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**WUTHERING HEIGHTS: A CORPUS BASED STUDY WITHIN LITERARY
TRANSLATION**

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WUTHERING HEIGHTS: A CORPUS BASED STUDY WITHIN LITERARY
TRANSLATION

por

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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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“Picking up my pen, I would remind myself that the best translations are the most inspired, when the translator becomes fully a co-author of the work so that it is a coming together of two creative spirits in a single venture.”

(DESAI, Anita, *The Artist of Disappearance*, 2011)

ABSTRACT

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This work aims at analyzing how the problem of equivalence (Baker, 1993) influences the representation of two characters of the novel *Wuthering Heights* in Rachel de Queiroz's translation. Material is compiled by the selection of both source and target text, in which the character's Heathcliff and Catherine are described, which results in a bilingual parallel corpus. This done, each string pair is analyzed. This consists of visualizing which words have problems of non-equivalence as defined by Baker (a: 1993). Results show that both characters are less expressive or neutralized in the translation, as it was observed through the manual annotation of the parallel corpus. To conclude, this work is relevant since it observes and describes how the translator's choice may influence the representation of the novel in the target culture.

Keywords: Non-equivalence. Heathcliff. Catherine. Parallel corpora.

RESUMO

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O propósito desse trabalho é analisar como o problema de equivalência, proposto por Mona Baker (1993) influencia a representação dos dois personagens expostos no romance *O morro dos ventos Uivantes*, traduzido por Rachel de Queiroz. Material é selecionado em ambos os texto-fonte e texto alvo, nos quais os personagens Heathcliff e Catherine são descritos, o que resulta em corpus paralelo e bilíngue. A partir disso, cada sequência de pares é analisada. Isso consiste, portanto, na visualização de quais palavras representam problemas de não equivalência, segundo Baker (a:1993). Como resultado, ambos os personagens são definidos como menos expressivos ou neutralizados na tradução, como foi observado a partir da anotação manual do corpus paralelo. Para concluir, esse trabalho é considerado relevante por observar e descrever como as escolhas do tradutor podem influenciar na representação do romance na cultura da língua alvo.

Palavras-chave: Não equivalência. Heathcliff. Catherine. Corpus paralelo.

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1 INTRODUCTION

The academic discipline which focuses in the study of translation has been called by different names, such as 'science of translation' (Nilda 1969, Wilss 1977/1982), 'translatology' (Goffin 1971), but nowadays the term "Translation studies", proposed by Holmes (1972), is understood to be the academic discipline which targets the translation studies. Although translation is as old as human civilization, translation studies is considerably recent and it was not until the second half of the twentieth century that scholars agreed in the need to conduct an organized research on translation and to develop theories about it. Additionally, Holmes' map was the first to attempt to consider translation as an academic field. For some time, the term "translation studies" seemed to give more importance to literary translation rather than to other branches of study.

Holmes (1972) divides the study in two dominant areas: pure translation studies and applied translation studies. The first area falls into two other areas, which are: descriptive translation studies and translation theory. From the second branch, there is another distinguishing view between product oriented DTS (text-focused studies which try to describe existing translations), process oriented DTS (studies which attempt to investigate the mental processes which take place in translation) and function oriented DTS (studies with the attempt to describe the function of translations in the recipient sociocultural context). Yet another branch as he distinguishes from the translation theory: general translation theory and partial translation theories. The second major division which Holmes (1972) proposes is that applied translation studies should cover activities such as specific practical applications. Beyond these, he also mentions two important areas of research: the theoretical study of translation studies and the study of methods and models which fit better in particular types or research in the discipline.

The first translation of *Wuthering Heights* written in Brazilian Portuguese was translated by Oscar Mendes and published in 1939, in spite of it being far from the original, he tried to contextualize typical English songs which appeared in the book, into Brazilian culture. More translations were written, especially in Portugal, the most recent in the year of 2011, known as *Morro dos Vendavais*, by Ana Matosinhos. The work may be considered a challenge for translators, mainly because of the speeches, such as Hareton's and Joseph's, a part of the book the first translators decided not to

adapt to Portuguese. Another point that may be considered a challenge during the translation process is the adjectives used to describe specific personality traits, such as Heathcliffs'. Some of these adjectives are usually omitted in the translation or are neutralized, which may result in a different perspective of the novel by the target language readers. Differently from the perspective readers of the original would have.

Furthermore, this research aims at the analysis of the literary translation, produced by Rachel de Queiroz, of the novel *Wuthering Heights* by Emily Bronte, comparing the original description of the two main characters in English, and its translation to Brazilian Portuguese, observing how the use of adjectives might influence the problem of non-equivalence, a translation problem described by Baker (1992).

This work has the general purpose of verifying the difficulties involved in the literary translation of the novel *Wuthering Heights*, written by Emily Bronte and translated by Rachel de Queiroz into Brazilian Portuguese in 1937. Besides that, will also be verified how the translator's choice of vocabulary, with special focus on adjectives, may influence the description and representation of the two main characters of this literary work: Heathcliff and Catherine Earnshaw. However, the intent is not to approach translation quality, the main purpose here is to analyze textual aspects which were modified in the translation and how these differences can change or not the readers perception of these two characters' personality. For that purpose, material was gathered from source text, *Wuthering Heights* by Emily Bronte (planet publish online edition) and target text translated by Rachel de Queiroz (1947). This done, the ST and TT were aligned and the annotation was made manually according to the concepts of equivalence and non-equivalence at the word level, described by Mona Baker (1993) on her book *In other Words*, a work which is a practical guide for translator and addresses textual aspects of translation, starting from the word level until the more complex structures such as semantics. All the string pairs identified in the parallel corpus are analyzed according to the concepts of non-equivalence, which is known to be problematic in the field of translation studies, but it is used in this work for practical reason as Baker (1997) uses it. She states that "equivalence is a central concept in translation theory, but it is also a controversial one"(Baker, 1997, p.77).

Translating a piece of literature is a complex process that demands much work from literary translators, since it constitutes "an original subjective activity at the

center of a complex network of social and cultural practices” (Bush 1998, p.127) Therefore, the purpose of this research project is relevant, because it observes and describes how the translator's choices may have influenced the representation of these two characters might change the reader's perception on the novel.

This specific theme has been chosen due to its importance in the field of Literary Translation. When I read the original version of *Wuthering Heights*, I realized that when it comes to Heathcliff's character, the description of his mysterious side and darkness is truly important to the development of the story, to realize how this character developed to a darker side as he grows old. Catherine on the other hand, is seen as a spoiled character. Both, especially Heathcliff, is portrayed by Emily Bronte as having "wild" traits: in the manner of speaking or on how he (Heathcliff) looks like in certain moments. When I read the translation, I felt that this characterization was changed by the translator. Therefore, this work intends to point how this was done and how it may have changed the perception of these characters through the concept of equivalence and non-equivalence at the word level, exposed by Mona Baker (1992). Besides that, *Wuthering Heights* is historically, culturally and geographically far from the Brazilian society of the 21th century, for it was produced in Victorian times, in England and Rachel de Queiroz, the translator, was from Brazil, who translated this piece in the mid of the 20th century, which may explain some of Queiroz's choices during the translation process.

These two characters were chosen for their strong personality, for being round characters and for their connection, which for some authors (Bataille, 2012), highlight their true selves. Heathcliff and Catherine Earnshaw develop an extreme connection throughout the novel, for the reason that they grew up together, enduring sufferings caused by Catherine's father's death and every event which happened after this fact, the most important being: Hindley becoming the master of the house, enhanced their connection and furthermore, their sufferings. As she exposes in a certain point in the novel: she is Heathcliff.

2. WUTHERING HEIGHTS

2.1 WUTHERING HEIGHTS AND CATHERINE'S AND HEATHCLIFF'S WILDERNESS

Wuthering Heights was written by Emily Bronte, who was born on 30th of July of 1818 and died on December 19th of 1848. The short period of her life was surrounded by darkness, as was for many people who lived in the Victorian Era. Moreover, she witnessed the death of her mother and of her two sisters, as well as the decline, both moral and physical, of her brother. Furthermore, observing the context in which she had grown, it is not surprising to believe that the fifth of the six Bronte's children would write such a dark piece as Wuthering Heights.

Georges Bataille on his book "Literature and Evil" explains that in Wuthering Heights, Catherine's and Heathcliff's love starts in their childhood. They spent their time together running wildly on the heath. They abandoned social conventions and restraints. With that, they placed in each other a love impossible to destroy, love which has not been reduced by laws of society and conventions. "They led their wild life, outside the world, in the most elementary conditions, and it is these conditions which Emily Bronte made tangible - the basic conditions of poetry, of a spontaneous poetry before which both children refused to stop". (BATAILLE, 2012, p.06) However, society inserts a limit to this innocent freedom with reason, reason which is based on interests. Bataille affirms that society is based on its will to survive and it could not archive its goal, if these childish instincts remained. Society would require these two savage children to give up on their innocent sovereignty, it would require of them to accept society conventions.

Furthermore, Heathcliff goes away from the place where he ran with Catherine, although she was still a rough girl, she had to deny her wild childhood, when accepted Edgar Linton's seductions and wealth by marrying him. When Heathcliff returns, he realizes that Catherine betrayed the world of which they belonged together: the world of their childhood. However, Heathcliff does not deny this world.

2.2 WUTHERING HEIGHTS RELATED WORKS

This section provides a brief overview of what has been published about 'Wuthering heights' including articles, academic works and other translations of this literary work.

The first translation on Wuthering Heights, was written by Oscar Mendes, titled *O morro dos ventos uivantes* in 1938 (this piece is known for being quite different from the original) and the most recent translation made into Portuguese language, was released as *O morro dos vendavais*, which is how Bronte's novel is known in Portugal, translated by Ana Matosinhos, in 2011.

When it comes to researchers made on Literary Translation about Wuthering Heights, as Portuguese as Target language, there are four works which are relevant to comment upon, which bring many aspects possible to visualize on the novel's many published translations.

The first is by the researcher Solange Peixe Pinheiro de Carvalho (2007) on her masters dissertation "*A tradução do socioleto literário: um estudo de 'Wuthering heights'*" (the translation of the literary sociolect: a study of Wuthering Heights), proposes a discussion about the character's speech, who makes use of the Yorkshire dialect on the novel Wuthering Heights. This focus is not going to be taken on account in this work.

The second work is known as "*O efeito do tempo na tradução: marcas do desfasamento temporal em duas traduções de 'Wuthering Heights'*" (Costa, 2000) (the effects of time in the translation: marks of the temporal gap between two translation of Wuthering Heights) the author detached the proximity and dissimilarity on the solutions found by two translators divided by fifty years, concluding that the personal style of each translator reflects the times in which their work is produced.

The third work was written by Lorena Torres Timo (2014), and is named "*Os óbices tradutórios e as possibilidades de transposição cultural em Wuthering heights: um comparativo com a tradução de Rachel de Queiroz'*" (the literary obstacles and the possibility of cultural transposition in Wuthering Heights: a comparison with Rachel de Queiroz's translation) Focused on the comparative analysis of Emily Brontë's Wuthering Heights and its translation to Brazilian Portuguese by Rachel the Queiroz, focusing on the difficulties which may be considered along the translation process.

The fourth work is titled “*Uma análise dos diálogos entre as personagens Heathcliff e Catherine na tradução do romance “Wuthering Heights” de Emily Bronte*” (Braz &Teles, 2014) (An analyses of Heathcliff's and Catherine's dialogs on the translation of the novel Wuthering Heights by Emily Bronte) aimed at the analyses of Heathcliff's and Catherine's dialogues compared to the translation by Oscar Mendes, known as “*O Morro dos Ventos Uivantes*”, to check which technical procedures were used by the translator during the production of the target text. This previous work matches the objectives of this study, although it focuses only on Heathcliff's and Catherine's dialogs.

3 LITERARY TRANSLATION

Knowing then how Georges Bataille explores the Evil in *Wuthering Heights* and some of other works which bring analyzes of *Wuthering Heights* translation, it is possible to move forward to what is a literary translation, a corpus based study and its ramifications.

Many books written along the years, in many different languages, had to deal with literary translation (and many books about literary translation were written). Even though the combination of the words *literary* and *translation* is not free of problems, for both concepts have been taken for granted and cultures do not have these concepts simple.

The use of the word literature and others words, referring to "specific patterns of creativity in style, genre, and so on" (BAKER, 1997, p.130) seems to be a modern concept, dating back to the eighteen century. It is not clear if *a literature* and *literature* are linked to a particular language. "A tenuous relationship between literature and other entities, such as language, territory and nation would suggest that translated literature will not manifest signs of interaction between different literary translation" (Lambert, 1984, p.132). Moreover, the concept of translation is also not a universal one.

Translation is a phenomenon which is linked to culture, for this reason, it is important to verify the ways in which it varies along the time and across cultures, also the reason for this variation. For that, it is important to know some theoretical and methodological models. One of these has been proposed by Toury (1980, 1995), for literary and general translation, which is based on the concept of norms. It is an extension of a theory proposed by Even-Zohar (1978), called of Polysystem theory. These previous states theory and model conclude that translations do not work as independent and free texts and the translators "always belong in one way or another to a literary and/or cultural environment, even if this environment is geographically remote from their place of residence" (BAKER, 1997, p.132). Either as a negative or positive aspect, the environment is always present, having a direct influence on translation. Moreover, translation is communication, a communication which is, very often, directed to a preceding one in another language. This is then connected to a form of equivalence (Toury, 1980). Furthermore, equivalence has many types in a culture on even in a text, but its norms, as Mona Baker (1997) states, can be

predictable, to a certain extent. In chapter 4, subsection 4.1 Baker's (1993) concept of equivalence is explained, having in mind that this is a controversial term, but is used for practical reasons.

Norms, models and strategies used in a given translation, cannot be understood by not taking in account its dominant and/or peripheral literary and cultural environment where the translation operates. The environment, however, usually takes into account the target culture, instead of the source culture. Furthermore "it is assumed that all translation activity is guided and shaped by such a thing as the norms, value scales and models, which prevalent in a given society in a given moment in time. The study of literary translation therefore consists of the study of translation norms, models and traditions." (BAKER, 1997, p.132)

3.1 TRANSLATION AND ITS DIFFERENT NAMES THROUGH TIME

As mentioned before, Translation Studies have been called by different names throughout the time, such as 'science of translation' (Nida, 1969, Wilss, 1977/1982), 'translatology' (Goffin, 1971), but the term 'translation studies' presented by Holmes, in his article "The Name and Nature of Translation Studies" (1975) became a reference for this area of studies. This term refers "to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting(...)" (BAKER, 1997, p.277) As an activity, translation has a long tradition, dating back to Cicero in the first century B.C, but as an academic discipline, it is recent. Only in the second half of the twentieth century scholars began to see the importance of directing systematic researchers on translation and to develop coherent theories of translation, as stated by Baker (1997).

3.2 JAMES HOLMES' DIVISIONS: A MAP OF THE TERRITORY.

Holmes divides the discipline in two major areas. Pure translation studies and applied translation studies. The former has the objectives of describing translations phenomena while they are happening and to develop principles to describe and explain it. The first objective mentioned before, is allocated into descriptive translation studies and the other in translation theory.

Descriptive translation studies have another subdivision: product oriented DTS (text-focused studies to describe translations that already exist), process oriented DTS (studies that try to observe the mental process which happen in the course of a translation), and function oriented DTS (studies which have the function to describe the function of translations in the sociocultural context of the target culture). In the theoretical branch or in translation theory, there is a difference between general translation theory and partial translation theories. The latter can be medium restricted (for example, the theories which opposed capacities of human and machines or written translation and oral interpreting), area restricted (restricted to particular linguistic or cultural group), rank restricted (when handling particular ranks or levels), text-type restricted (theories of literary translation or Bible translation), time-restricted (handling the translation of texts from older times in contrast to recent texts) or problem restricted (translation dealing with metaphors or idioms).

The second major division mentioned before, applied translation studies, and includes practical applications. In addition to these divisions, Holmes (1972/1978) also continues and mentions two other important types or research, which are: the study of translation itself (history of translation, for example) and "the study of the methods and models which are best suited to particular types or research in the discipline". (Baker, 1997) Thus Holmes concludes adding, that the link existing between theoretical, descriptive and applied linguistics is dialectical instead of unidirectional.

In relation to these classifications, can be said that this work is a descriptive translation study, product oriented DTS, since Rachel de Queiroz's (1947) translation is described, focusing on the problem of non-equivalence by Baker (1993). This work could not be considered a function oriented DTS. In spite of being aware of the sociocultural context in which Queiroz translated the novel and to comment on it, it is not the aim of the work.

3.3 A CORPUS BASED STUDY

In relation to the "context" of this investigation, besides of being inserted in the field of Translation studies, it also can be classified as "a corpus based study¹" and

¹ Plural "corpora"

they're usually together. By definition, a corpus is a selection of electronic texts that can be processed and can be used to obtain several types of linguistic information. Corpus linguistics started to arise in 1980s, especially in Scandinavian countries when linguists interested in these studies started to pay attention on the role of corpora in the study of translated texts, focusing in a first moment on literally texts such as novels. One example is Gellerstam's work, which "was able to show that the distribution of words in translated texts differs from that the original texts, casting new light on the hoary chestnut of 'translationese'" (Anderman & Rogers, 2008, p.13).

Anderman and Rogers (2008) explain that initially, corpus linguistics was centered around monolingual corpora, in which it was identified written and spoken texts, for which Baker identifies that:

"Additional criteria of corpus design beyond those of, for instance, general versus restricted domain, synchronic versus diachronic, genre, geographical variant, were needed for translation research, including range of translators and respective genre in each language" (Anderman and Rogers, 2008, p.14).

These criteria are considered important, but the former is hard to be achieved in practice. Besides that, the typologies for translation and translation-related vary in great extension.

Ajmer and Altenber (1996) observed that parallel and comparable corpora suggest precise uses and prospects for contrastive and translation studies, such as: giving insights into the languages which are being compared. Moreover, there are three types of corpora that include more than one language, which are: parallel corpora, comparative corpora and a mixture of these two. The first is going to be used on this work and can be defined as a corpus that contains a source text and its translation. Besides that, it can also be bilingual or multilingual. Can be unidirectional (from English to Italian or to Italian to English alone), multidirectional (the same piece of English with its many translation) or bidirectional (contains both English source texts with their Italian translation and Italian source text with English translations).

With this in mind, can be said that this work results into a parallel bilingual and bidirectional corpus.

In “Towards a Methodology for investigating the Style of a Literary Translator”, Baker (2000) presents options of methodological frameworks that can be used to analyze the translator's style in the literary translation. “House sets out to develop a model for describing the linguistic and situational peculiarities of the source text, comparing source and translation texts and making informed statement about the relative match of the two” (p. 242). These are meant to tell whether the translation work is close to the original – called evaluative – and is based on analyzing two sets of ‘situational dimensions’: the language and the language user. The former explores the geographical origin, social class and time, while the latter explores medium, participation, social role relationship, social attitude and province. To get to that conclusion, House combines two interpretations of the notion of style: variations encountered in the level of formality, for which borrowed the categories from Joos (1961) and choices in linguistic levels.

4 TRANSLATION CHALLENGES

4.1 EQUIVALENCE.

Equivalence is a main concept in translation theory, although is known as a controversial one as Baker (1993) explains. There are many different approaches to this question: some theorists define translation through equivalence, while others completely reject this idea, believing it to be a controversial concept for translation studies. There are still, however, some theorists who are in between these two ideas. Baker claims to use this concept for the sake of convenience, adding that theorists are used to it. Therefore, this terminology might be considered as something necessary among translators, as an obstacle for its progress or as a useful concept to its description.

In order to fully understand what equivalence represents among scholars, it is necessary to understand what it is. As a definition, it is a connection between the source text (ST) and the target text (TT), which enables the TT to be considered as a translation of the ST. However, this definition is considered problematic. Pym (1992) has suggested a circularity, in which translation should define equivalence and vice-versa. However, few attempts have been made to avoid this circularity when defining equivalence in translation. Theorists who support translation as being based on equivalence have developed typologies for it, such as the ones focusing on rank (word, sentence or text level) or on the meaning (denotative, connotative, pragmatic). Even though it is important to know other studies have been made about equivalence, in this work it is not going to be used the typologies defined by Pym(1992), but the one defined by Baker (1993). More information about this matter is explained ahead.

Koller (1979) explains that equivalence is established on the basis of the source language (SL) and on the target language (TL) words referring to the same thing in the real world are called referential or denotative equivalence. Another type is explained to be the SL and TL which have the same effect on their readers: pragmatic (Koller, 1989) or dynamic equivalence (Nida, 1964). The ones which have a formal equivalence are the ones having similar orthographic or phonological features. However, Baker (1992) extends this concept to what she calls textual equivalence: an equivalence that covers similarities in ST and TT “information flow”

and “cohesive roles” that these languages have in their texts. Newman (1994) exposes the concept of functional equivalence, which means that the translator should be the one to decide what to prioritize at one time, for not all variables are relevant in every situation. Kade (1968) matches the distinctions mentioned above (qualitative) with another schemes (quantitative) that identifies if there is a single expression in the TL for a single expression in the SL, what is named “one to one equivalence”; no expression in the TL for one expression in the SL, is called “Nil equivalence”. This approach is considered by Snell- Hornby to be deficient, arguing that it is restricted to the word level and furthermore expects the language to be equated to a concrete realization in a text.

The concept exposed by Newman (1994) is important, since it gives the translator the decision – for translation is a work of decision – of choosing what he or she is going to give priority, having in mind the situation in which the translator is living. However, this work used the definition given by Baker.

4.2 WORDS, MORPHEMES AND LEXICAL MEANING.

Translators are aware that a word connected with other words, along with its culture and ideologies, is what gives the text a meaning, but what is a word? It is considered the smallest unit which carries a meaning in a text. A word is then defined as “the smallest unit of a language that can be used by itself.” (Bollinger and Sears, 1968, p. 48) However, meaning can be identified in smaller units than a word. It is in fact identified in units considered much more complex than it, what will be discussed later on this text.

Baker (1993) elucidates that there is not one-to-one correspondence among orthographic words and elements of meaning within or across languages. To explain that, she gives the following example. Considering the word rebuild, it is easy to note there are two distinct elements: re and build – to build again. Elements of meaning represented by two words in a language, as English, could be represented by one orthographic word in another, such as “old man” which is written in one word in Portuguese, “velho”.

The term morpheme was introduced by linguistics to enable the isolation of elements of meaning in words and to work with them in a more efficient way. The term serves to describe the “minimal formal element of meaning in language, as

distinct from word, which may or may not contain several elements of meaning” (Baker, 1993, p.10). A crucial difference among a word and a morpheme is that a morpheme does not have more than an element of meaning and cannot be analyzed beyond that. To exemplify it better, the word *inconceivable* contains only one word, but of three morphemes: *in* (not); *conceive* (think of or imagine); *able* (able to be, fit to be). Morphemes also have grammatical functions, such as to mark the plurality, gender and tense. Others however can change the class of a word, such as from a verb to an adjective: like to likeable. These morphemes can change the meaning of a word, but they will not always be clearly defined. Perfect examples given by Baker (1993) to explain this statement are the words man and men, in which the two morphemes man plus plural are in the same element: (e).

Another important concept necessary to understand further topics discussed in this investigation is the lexical meaning. Baker (1993) describes it as: “the lexical meaning of a word or lexical unit may be thought of as the specific value it has in a particular linguistic system and the 'personality' it acquires through usage within that system.” (BAKER, 1993, p.11)

By knowing that, it is possible to expose the models to analyze the components of lexical meaning, which are derived from both Cruse (1986) and Halliday (1978). The first divides four main types of meaning in words and utterances: propositional meaning, expressive meaning, presupposed meaning and evoked meaning.

According to Baker (1993), propositional meaning of a word or utterance comes from its relation between it and what it is making a reference in the real or imaginary world by the speakers of the language in question. This type provides what is necessary to judge if an utterance is either true or false. For example, the word trouser is an item of clothing worn from the waist to the ankles, covering both legs separately. This same word however could not be used to be referred to anything worn in the upper part of the body, under normal circumstances. If a translation of a word is not considered accurate, it is its propositional meaning what is being called into question. Expressive meaning, in the other hand, cannot be considered accurate or inaccurate, for it refers to one's feelings or one's attitudes instead of what words and utterances refer to. Furthermore, words or utterances can have the same propositional meaning, but their expressive meaning can be different. For example, the two expressions 'Don't complain' and 'Don't whinge', are different because of their

expressive meaning, since whinge expresses that the speaker believes the action to be annoying or in words such as cruel and unkind, that have degrees of forcefulness wildly different, since the word cruel has a stronger element of disapproval than unkind.

Presupposed meaning comes from “co-occurrence restriction”: “Restriction on what other words or expressions we expect to see before or after a particular lexical unit” (Baker, 1993, p.12) which is divided into two types: sectional restrictions, which are a function of the propositional meaning of a word – it is expected a human subject for *studious* and an inanimate for *geometrical* and collocational restrictions, “these are semantically arbitrary restrictions, which do not follow logically from the propositional meaning of a word” (Baker, 1993, p.13) and tend to show more variations across languages, for example, in English teethes are brushed, but in Italian and German they are 'polished'.

The last of these types is the evoked meaning. It comes from dialects and register variations. The dialect varies broadly within a language, but has its currency in a specific group of speakers and can be classified: geographically, temporally and socially. Register, however is what is considered appropriate by user to a specific situation. This is divided in three variations: Field of discourse – “what's going on' that's is relevant to the speaker's choice of linguistic items”.(Baker, 1993, p.14); tenor of discourse: a term for the relationship people involved in the discourse have amongst each other – the use of a language varies depending on who one is talking to and mode of discourse: “an abstract term for the role that the language is playing (speech, essay, lecture, instructions) and for its medium of transmission (spoken, written). “Linguistic choices are influenced by these dimensions”. (Baker, 1993, p.14)

For further analyses, all of the types mentioned before (propositional, presupposed and expressive meaning), minus evoked meaning are used. The latter focuses on dialect variation and as this work does not focus on it, it is not used.

4.3 WHAT IS AN ADJECTIVE?

By knowing what a word or a morpheme is and how lexical structures and lexical meanings work within a language, it is possible to explain what an adjective is and how it works in both English in Portuguese. Why to do so? Because the most explored grammatical feature explored in this is the adjective. As a concept, an

adjective is a lexical item used to describe or insert information about a noun. In English, the form of the adjective does not change, as in “the black dog is barking”. Black describes the dog. As it is noticed in the example, the order of most of the adjectives in English is before the noun (adj + noun) or after a link verb, such as be, look and feel, for example, 'their house is beautiful'.

In Portuguese, the concept of an adjective is the same, but in Portuguese the adjective position in the sentence may vary, for example “*homem bom*” or “*bom homem*” can be used without any significant alteration of meaning. The adjective always carries syntactic functions related to a noun, acting as an adjunct adnominal or a predicate (of the subject or the object).

4.4 THE PROBLEM OF NON-EQUIVALENCE.

After the previous discussion, Baker (1993) now presents some of the common types of non-equivalence which are often a problem for translators, along with the solutions encountered by them. The choice of equivalence can depend of many variables, such as: being strictly linguistic and other factors which may be extra linguistic. Choosing an equivalent may depend on the linguistic system, but also on how the writer and the translator choose to deal with it.

Non-equivalence at a word level means that the target language does not have an equivalent for a word in the source text. Furthermore, different kinds of non-equivalence should require different approaches, “some very straightforward, others more involved and difficult to handle” (Baker, 1993, p.20). Ahead we present some of the common types of non-equivalence at word level described by Baker (1993), including some examples.

The first type (a) is called “*culture-specific concepts*³”, in which the source language expresses a concept that is completely unknown in the target culture. This concept is usually called of “culture-specific”. Baker (1993) gives an abstract and a concrete example for this. For the first, she comments on the word “privacy” in English, which is a truly hard concept to be translated, for, as Baker states, this is a very English concept. For the latter, she comments on the words “airing cupboard”,

³ Henceforth identified in the string pairs as type (a)

³ Henceforth identified in the string pair as type (a)

which is again, a concept unknown to some cultures, which does not exist in most languages.

The second type (b)⁴ happens when the source-language concept is not lexicalized in the target language. Differently from the first type, this one refers to a concept which is known in the target language, but it was not lexicalized, or in other words, does not have an equivalent word to express the same meaning. Baker (1993) exemplifies this through the word “savory”, which does not have an equivalent in many languages, but its concept is not hard to understand.

In sequence, type three (c)⁵ refers to cases where the source-language word is semantically complex. Baker emphasizes that this is a common problem in translation: Bolinger and Sers (1968) explain that a word does not need to be morphologically complex to be semantically complex. That is, a word which contains only one morpheme can sometimes be more complex in its meaning than an entire sentence.

In type four (d)⁶, the source and target languages make different distinctions in meaning. While some languages may find an important distinction of meaning, another may think of it as not relevant, such as a distinction Indonesians make between going out in the rain without knowing the fact that it is raining (kehujan) and going out in the rain knowing that it is raining (hujanhujan), while English does not make this same distinction, as a result an Indonesian translator may encounter difficulties when translating a text from English.

The fifth type (e)⁷ occurs when the target language lacks a superordinate, which means that the target language may have specific words (hyponyms), however has no general word (superordinate). For example, Russian does not have an equivalent for the word facilities (any equipment, building that is provided for a particular activity or purpose), but it does have many specific words which can be seen as types of facilities.

The sixth type (f)⁸ is the opposite of the previous one: the target language lacks a specific word (hyponym), but has general words (superordinate). This happens because languages tend to make distinctions of meaning in what seems

⁴ Henceforth identified in the string pairs as type (b)

⁵ Henceforth identified in the string pairs as type (c)

⁶ Henceforth identified in the string pair as type (d)

⁷ Henceforth identified in the string pair as type (e)

⁸ Henceforth identified in the string pair as (f)

relevant to its culture/environment. For example, for the word “*house*” English has many hyponyms, such as bungalow, cottage or croft, for which there are not equivalents in other languages.

The following type presents the differences in physical or interpersonal perspective (g)⁹. In one language, physical perspective could be seen as more relevant than in others. It has to do with where things and people are in relation to each other or to a space. In English, they are expressed by the words come and go, for example.

Differences in expressive meaning is the eight type (h)¹⁰. Baker (1993) states that there might exist an equivalent word with the same propositional as the source language word in the target language, however they may have different expressive meanings. This could be subtle or not, but it can still be a problem for the translator.

“It is usually easier to add expressive meaning than to subtract it. In other words, if the target language equivalent is neutral compared to the source-language item, the translator can sometimes add the evaluative element by means of a modifier or adverb if necessary, or by building it in somewhere else in the text.” (BAKER, 1993, p.23)

As an example for that, Baker (1993) explains that the verb batter (as in child/wife battering) could be translated for the Japanese verb *tataku*, which is more neutral and means “to beat”, adding an equivalent modifier, such as “savagely”. Differences in expressive meaning, are however, harder to translate when there are differences in load of emotion. This would be the case for words related to some sensitive topics, such as religion, politics and sexual orientation. The word *homosexual* is as an example. In English it is not a pejorative word, even though it is sometimes used as if it were. An equivalent word in Arabic, however such as *shithuth jinsi* (sexual perversion), could not be used in a neutral context without causing strong disapproval.

The ninth type (i)¹¹ describes another case of non-equivalence related to differences in form. Usually the source text has a form which does not exist in the target language. English words usually have suffixes and prefixes, for which does not exist a direct equivalent in other languages, such as employer/employee; boyish; greenish etc. Some cases can be paraphrased, but other types of meaning are not, sometimes, translated into the target text.

⁹ Henceforth identified in the string pair as (g)

¹⁰ Henceforth identified in the string pair as (h)

¹¹ Henceforth identified in the string pair as (i)

Type 10 (j)¹² represents the differences in frequency and purpose of using specific forms. The author adds that even though some forms may have an equivalent in the target language, it may have a difference in the frequency with which it is used, varying also on the purpose for what it is used. For example, English uses the form *-ing* much more frequently than many languages, for that reason, translating the equivalent for the *-ing* in English would not be the most appropriate decision.

The last type (k)¹³ discusses the use of loan words in the source text. Loan words in English are often used for the prestige the word carries, however this is also lost in translation for it is difficult for translations to find a loan word in the target language which has the same meaning. An example for this type can be seen in string pair 8 further ahead. Another problem found in loan words is the false friends, which have the same form in various languages, but differ in their meanings.

These eleven types are some of the most common problems encountered in non-equivalence, according to Baker (1993). However,

“It is neither possible nor desirable to reproduce every aspect of meaning for every word in a source text. We have to try, as much as possible, to convey the meaning of key words which are focal to the understanding and development of a text, but we cannot and should not distract the reader by looking at every word in isolation and attempting to present him/her a full linguistic account of its meaning.” (Baker, 1993, p. 26)

4.5 STRATEGIES FOR DEALING WITH NON-EQUIVALENCE.

By having this previous information in mind, it is possible to start thinking about strategies used by professional translators when dealing with problems of non-equivalence. We are only describing those problems that happen at a word level, for the sake of this research. Some of the examples taken from the parallel corpus are used in order to illustrate the topics. For more information, please check Chapter 7.

The first strategy is: translation by a more general word (superordinate). This is the most common for dealing with various types or non-equivalence, especially for the ones of propositional meaning. It is not restricted to any language, since the hierarchical structure or semantic fields is not language-specific.

¹² Henceforth identified in the string pair as (j)

¹³ Henceforth identified in the string pair as (k)

The first example for this strategy will be taken from the Wuthering Heights' original (Emily Bronte) and translated text (Rachel de Queiroz). The first example is on page 18 and it reads:

String pair 1

ST The tone in which the words were said revealed a genuine **bad nature** .

TT O tom em que eram ditas aquelas palavras revelava um **temperamento essencialmente mau.**¹⁴

It is easy to notice in this example that Heathcliff's description is reduced from having a bad nature, which emphasizes on the fact that he is evil, to having a bad temper, which focuses more on a temporary behavior. Bad temper moreover is a more general expression than bad nature.

The second example is similar to the previous one:

String pair 2

ST On Sunday evenings we used to be permitted to play, if we did not make much noise; now a mere **titter** is sufficient to send us into corners. (p. 32)

TT Dantes nos deixavam brincar nas tardes de domingo conquanto não fizéssemos muito barulho. Agora, basta uma simples **risada** para nos mandarem a um canto, de castigo!¹⁵

The difference between these two words is that laughter is more general than titter. Titter means a quiet laughter. This choice may have been done by the translator, because there is not equivalent to titter in Portuguese. It would be necessary to use more than a word to give the exact same meaning as the original and perhaps the translator did not consider this relevant to the understanding of this sentence.

¹⁴ Literally: The tone in which those words were said revealed an essentially **bad temper**.

¹⁵ Literally: Before we were let to play on Sunday evenings, as long as we did not make much noise. Now, a mere **laughter** is enough to send us into corners, grounded!

The next strategy suggested by Baker (1993) is: translation by a more neutral/less expressive word. This strategy was found to be the most used on Queiroz's translation. The first example can be found on page 33:

String pair 3

TT I took my dingy volume by the scroop, and hurled it into the dog- kennel, vowing I hated a good book.

ST Segurei o livro sebooso pela lambada e joguei no canil, gritando que odiava tudo quanto era livro bom.¹⁶

There is a difference in conveying *gritando* as an equivalent of vowing, for it neutralizes the intensity of this hatred towards, in this case, Portuguese has a better equivalent for vowing, in *jurando*, which would communicate Cathy's feeling in a manner the readers would completely understand. The translator, however made another choice, maybe for thinking shouting would express hatred better, since it can be seen as an aggressive gesture. The second example was identified on pages 82 and 83:

String pair 4

TT Is Heathcliff not here?' she demanded, pulling off her gloves, and displaying fingers wonderfully whitened with doing nothing and staying indoors.

ST Heathcliff não está em casa? - perguntou ela, descalçando as luvas e mostrando os dedos que haviam alvejado maravilhosamente naquele período de reclusão e lazer.¹⁷

Here a difference of intensity can be noticed by *demanded* and *asked*. Asking something to someone implies a subtle gesture, even a kind one. On the other hand, saying she demanded, expresses a little of Cathy's rough personality (maybe even a little spoiled). She wanted to know where he was, and she wanted it immediately.

¹⁶ Literally: I took the dingy book by the scroop and threw it into the dog-kennel, shouting that hated every good book

¹⁷ Literally: Is Heathcliff not home? - asked she, pulling off her gloves and showing the fingers that had been wonderfully whitened in that period of staying indoors and leisure

The translator's choice to neutralize this action cannot be explained by the lack of an equivalent in Portuguese, one possibility would be the word *exigiu*, but maybe this would be considered inadequate for Brazilian standards in the 1940's, since it was said by a woman. The last example for this strategy was identified on page 18:

String pair 5

TT Get it ready, will you?' was the answer, uttered so **savagely** that I started.

ST Prepare esse chá, ouviu? - foi a resposta, tão **ríspida** que estremeci. ¹⁸

In this example, the narrator describes Heathcliff as being savagely instead of being only harsh. This choice of words neutralized a trait in his personality which is enhanced along the original book, furthermore an important piece to build up this character's personality. Again, an equivalent in Portuguese does exist, however Queiroz decided it was not appropriate or even necessary to the understanding of the book or Heathcliff in particular.

The third strategy suggested by the author is called translation by cultural substitution. In this one, it is replaced a phrase, expression or word with one of target language, which may not have the same propositional meaning, but probably is going to have the same effect on the target reader, as the original would have in the source reader. This strategy has the advantage of giving the readers something they can feel familiar with, furthermore understanding this concept better, as it can be observed on page 41:

String pair 6

ST Oh, **God confound** you, Mr. Lockwood! I wish you were at the - 'commenced my host, setting the candle on a chair, because he found it impossible to hold it steady.

TT Oh, **diabos o carreguem**, sr. Lockwood! Prouvera a Deus estivesse no...- começou a dizer o dono da casa, colocando a vela numa cadeira, já que não conseguia segurá-la sem tremer. ¹⁹

¹⁸ Literally: Get this tea ready, did you hear? - was the answer, so **harsh** that I shuddered

¹⁹ Literally: Oh, **may the devil carry you**, Mr. Lockwood! I pray to God you were in the...- commenced my host, setting the candle on a chair, since he could not hold it without shaking

In this example, Queiroz chose to use an expression from the Brazilian culture. She probably concluded that readers would understand it better, since *diabos o carreguem*, makes sense for them, providing then, a good cultural substitute.

Another example was identified on page 128:

String pair 7

ST Every Linton on the face of the earth might melt into nothing before I could consent to forsake Heathcliff

TT Todos os Linton da face da terra se transformariam em pó, antes que eu consentisse em abandonar Heathcliff.²⁰

Here, as in the previous example, the translator opted for an expression which Brazilians would understand, which would be culturally accessible to them, a good cultural substitute for the expression identified in the source text.

Another strategy is translating using a loan word or a loan word plus explanation. This one is commonly used to deal with culture specific items, modern concepts and buzz words²¹. Using a loan word with an explanation is an alternative in cases which this word is used many times in a text. By doing that, the next times the loan word is used, it can be used alone, without the need of explaining it again. Observe string pair 8 on page 6:

String pair 8

ST He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire :(...)

TT De cara é moreno como um cigano; nas roupas e nas maneiras, é um gentleman- isto é, tão gentleman quanto qualquer um dos nossos fidalgos rurais (...)

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²⁰ Literally: Every Linton on the face of the earth would become dust, before I could consent to forsake Heathcliff

²¹ "A word used in a particular jargon that gains a wider, fashionable, currency".

²² Literally: On his face, he is brown skinned like a gypsy, in dress and manners, is a gentleman – that is, as much a gentleman as many a country square

In this case, the loan word was gentleman, since in Portuguese it is used directly from English to convey the original meaning. The translator, being aware of that, chose to keep the English word.

Translation by paraphrase using a related word is the fifth strategy described by Baker (1993). This one is used when the concept in question is lexicalized in the target language, but is used for different purpose. Also, when there is a difference in the frequency in which these words are used, such as when its use being higher in the source language than in the target language. In this case, it would not sound natural. Since this case was not identified in the parallel corpus, we use the example by Baker (1993, p.37). To illustrate the strategy:

String pair 9

ST Hot and cold food and drinks can be found in the Hornet's **Next, overlooking** the Alexick Hall.

TT Im Hornet's Nest, **das** die Alexick-Halle **uberblicks** Nest, bekommen Sie warme und kalte Speisen und Getranke ²³

The example is Arabic, as Baker states, is paraphrased through a comparison and can be used to deal with other types of non-equivalence. For that, the translator uses related words to explain a word. Instead of choosing “overlooking”, the translator writes “which overlooks” (see footnote 23).

As the previous strategy, here the translation is made by paraphrase, but differently from the previous one, it uses unrelated words. If the concept in question is not lexicalized in the target culture, the paraphrase can still be used in a few contexts. “Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of a source item, particularly if the item in question is semantically complex”(Baker, 1993, p.38). Again, in the parallel corpus used in this investigation, no examples of this translation strategy were identified. For this reason, Baker's example used again:

²³ Back translated as “In the Hornet's Nest, which overlooks the Alexick-Hall, you can have hot and cold meal and drinks”. Another example for this strategy has its source text in Kolestral Super: “The rich and creamy Kolestral-super is easy to apply and has a pleasant fragrance”, and in the back translation from Arabic it follows “Kolestral super is rich and concentrated in its makeup which gives a product that **resembles cream**”.

String pair 10

ST In the words of Lonrho affidavit dated 2 November 1988, the allegations...²⁴

This strategy has advantages and disadvantages. For the first, paraphrasing achieves a high level of precision and for the latter, there are two disadvantages: firstly, it does not have the status of a lexical meaning, then cannot express expressive, evoked or any type or associative meaning; secondly, the explanation might be too long, by using too many words to fill a place of a word.

The seventh strategy described by the author is translation by omission. Baker (1993) states that it is not as drastic as it sounds, for in some contexts, omitting a word or an expression may not be harmful, depending on the context in question. This may be done since the translator thought the explanation is too long, without useful information for the reader. In this case, omitting could be the best way.

Examples of translation by omission were easily identified in the parallel corpus. The first example was found on page 10:

String pair 11

ST I felt loth to yield the fellow further amusement at my expense; since his humour took that turn.

TT Ademais, não queria que aquele camarada continuasse a divertir-se à minha custa, pois evidentemente se divertia.²⁵

In this example, it is easy to notice the omission of "this humor". The translator probably thought that these words were not essential in order for readers to understand the novel. That might be the reason why Queiroz chose not to insert it in the translation, however these words are important as they express one of Heathcliff's main characteristics: according to the narrator his humor took this turn, moreover he enjoyed seeing other people suffering. Baker (1993) recommends the use of this strategy only as a last resource, when giving the reader a more pleasurable text to read outweighs the value of producing an accurate meaning in a certain context.

²⁴ Back translated from Arabic: "According to the text of a written communication supported by an oath presented by the Lonrho organization and dated 2 November 1988, the allegation..."

²⁵ Literally: Moreover, I felt loth to yield the fellow further amusement at my expense, since he, obviously, was amused

Examples of the last strategy were not identified in the parallel corpus: translation by illustration. According to Baker (1993), this strategy is only useful if the “the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there is restriction on space and if the text has to remain short, concise and to the point” (Baker, 1993, p.42).

The strategies described in this chapter, do not represent all of the strategies available to deal with problems of non-equivalence. There are others, as Baker clarifies, and people interested in this matter should look further.

5 TRANSLATING LITERATURE

Lefevere (1992) in his book *Translating literature: Practice and Theory in a comparative Literature context*, discusses the process of producing literature and also explores the role the finished product has on the target culture and literature, remarking the importance translation represents in the evolution and interaction of literature and culture. In the next chapters, we emphasize the process of producing literature, focusing on elements such as language, text and context.

5.1 LANGUAGE

A language cannot be considered an independent element, since it is inserted in the context in which the writer and translator are born. This language has rules and conventions. It is not on their power to invent a language, sometimes they manage to bend or to adapt it. Besides that, a language is also the expression and the repositories of every language and because of that, some words are extremely linked with its culture, turning it hard to transfer it to another language (Lefevere, 1992).

According to Lefevere (1992), the first problem that arises from the translation process is the one related to grammatical norms, from which sometimes writers do not follow, not for lack of knowledge, but for their wish to focus on their "mistake". "Translators should try to match the grammatical error in the source language with a grammatical error in the target language if they consider the error of sufficient importance within the framework of the overall composition of the source text" (Lefevere, 1992, p.35). Lefevere (1992) suggests that translators should try to do the same in the target language. The second problem is syntax, which is considered the least flexible of all the constraints translations have to work under, for it organizes the order of the words to be translated and is not opened to many variables without making the text unintelligible. The last one is language variants, which is nothing more than a particular language spoken in different environment being represented in different way. In this case, the translators have to judge either it is worth or not to reproduce it exactly as the original.

5.2 TEXT

In what concerns texts, Lefevere (1992) presents problems which occur on the level of the universe of discourse, poetics and ideology. Moreover, translations have

to come with strategies to deal with these problems. A hierarchy can be made, in a descending order and it might look like this: ideology, poetics, universe of discourse and language. The authors continues explaining that some words, phrases or sentences may become hard for the target language to understand, either because it no longer exists or because they have acquired a different meaning throughout times. The translator's job is or to replace the features for ones in the target culture's universe of discourse or to try to re-create the authors universe of discourse in a preface or footnotes or in both.

Writers, as Lefevere (1992) elucidates, do not express an emotion or describe an experience. "What writers describe or express is always filtered through a poetics and a universe of discourse. Translators face problems on both accounts"(Lefevere, 1992, p.87). In sum, translators have to constantly make decisions on levels of ideology, poetics and universe and that may face criticism from readers who see the situation from a different perspective.

5.3 CONTEXT

In chapter four, Lefevere (1992) brings some categories for further analysis, which go beyond individual texts: first, the authority - it goes beyond of the authority of the patron, the person or institution publishing the translation, it also reaches the authority of a culture which is seen as a central culture in a certain time; second is the expertise - knowledge checked and guaranteed by a certain authority and third, the trust, for the readers trust the experts and those who check the expertise. Another two are added by the author: "the image of the source text a translator consciously or unconsciously sets out to develop and the readers, the intended audience" (Lefevere, 1992, p. 115).

In the context of the audience, it is important to highlight that different audiences are going to need different translation for many different motives. Between the years of 500 and 1600 readers were bilingual, thus they did not need to read translations since they knew the other language. They read to compare translations with the original text. Later, translations started to be read for their informational content and with this fact, different translations started to be written for different audiences.

6 METHODOLOGY

The first step of the work was the reading of “In other words: A coursebook on translation”, by Baker (2003), with focus on the chapter about equivalence at the word level, which guides readers through the concepts of: words, morphemes, lexical units, equivalence, equivalence at word level, problems of non-equivalence and some strategies used by professional translators do deal with these problems.

After the organization of the review of literature, the next step was the compilation of the material that would be used for the compilation of the parallel corpus, that is, the selection of the parts of the novel *Wuthering Heights*, and its translation into Portuguese by Rachel de Queiroz, in which the two main characters are described. These fragments were selected and aligned manually to form the string pairs, like in the example below:

String pair 12

ST I have just returned from a visit to my landlord – the **solitary** neighbor that I shall be troubled with.

TT Acabo de voltar de uma visita ao meu senhorio, **o único** vizinho de quem posso recear inquietações.²⁶

After the alignment process, all the string pairs (source and target strings) were analyzed to check “where the two texts diverge along the two dimensions of language user and language use” (Baker, 1993, p. 242), using the methodological framework suggested by Baker (1993), in order to identify problems of non-equivalence present in the parallel corpus.

The analysis consisted of visualizing which words, with special attention to adjectives, had problems of non-equivalence, stressing it on both languages and marking which type of non-equivalence was identified in each string pair. This was a long process, especially in those cases where the alignment of the sentences was problematic, for example, when a phrase in the source text was concluded with a final dot and the target text uses a semicolon (;) to divide clauses, not phrases. For that reason, some sentences were longer, resulting in a pair string which contained

²⁶ Literally: I’ve just returned from a visit to my landlord, the only neighbor, whom I can fear to be troubled with.

more than one problem of non-equivalence. In those cases, all of the words with problems were stressed the type which best suited each case was used to classify it. For example in:

String pair 13

ST Miss Cathy had been sick, and that made her still; she leant against her father's knee, and Heathcliff was lying on the floor with his head in her lap.

TT A srta Cathy estava doente e, por isso, sossegada. Apoiava-se aos joelhos do pai; Heathcliff estirara-se no chão, com a cabeça no colo da menina²⁷.

After the alignment, selecting the words to be analyzed was the next step. This process was not free of problems either. Some selected sentences did not show any problem of non-equivalence, according to Baker's instructions. For those, no letter was annotated and instead was written "kept the meaning" under the sentences. The target strings which contained problems of non-equivalence were annotated with the letters that represented each problem described by Baker (a, b, c, d ...). For example:

String pair 14

ST Thrushcross Grange is my own, sir,' he interrupted, wincing.

TT Thrushcross Grange é propriedade minha - interrompeu o homem, entre melindrado e escarninho.²⁸

(b)

In many cases, it was necessary to check a dictionary in order to verify whether the word was neutral in the target language, or if it was a hyponym, cultural specific etc. Only after this step it was possible to move forward and continue the annotation process. In order to make this process easier, two files were created to divide Heathcliff's sentences and Catherine's sentences. This separation facilitated the annotation process, and also enabled the visualization of the differences for each

²⁷ Literally: Miss Cathy was sick and for that, peaceful. Leans on her father's knee; Heathcliff was lying on the floor, with his head on the girl's lap.

²⁸ Literally: Thrushcross Grange is my property – interrupted the man from resentful to mocking.

character, by observing how these same choices may have an impact on readers' understanding of the translated work.

In sequence, we analyzed the data to check the most recurrent problems of no-equivalence encountered in the parallel corpus. The most frequent word class that indicated problems of equivalence were the adjectives - others appeared, but as mentioned, this was the most frequent among the work. In relation to the occurrences of non-equivalence problems, the majority of cases found, fit in the second type mentioned by Baker (1993), in which the professional translator decides to use a neutral word/less expressive word.

7 ANALYSIS

This chapter discusses the non-equivalence problems found in the string pairs from the corpus, which are all related to Catherine and Heathcliff. In the Heathcliff section, 56 sentences were gathered, in which 67 words were analyzed. For Catherine, 34 sentences were gathered, from which 38 words were analyzed. These will be explained in the following subsections.

7.1 HEATHCLIFF

Among the 67 words analyzed for Heathcliff's character, the most frequent non-equivalence type was "the source – language concept is not lexicalized in the target language" **(b)**, reaching 38% of the data analyzed. Following this type, in 34% of the data analyzed, the translator decided to choose equivalent words in the target language, thus in those cases no type - as defined by Baker, (1993) - was used to describe it. "The source-language word is semantically complex" **(c)** reached 10% of the cases. Then, in 6% of the string pairs the types "differences in physical or interpersonal perspective" **(g)** and differences of frequency and purpose of use **(j)** were identified and the type differences in frequency and purpose of using specific form. Finally, with 1% each, the followings types were identified: the source and target languages make different distinctions in meaning" **(d)**; "the target language lacks a superordinate **(e)**, differences in expressive meaning **(h)**, culture specific concepts **(a)** and "the target language lacks a specific term (hyponym)" **(f)**. The type differences in form **(i)** and and the use of loan words in the source text **(k)** were not found in the sentences related to Heathcliff. The following string pairs will be use to explore and exemplify these cases:

String pair 15

ST The tone in which the words were said revealed a genuine bad nature.

TT O tom em que eram ditas aquelas palavras revelava um temperamento essencialmente mau²⁹

²⁹ Literally: The tone in which those words were said revealed an essentially bad temper.

These sentences represent problems related to culture specific concepts, with its translation being made by a more general word (a). That happens, because although there is an equivalent for bad nature in Portuguese (literally *má natureza*), the readers of the target text, would probably not understand that "*má natureza*" refers to a trait of someone's personality, a bad one. Although the concept is known in the target language, the expression bad nature is very specific of the English language, resulting into the translator deciding to translate by a more general word. In that situation, maybe part of the original meaning may not be completely portrayed in the target text, since having a bad temper, reflects a much more transitory aspect, than a permanent one, but a decision had to be made when it came to propositional meaning.

Moving forward to the second type (b) which appeared in Heathcliff's selected sentences, we have the following examples:

String pair 16

ST 'Get it ready, will you?' was the answer, uttered so **savagely** that I started.

TT Prepare esse chá, ouviu? - foi a resposta, tão **ríspida** que estremeci.³⁰

In this example, Queiroz chose a translation with a more neutral/less expressive word. Although the word "*ríspida*" in Portuguese expresses the part of the roughness placed in someone or something savage, not choosing its equivalent (*selvagem*) which exists in Portuguese, results in a different conception of Heathcliff along the book. Having this in mind, it is needed to go back to Georges Bataille's (for more information, please check chapter 2.1) idea of wilderness about this character. Can be seen that Heathcliff, differently of Catherine did not lose the savagery they both had in their childhood. Also he did not deny the world they both lived in their times together, while she did. She gave in to social conventions, to society expectations. For this reason, along the book, he does not lose this savage personality described above, a meaning which cannot be seen in the target text. While in the other hand, Catherine stops being described as savage or wild by the narrator all the time while she is married to Edgar (besides for Cathy's and

³⁰ Literally: Get this tea ready, did you hear me? - was the answer, so **harsh** that I trembled.

Heathcliff's last scene together). Why then, did Queiroz decide for this meaning? It is impossible to pinpoint what happened during the translation process. However, it is possible to speculate about her motives. Therefore, she may have chosen this, thinking about her audience. This translation was published in 1947, for the target audience being of women, maybe she thought the choice of vocabulary of the original text would be too aggressive or not proper for her public.

String pair 17

ST He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an **uncontrollable passion of tears**.

TT Ele atirou-se na cama, escancarou os postigos e, enquanto o fazia rompeu **num pranto desolado**.³¹

Again, in this example the same neutralization can be observed. Passion is described by the oxford dictionary (<http://www.oxforddictionaries.com>) as: “strong and barely controllable emotion or a state or outburst of strong emotion”, while desolated means: “feeling or showing misery, un-happiness, or loneliness”. Thus, with these definitions, it can be seen that bursting into an uncontrollable passion of tears has a stronger effect than bursting into desolated tears. By adding two words (*uncontrollable* and *passion*), which convey meaning of not being able to control an emotion, next to each other, the author subjoined to the power of the emotion Heathcliff was feeling in that moment. The translator's choice, however, neutralized this effect. Once again, passion of tears exists in Portuguese (literally *paixão de lágrimas*), nevertheless it does not have the same meaning as in English. Using these words together would probably cause estrangement in the reader, precluding them to understand the prepositional meaning.

³¹ Literally: he threw himself on the bed, opened the shutters wide, and while he did so, bursted into **desolated tears**.

String pair 18

ST You know you lie to say I have killed you: and, Catherine, you know that I could as soon forget you as my **existence!** Is it not sufficient for your **infernal** selfishness, that while you are at peace I shall **writhe** in the torments of hell?’

TT Bem sabe que é mentira quando diz que a matei e também sabe, Catherine, que me seria mais fácil esquecer a **própria vida** do que me esquecer de você! Não basta ao seu egoísmo **diabólico** que eu me **debata** nos tormentos do inferno quando você já estiver em paz? ³²

The three words marked in the previous sentences were all analyzed as being neutralized by the translator, but only the first two will be commented upon in the next lines. The English Oxford dictionary (2009) described existence as something that exists; a being. While life is the fact that one exists. If we consider that *existence* is the hyponym and *life* is a superordinate, this example would fit into another category of non-equivalence. However, we came to the conclusion that it was better to analyze this example as a neutralizer. Even though subtle, *existence* could give the reader a broad idea of how hard would be for Heathcliff to forget Catherine. The same could be said about *infernal* and *diabolic*. *Infernal*, is defined by Oxford English Dictionary (<http://www.oxforddictionaries.com>) as: “relating to or characteristic of hell or the underworld or yet, irritating and tiresome”. While diabolic is defined as “relating to or characteristic of the Devil”. Again, infernal is a wider concept than diabolic, although their difference is rather subtle.

The third type (c) which Baker (1993) describes is “the source language is semantically complex” and the strategy to avoid it is the use of translation by cultural substitution. Observe the example below:

String pair 19

ST ‘Always at nine in winter, and rise at four,’ said my host, **suppressing a groan:**
(...)

³² Literally: You well know it is a lie when you say I killed you, and know as well, Catherine, that it would be easier to forget **my own life** than to forget you! Is it not sufficient to your **diabolic** selfishness that I **struggle** in the torments of hell while you will be already in peace?

TT Sempre às nove, no inverno, e levanto-me às quatro - disse o dono da casa, **engolindo um gemido** (...) ³³

In the example above, the expression *suppressing a groan* is modified partially by swallowing a groan (*engolindo um gemido*). Even though there is an equivalent in Portuguese for suppressing (*reprimindo, contendo*), the translator probably decided to replace it for a culture specific word in Portuguese, which is closer to the target audience, since this expression is usually used when one is trying to avoid saying or making a sound, such as crying. This translation choice gives the reader a concept which he or she can identify with, something they can feel familiar with.

String pair 20

ST 'I shall not,' replied the boy, **finding his tongue** at last; (...)

TT Não aperto - respondeu Heathcliff **achando sua voz**, afinal. (...) ³⁴

In this example, the translator uses the same strategy as in the previous one. In English, it is very common to use the expression "finding one's tongue" to talk about someone finally talking after a long period of silence. Translating it literally to Portuguese would not have the same effect as adapting to the target culture. It is possible that if the translator had decided to translate this expression literally to Portuguese, many readers who do not have contact with the English language would not understand the meaning of it. Thus, translating as "*finding his voice*", which is an expression Portuguese readers are familiar with, seems to be a good choice because this is a common expression to describe a person who finally talks after a long period of silence.

String pair 21

ST 'She's not accustomed to be spoiled - not kept for a **pet**.'

TT - Não está acostumada a receber festa... Nem foi criada para **cão de colo** ³⁵.

³³ Literally: Always at nine in winter, and rise at four - said the owner of the house, swallowing a groan.

³⁴ Literally: I won't shake - replied Heathcliff **finding his voice**, at last.

³⁵ Literally: It is not accustomed to receive party...neither was raised to be a **lap dog**.

A pet is described by the Oxford dictionary of the English language (<http://www.oxforddictionaries.com>) as being a domestic or tamed animal kept for companionship or pleasure. The translator decided to use *cão de colo* (see footnote: lap dog) for it is culturally equivalent for the pet used in English. Moreover, gives the reader a concept they know, a concept used in their culture and as a consequence, a concept they can understand in a better way.

The following type is “the source and target languages make distinctions in meaning” (d) and the strategy used by professional translators as defined by Baker (1993) is the one in which the translator uses a loan word or a loan word plus explanation. For that, has only one sentence for Heathcliff's chapter and it follows:

String pair 22

ST He is a darkskinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps (...)

TT De cara é moreno como um cigano; nas roupas e nas maneiras, é um gentleman - isto é, tão gentleman quanto qualquer um dos nossos fidalgos rurais: negligentes, talvez (...)³⁶

In the previous sentence, the translator decides to use a loan word to convey the meaning expressed in the source language. Queiroz decides to keep the same word from the source text into the target text. This was possible because in Brazilian Portuguese the word *gentleman* is often used to refer to someone who dresses and behaves well; furthermore the readers would understand the propositional and evoked meaning expressed by it.

As the previous one, the next type is “the target language lacks a superordinate” (e), because Portuguese lacks the general word, but has the hyponyms). For this, there is also only one example from Heathcliff's character. The strategy used for this type is translation by paraphrase using a related word:

³⁶ Literally: On his face, he is brown skinned like a gypsie; in clothes and manners, is a gentleman - that is, as much a gentleman as many a country squire, slovenly, perhaps (...)

String pair 23

ST He little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat, as I announced my name.

TT Nem adivinhou decerto o impulso de simpatia que por ele senti quando, ao avançar a cavalo, vi-lhe os olhos pretos recuando suspeitosos por sob o cenho fechado, ou quando afundou ainda mais no colete os dedos desconfiados e resolutos, ao anúncio do meu nome. ³⁷

This strategy is used when the concept is lexicalized in the target language, but differently. Also, when there is a difference in the frequency in which it is used. In the words stressed before, it can be seen that *under their brows* is an expression used to express that the person looked at someone or something in a suspicious manner, and although the literal words (*por baixo das sombrancelhas*) are possible in Portuguese, it would not convey the same propositional meaning as in the source text. Thus, the translator decided to paraphrase using related words, so that Brazilian readers would understand that *closed frown* emphasizes the fact that the character is suspicious.

The next type is “differences in physical or interpersonal perspective” (g) and for this, the translator decides to omit a word. Baker (1993) states that some loss of meaning will happen, thus for this reason, this should be used as a last resource.

String pair 25

ST Guests are so exceedingly rare in this house that I and my dogs, I am willing to own, hardly know how to receive them.

³⁷ Literally: Certainly, not even guessed the impulse of sympathy that I felt for him when, as the horse moved forward, saw his black eyes withdraw suspiciously under the closed frown, or when sank even more in the waistcoat the suspicious and resolute fingers, as my name was announced

TT São tão extraordinariamente raras as visitas nesta casa que, de bom grado o confesso, nem eu nem meus cães as sabemos receber.³⁸

In this sentence, the expression *hardly know* was suppressed from the target text, but this change barely affected the target text.

String pair 26

ST I felt loth to yield the fellow further amusement at my expense; since his humour took that turn.

TT Ademais, não queria que aquele camarada continuasse a divertir-se à minha custa, pois evidentemente se divertia.³⁹

Again, in this example the suppressed words are *his humor* (took that turn). Differently from the previous example, this one does have an effect in the target text. Saying Heathcliff's humor took that turn infers that laughing at other people's misery as part of his personality, a fact which was removed in the target text. This decision, may change how the reader's perception of the situation or even, the character. It may neutralize his personality, which in the original is seen as very dark.

Heathcliff's darkness in the book, contrast with his nice behavior's towards Catherine along the book. Despite that, for many pages he is portrayed only as a genuinely evil man (rude, aggressive, a person who laughs at other's despairs and not civil at all) and this, as explained before, is what is omitted in string pair 26.

String pair 27

ST I have just returned from a visit to my landlord - the solitary neighbour that I shall be troubled with.

TT Acabo de voltar de uma visita a meu senhorio, o único vizinho de quem posso recear inquietações⁴⁰.

³⁸ Literally: Are so exceedingly rare visits in this house, that I'm willing to own, nor I or my dogs know how to receive them.

³⁹ Literally: Besides, I did not want that fellow to keep amusing himself at my expense, because he obviously was amused.

⁴⁰ Literally: I have returned from a visit to my landlord, the only neighbor from whom I can fear to be troubled with

In this case, the term solitary was suppressed or even neutralized by "*the only*". In either of the cases, the impact in the reader may be the same. Stating in the first lines of the book that Heathcliff is solitary is important. Since that moment the reader will start to develop an idea of who this character is and as seen further in the novel, his condition of being solitary, mostly after Catherine's marriage and even more after her death is a fact readers should be aware. Suppressing or neutralizing the fact that Heathcliff is solitary may change the manner readers of the target text will visualize this character. Besides that, there is a difference in physical perspective, which expresses a difference between the only neighbor and the solitary neighbor.

In the following example, there is a difference in expressive meaning:

String pair 28

TT 'And who showed you up into this room?' he continued, **crushing** his nails into his palms, and grinding his teeth to subdue the maxillary convulsions.

ST E quem o trouxe para este quarto? - continuou, **enterrando** as unhas nas palmas das mãos e trincando os dentes para reprimir a convulsão dos maxilares.⁴¹

Here the words *crushing* and *burying* have differences in relation to expressive meaning. This difference is subtle, since it evokes the meaning each target audience would better understand.

Finally, the last type identified in Heathcliff's string pairs is the difference in frequency and purpose of using specific forms. In this situation, the words may have equivalents in the source text, but the difference here is that they both differ in the frequency or purpose of use.

String pair 29

ST I hope it will be a lesson to you to make no more rash journeys on these hills,' cried Heathcliff's **stern** voice from the kitchen entrance.

TT Espero que o dia de hoje lhe sirva de lição para não se meter a fazer mais excursões temerárias por estes morros - bradou a **áspera** voz de Heathcliff, da entrada da cozinha.⁴²

⁴¹ Literally: And who brought you to this room? - continued, **burying** the nails into his palms and gritting his teeth to subdue the maxillary convulsion

⁴² Literally: I hope today will serve as a lesson to don't meddle to make more reckless tours through these moors - cried Heathcliff's **harsh** voice from the kitchen entrance.

In this example there is an equivalent in Portuguese for the word *stern* which could be translated as *severo/duro*. However, these words are not commonly used to refer to how a voice sounds. Consequently, the word chosen was *áspera* (harsh), which fits better into the target language. Furthermore, there is a difference in the purpose in which these words are used in both source and target language.

String pair 30

ST Heathcliff's face brightened a moment; then it was **overcast** afresh, and he sighed.

TT O rosto de Heathcliff iluminou-se um momento, mas logo voltou à **sombra antiga**, e suspirou⁴³.

Similar to the previous example, this one also expresses a difference in purpose and frequency of use. The equivalent for the word *overcast* does exist in Portuguese and can be translated as *encoberto/nublado*. However, the best word to use in the sentence's context in Portuguese is not that one. These words are not used in those contexts. *Former shade* (*sombra antiga*), in the other hand was considered more adequate for this context.

To conclude this chapter, an example will be shown to exemplify the percentage of words in the sentences which had no case of non-equivalence by Mona Baker (1993). It is important to highlight here that the analyzes which happened in this and in the next chapter, were not done to judge Rachel de Queiroz's translation or as good or as bad, was merely to visualize and expose some differences her translation choices may have in the book and may impact the reader in a different form.

String pair 31

ST 'Cathy, do come Oh, do - ONCE more! Oh! My heart's darling! Hear me THIS time, Catherine, at last!'

TT Oh volta.. Só uma vez mais!Oh! Querida do meu coração! Ouve-me esta vez, ouve-me afinal, Catherine!

⁴³ Literally: Heathcliff's face brightened a moment, but soon was back to the **former shade** and sighed.

As mentioned before, this sentence has no problem of non-equivalence. Rachel de Queiroz translated this sentence in an extremely literalness, maybe for thinking it was important to portray this scene as closer as possible as in the original, since this is the first scene in the book in which the reader views Heathcliff not as an evil, rude and savagely man, but as someone trying to reach hopelessly the woman he loves, whom was gone. It is the first time the reader sees him as a human.

7.2 CATHERINE

Among the 37 words analyzed for Catherine's character, the most common type of non equivalence as described by Baker (1993) is the same as Heathcliff's: "the source language concept is not lexicalized in the target language" (b) reaching 39% of the data analyzed. Following this type, in 34% of the data analyzed, the translator decided to choose equivalent words in the target language, thus no type as defined by Baker (1993) was used. Differences in "physical or interpersonal perspective" (g) reached 16% of the data analyzed. "The source language is semantically complex" (c) reached 5%. Then, with 3% each were found the following types: Differences in form (i) and differences in frequency and purpose of using specific forms (j). Finally, in 2% of the cases, the following type was identified: "Culture-specific concepts" (a). However, the types "the source and target language make different distinctions in meaning" (d), the target language lacks a specific term (hyponym) (f), "the target language lacks a superordinate" (e), differences in expressive (h) meaning and the use of loan words in the source text (k) were not identified in Queiroz's translation in relation to Catherine.

The first example of string pair, which involves culture-specific concepts (a), can be observed below:

String pair 32

ST On Sunday evenings we used to be permitted to play, if we did not make much noise; now a mere titter is sufficient to send us into corners.

TT Dantes nos deixavam brincar nas tardes de domingo conquanto não fizéssemos muito barulho. Agora, basta uma simples **risada** para nos mandarem a um canto, de castigo! ⁴⁴

As previously mentioned, the source text uses the word *titter* to refer to the sound made by Catherine and Heathcliff while they were playing; this word does not have an equivalent term in the target language. Even though the concept is not completely unknown in the target culture, it is a term which refers to something very specific in English. The translator decided to use the word laughter, which is the closest term to refer to the same meaning of the source text. The translator could have chosen to paraphrase using related or unrelated words to approximate to the original meaning, but she chose use a more general word (superordinate). As the word *titter* does not exist in Portuguese, the translator had to make it suitable to the context.

The following string pairs are examples translated through the use of a more general word. The type (b) covered 37% of the data analyzed.

String pair 33

ST I took my dingy volume by the scroop, and hurled it into the dog- kennel, **vowing** I hated a good book.

TT Segurei o livro seboso pela lambada e joguei no canil, **gritando** que odiava tudo quanto era livro bom. ⁴⁵

The word *vowing* is a noun defined by the Oxford English dictionary (<http://www.oxfordlearnersdictionaries.com>) as being a formal and serious promise, specially a religious one, to do something. *Shouting in the other hand* is defined as: to say something in a loud voice or to speak loudly/angrily to somebody. The neutralization which occurs by these word choices is found in the intensity of *to vow* in relation to *gritando*. Moreover, *vowing* expresses a stronger feeling in relation to the duration of it, while *shouting* expresses only a strong feeling of anger.

⁴⁴ Literally: Before we were permitted to play on Sunday evenings, while we did not make much noise, now a mere **laughter** is enough to be sent into corner, grounded!

⁴⁵ Literally: I took the dingy dingy book by the scroop and hurled it into de dog-kennel, **shouting** that I hated every good book

String pair 34

ST 'Is Heathcliff not here?' she **demanded**, pulling off her gloves, and displaying fingers wonderfully whitened with doing nothing and staying indoors.

TT Heathcliff não está em casa? - **perguntou ela**, descalçando as luvas e mostrando os dedos que haviam alvejado maravilhosamente naquele período de reclusão e lazer⁴⁶.

Once again, it was necessary to look up in the dictionary the definitions for *demand* and *ask*. The Oxford Dictionary of the English Language (<http://www.oxfordlearnersdictionaries.com>) defines *demand* as: a very firm request for something; something that somebody needs, while *ask* is defined as: to say or write something in the form of a question, in order to get information. Thus, can be seen as a stronger question/request. It poses to show that Catherine's personality was tough, some may even portray her as a spoiled character. For either of the personality interpretations, choosing *asked* instead of *demanded* "softens" Catherine's intentions and even her personality. This choice could have been made since the translation in question was published in 1947, a time in which Brazilian women did not have much freedom, therefore translating a book in which a woman was portrayed with a strong personality, could be frowned upon.

String pair 35

ST 'This is nothing,' cried she: 'I was only going to say that **heaven did not seem to be my home**; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy.

TT Mas não é nada - exclamou ela. - Eu queria dizer apenas que **não me senti bem no céu**, fiquei com o coração despedaçado de tanto chorar, com vontade de voltar

⁴⁶ Literally: Is Heathcliff not home? - asked her - pulling off the gloves and displaying the finger, which were wonderfully whitened in the period of reclusion and leisure.

para a terra. Os anjos se zangaram de tal modo que me atiraram no meio da charneca, bem no alto de Wuthering Heights. E acordei, soluçando de alegria.⁴⁷

The stressed words in the previous sentences were "*heaven did not seem to be my home*" and "*não me senti bem no céu*" (I did not feel well in heaven). Again, the expression in the source text seems to be neutralized by the target text, showing a difference in the expressive meaning. Not feeling that somewhere is one's home, seems to send a greater message that one does not feel like one belongs there than to say one is not feeling well. When Catherine says that heaven did not seem to be her home, it plainly expresses how, although her life in Wuthering Heights was not perfect, it was where she belonged, maybe for being where Heathcliff was. Leaving this place would break her heart. That is why dreaming of not being in Wuthering Heights was terrible for her.

When talking about the translator's choice, there is a ready equivalent in Portuguese for heaven did not seem to be my home (*o céu não parecia ser o meu lar*) and it would convey the same expressive meaning. The translator, however, might not have made this choice, for fearing the readers would not understand its propositional meaning.

String pair 36

ST If all else perished, and HE remained, I should still continue to be; and if all else remained, and he were annihilated, the **universe** would turn to a mighty stranger: I should not seem a part of it.

TT Se tudo desaparecesse e ele ficasse, eu continuaria a existir. E se tudo o mais ficasse, e ele fosse aniquilado, eu ficaria só em um **mundo** estranho, incapaz de ter parte dele.⁴⁸

In Portuguese the hyponym *universe* (*universo*), exists, thus this case could not be considered as the type in which the target language lacks a specific term (f). The type (b) follows the strategy of non-equivalence as explained by Baker (1993):

⁴⁷ Literally: But it is nothing - cried she - I only wanted to say that I did **not feel well in Heaven** and I broke my heart with weeping, willing to go back to earth. The angels were so angry at me that they flung me out into the middle of the heath on the top of Wuthering Heights. And I awoke, sobbing of joy.

⁴⁸ Literally: If all disappeared and he stayed, I would still exist. And if all else stayed and he were annihilated, I would be alone in a strange **world**, incapable of being part of it

the translator chooses a more neutral or less expressive word. Universe expresses a wider concept than world. World expresses the concept of the earth, with all its countries, people and nature features, while the universe is defined as the whole of space and everything in it, including the earth, the planets and the stars, as the Oxford dictionary of the English language (www.oxfordlearnersdictionaries.com) specifies. Knowing this, it is possible to comment that using the word "*universe*" to display the extent of Catherine's love towards Heathcliff shows a deeper meaning than saying "*the world*".

Moving forward, the next type identified in the parallel corpus is “the source-language is semantically complex” (c) and only two sentences were found in Catherine's section:

String pair 37

ST Hindley is a detestable substitute - his conduct to Heathcliff is atrocious - H. and I are going to rebel - we took our initiatory step **this evening**.

TT Hindley, como um substituto, é odioso e sua atitude para com Heathclif é atroz... H e eu vamos nos revoltar... demos **esta noite** os primeiros passos para isso ⁴⁹

The words selected in the source and target text are "*this evening*" and "*tonight*" or "*this night*" (*esta noite*). In English, evening is considered the time around the sunset, the end of the day. Portuguese, in the other hand, does not make this distinction among afternoon and night, although the word "*tardinha*" or "*tardezinha*" refers to the same propositional meaning as "evening". For that reason, Queiroz had to adapt the expression to the Brazilian context, translating "this evening" as "tonight", which do not have the same propositional meaning, but would probably impact the readers in the same manner.

String pair 38

ST Every Linton on the face of the earth might **melt into nothing** before I could consent to forsake Heathcliff.

⁴⁹ Literally: Hindley, as a substitute, is hateful and his attitude towards Heathcliff is atrocious...H and are going to rebel - **tonight** we took the first steps for this.

TT Todos os Linton da face da terra se transformariam em pó, antes que eu consentisse em abandonar Heathcliff.⁵⁰

Catherine, in the source text, says that all the Linton would "*melt into nothing*" before she would leave Heathcliff behind. This expression is used in English to express that something or someone would not exist anymore, would disappear, if, in *Wuthering Heights*'s context, she forsook Heathcliff. However, the same expression is not used in Portuguese. The previous expression is a specific term of the English language, furthermore a ready equivalent cannot be found in Portuguese. To "*turn into dust*" does not have the same propositional meaning as "melt into nothing", but does have the same expressive meaning, that is the latter and the former mean that someone or something would disappear without using the same expression. Thus, readers in a Brazilian context would understand better an expression they are familiar with, which means the same as the English one.

The following string pair was classified as a type in which there is a difference in interpersonal perspective (g) and the strategy used by the translator was translation by omission. Six occurrences were found in the data analyzed (Catherine's' section), these string pairs are presented and commented subsequently.

String pair 39

ST So don't talk of our separation again: it is impracticable; and - '

TT Portanto, não fale mais em separação: é impraticável, além disso...⁵¹

It can be seen that in the target text the use of "*our*" is suppressed, which in the source text emphasis is given to the separation of Heathcliff and Catherine, that is the subjects are specified. There is a certain loss of meaning with this choice, although the context enables the reader to understand it, and perhaps, this is the reason why the translator decided to omit it.

⁵⁰ Literally: Every Linton on the face of the Earth would **turn into dust**, before I could consent in abandoning Heathcliff.

⁵¹ Literally: Thus, don't talk about separation: it is impracticable, besides...

String pair 40

ST Her present countenance had a wild vindictiveness in its white cheek, and a bloodless lip and scintillating eye; and she retained in her closed fingers a portion of the locks she had been grasping.

TT As faces brancas, os lábios exangues, o olhar faiscante, exprimiam uma selvagem sede de vingança; nos dedos crispados ainda tinha um pouco dos cabelos que agarrara.⁵²

Again, in the target text of the previous example, there is the omission of the words "her present countenance", along with an inversion of the sentence's order. Maybe this was done having in perspective the usual order in which Portuguese is usually organized. Besides that, the source text evokes a stronger image of the scene: It starts describing Catherine's current face aspect, showing at once that she had, once again, the wilderness Heathcliff and her shared once in their childhood, which in the target text is put in between the sentence, along with the omission of "her present countenance".

String pair 41

ST 'He quite deserted! we separated!' she exclaimed, with an accent of indignation.

TT Abandonado! Separação! - bradou ela, num tom indignado.⁵³

In this sentence there is the omission of the words "*he quite*" and "*we*", along with a change of the verb tense of separated. Again, this could have been done since in Portuguese it is not necessary to repeat the subject every time it is brought up again in the sentence. Once one knows who the text is talking about, this omission is usually done. However, the omission of the word "*quite*" could not be explained by the same perspective. By using this word, Catherine expresses that Heathcliff would be completely abandoned if she decided to leave him, a meaning that is not seen in the target text due to this omission.

The next string pairs are the ones in which were found differences in form (i). In this one there is no ready equivalent for the form in question in the target

⁵² Literally: The white cheeks, the bloodless lips, the scintillating eye, expressed a wild thirst of revenge; on the closed fingers still had some of the hair she grasped

⁵³ Literally: Deserted! Separation! - cried she, with an accent of indignation.

language. For this type, only one sentence was found in both target and source text for Catherine's character.

String pair 42

ST Well, Heathcliff, have you forgotten me?'

TT Como é Heathcliff, esqueceu-se completamente de mim?⁵⁴

The tense in the source text is written in the present perfect simple, which is used to express a situation which happened in the past (either stopped recently or not, but has an effect in the present), moreover putting an emphasis on the result, while the sentence in Portuguese is in the present (*presente do indicativo*). Thus, it can be seen there is a difference in the form in which the verb tense is used in the source text and in the target text, both uses having a slight different meaning. The former, giving emphasis to the fact that the action has an effect in the last and the latter, does not make this distinction: the action happened in the past and stays in the past.

The next type expresses differences in frequency and purpose of using (j) and appeared only once in the parallel corpus. It can be read in the following:

String pair 43

TT I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it.

ST Não me adianta casar com Edgar Linton, como não me adianta ir para o céu. E se o maldito homem que mora nesta casa não houvesse rebaixado tanto Heathcliff, eu nem pensaria em me casar com Edgar⁵⁵.

⁵⁴ Literally: How is it Heathcliff, **have you forgotten** all about me?

⁵⁵ Literally: It is not use for me to marry Edgar Linton, as it is not use for me to go to heaven. And if the **damned** man who lives in this house would not have brought Heathcliff so low, I would not even think of marrying Edgar

The adjective "*wicked*" has an equivalent word in the target language (*malvado/travesso*), but "*maldito*" (damned) is more often used to give the emphasis that "*wicked*" does in English. Although both words do not have the same propositional meaning, the Brazilian audience would understand the extent of the wickedness with the word the translator chose to use.

Finally, it is important to expose two examples of string pairs which did not present any problem of non-equivalence as defined by Baker (1993):

String pair 44

ST Nelly, I AM Heathcliff!

TT Nelly, eu sou Heatcliff.

It can be seen that both examples are translated literally, for maybe the translator thought it was necessary for these sentences to be as similar as possible to the source text.

8 CONCLUSION

To conclude, percentages related to Catherine and Heathcliff will be re-exposed bellow.

Chart - data 1

	Type a	Type b	Type c	Type d	Type e	Type f	Type g	Type h	Type i
Catherine	2%	39%	5%	1%	2%	x	16%	x	3%
Heathcliff	1%	38%	11%	1%	1%	x	6%	1%	X
Total	3%	77%	16%	2%	3%	x	22%	1%	3%

Chart - data 2

	Type J	Type K
Catherine	1%	X
Heathcliff	6%	X
Total	7%	X

As it is seen in the analysis of the parallel corpus, exposed in the chart above, in both Heathcliff and Catherine's data, the most frequent type was the type (b) - the source and language concept is not lexicalized in the target language. The adjectives which referred to Heathcliff as someone solitary, wild/savage and the nouns which talked about his humor were neutralized in the target text for words which did not give the same propositional and expressive meaning. The same happened to Catherine when her spoiled/rough personality was "translated" or portrayed into a nicer woman and her love towards Heathcliff neutralized.

As explained before, some of the words translated by Rachel de Queiroz have an equivalent in the target language which resulted into softening the character's personality, which can be seen stronger in Heathcliff's translation. The reader has to know he is wild, mean, though, but also has to understand how he became like this. In this way, the character development can be better visualized.

Queiroz probably had a specific audience in mind, for this reason some English words were translated into words which did not have the same propositional meaning, but have the same expressive meaning, which is important for the reader to feel familiar and to understand the text, above all.

The purpose of this work was to verify how the translation choices may have influenced the description of Catherine and Heathcliff in the translation by Queiroz, noticing how the reader may be affected by these choices and the description offered by Baker (1993) of non-equivalence was used to explain the effect this neutralization had in the characters in the translation.

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