT1	– Srta. Catarina! Já posso ler aquilo!	4.2	p. 232
TT2	"'Siorita Catherine! Agora eu sei o que **'stá iscrito** ali em cima.'	4.2	p. 279

Again, the use of "'*stá iscrito*" in TT2 reveals the choice of adapting the Yorkshire dialect using the Brazilian redneck dialect as a correspondent. Since Hareton's character is reserved and secondary, there are few samples of his direct speech, but his accent is lighter than Joseph's although belonging to the same geographical location. That may be justified by the evoked meaning intended by the author of the source text. In Joseph's accent, the social, geographical and

educational implications are represented while in Hareton only the educational implications are present. In conclusion, the importance of the evoked meaning in this novel becomes clear when we observe the parallel corpus. Joseph's speech is responsible for the strong marking of geographical and social aspects while Hareton's speech represent his lack of formal education.

3.5 A NEW ADAPTATION FOR AZEVEDO'S MODEL

In what concerns the model and the classification of translational correspondences in the translations, most of Joseph's lines were categorized as type 4.1 in both target texts even though there is a great distinction in the matter of evoked meaning between both target texts. Consequently, the classification 4.1 was not considered efficient to explain significant differences between the string pairs. That means that although Azevedo's model was useful to point out some stylistic differences of the two translators, it could not explain differences about the characters' representation and social background, which was one of the aims of this investigation.

Therefore, in order to solve this limitation I propose a new subdivision of this category, taking into account the definitions of some of the types of lexical meaning proposed by Baker (1992): propositional meaning, expressional meaning and evoked meaning. The proposed subdivision would probably be more relevant in cases of literary prose and it may be interesting for drama translation as well.

Type 4.1, as proposed by Azevedo (2012), concerns the occurrences in which an equivalent construction is not possible in the target language. In the case of Joseph's speech, the marks of oralization could render the text as "untranslatable". In these cases, the translation could still be categorized in the matter of which meaning was privileged in the translation. This type of translational correspondence (4.1.1) would refer to the cases in which the evoked meaning was privileged while type 4.1.2 would refer to the cases in which the propositional meaning was privileged by the translation. The classification of Joseph's string pairs under these new proposed subcategories would be as follows:

Table 26 – Example of application of the subdivision proposed

ST	'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'		p. 10
TT1	– Ninguém, a não ser a patroa, e ela não abrirá, nem que o senhor faça êsse berreiro infernal até de noite.	4.1.2	p. 15
TT2	– Ninguém além da siorita; e ela não vai abri nem que o sior faç'um barulho dos inferno até de noite.	4.1.1	p. 22

In this example, 4.1.2 reflects that a choice was made in the translation to consider the propositional meaning of the sentence and ignore the evoked meaning. In TT2, the type 4.1.1 reveals that the evoked meaning has been taken into consideration and adapted to the target language. Therefore, this adaptation of the model would help to better understand this specific stylistic difference between the target texts.

4 FINAL CONSIDERATIONS

The use of parallel corpora in this research brought some insights regarding the translation of dialects and characteristics of both translations. Differences between the target texts concerning the following aspects were noticed: complexity involved in the translation process, translation of dialects, and the representation of the characters. On the aspect of representation of the characters we have considered the descriptions, the speech and the overall representation of their social class and educational level.

On the matter of complexity represented through the identification of translational pairs, TT2 contained 59.44% of occurrences of type 4, while TT1 contained only 46.23% of occurrences of the same type. This means that meaning and context are privileged in the translation by Braga (2011) over structure in TT1, by Mendes (1938). Another aspect concerning the structure that has been mentioned in this research is the fact that TT1 has reduced some sentences of the source text into smaller sentences, especially in parts in which there was the use of semicolon. There is no apparent difference in the use of punctuation between English and Portuguese, therefore, the shortening of the sentences could not be explained. It could be related to the phenomenon of simplification pointed by Baker (1993, p.181), defined as "the tendency to simplify the language used in translation". That can be noticed if we consider the average sentence length in source texts if compared to target texts.

The problem of translating dialects was the main motivation for the development of this investigation. The aspects noticed during the first observation were confirmed: in TT1, the use of oralization and dialect present mainly in Joseph's speech is not adapted. However, it was noticed that the lexical choice of at least one of the passages in which the dialect was noticeable showed relation to what can be explained as the speech of an elder. By using an expression peculiar of rural speakers, TT1 was able to relate Joseph's speech with the rural class, although only slightly.

In TT2, the matter of dialects was approached differently. The peculiar Yorkshire accent was adapted and matched to the Brazilian redneck's accent. As it has been discussed in this project, the Brazilian redneck is stereotyped as someone from a lower social class, living in rural regions that have no access to formal education. In this sense the adaptation has taken into account at least two aspects of

Joseph's characterization, which are his social class and educational level. In the case of Hareton, his childish speech was not adapted, but his grown up speech, which contained more forms that remitted to the Yorkshire accent, was also adapted accordingly.

Still on what concerns translation of dialects, it has been discussed that Landers (2001) had a different position than Baker (1998). In his book, "Literary Translation: A Practical Guide", Landers debates that there is no such thing as equivalence in the matter of dialects, taking into account all the implications that can reside in one particular dialect, and encourages translators not to try and adapt dialects and accents, simply translating them to standard language. Baker (1998), on the other hand, considers the existence of a suitable dialect plausible and names a few examples in which adaptation was done successfully. It is understood that not all implications of a dialect may be perfectly converted to another one, especially if the geographical implications are considered. However, if the TL permits the use of another dialect which provides a close representation in the matter of temporal, social or education implications, I see no reason why not to make use of it.

As it has been mentioned, the model of classification showed no distinction between the string pairs which considered the evoked meaning of a sentence, adapting the dialect, and the ones which did not. This may not have been a problem for Azevedo (2012) because her research involved poetry, in which evoked meaning always has to be considered, but in the matter of prose, a choice of considering or not the evoked meaning has to be made and might impact the content of the target text drastically. For this reason a new subdivision of the translational type 4.1 into 4.1.1 and 4.1.2 was proposed. In type 4.1.1 the propositional meaning of the sentence is prioritized over the evoked meaning, in other words, a passage that contains marks of oralization and dialects is translated to standard language. In type 4.1.2 the evoked meaning is taken into account in the translation, in other words, the dialects expressed are adapted to a similar dialect in the TL.

In relation to character representation it was considered first their descriptions, than their speech and finally it was made a general observation of the portrayal of their background. Regarding Joseph's description in TT1, in most cases the expressive meaning of the sentence was ignored or not well conveyed, resulting in the "softening" of his characteristics. The same happened in relation to Hareton. His rude and rough characteristics were minimized either because of omission or poor

representation of the expressive meaning in the descriptive sentences. In TT2, the descriptions of Joseph and Hareton tried to convey expressive meaning, making their characteristics not as softened as in TT1. There were, however, a few misconceptions in TT2 that have been discussed in the analysis, which do not interfere in the overall representation of the characters.

On what concerns the characters' speech, it has been noticed that TT1 does not convey Joseph's dialect, making his lines sound much more polite and standardized. This aspect results in a change in his representation, although aspects such as his roughness and grumpiness are only signalized in the narration. On what concerns Hareton's speech, his lack of a formal education is signalized only in the narration, and still appears to be softened. In TT2, the adaptation of the dialect provided the implications brought by the Brazilian redneck's dialect. These implications are mostly of social class and education and were reflected in Joseph and Hareton's characters. The speech of young Hareton which showed some oralization marks proper of a child's speech, was not adapted in TT2, but it did not cause strangeness in either TT1 or TT2. However, if the dialogues with young Hareton had been longer there may have been strange to consider that his speech pattern was the same of adult Hareton.

Overall, the representation of the characters' background was done by both translations differently. In TT1 the lexical choice and the narration were factors that pointed out to aspects such as Joseph's social class and Hareton's lack of a formal education. In TT2 these aspects were represented with the help of the evoked meaning provided by the use of the Brazilian redneck accent, which brought the social and educational implications of this dialect.

Concluding, these are all the final considerations and results achieved by this research. According to the aims proposed in the introduction, two translations of the novel Wuthering Heights to the Portuguese language were analyzed and compared on what concerned the characters Joseph and Hareton Earnshaw. The selected passages of the novel were organized and classified according to the model proposed by Thunes (1998) and adapted by Azevedo (2012) and a new subdivision of the model has been proposed. The descriptions, speech and representation of the characters in each target text were observed and compared.

This paper and the proposal of the addition of a new subdivision to Azevedo's model may have significant implications for future research. The new subdivision can

be used in comparative works involving short-stories, novels and drama, if we consider that evoked meaning is of great importance in drama. It may also be useful for comparative studies involving other languages than English and Brazilian Portuguese. It also presents a kind of analysis less subjective with clear criteria for corpora in the area of literary translations. Finally, as mentioned by Aijmer & Altenberg (in McEnery & Xiao, 2007), this study gives insights that could not be gained from monolingual corpora such as the importance of evoked meaning and expressional meaning of the descriptions in the representativeness of the characters.

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