

# Luso-Canadian Exchanges in Translation Studies: Translating Linguistic Variation

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## 1. Introduction

Translation scholars no doubt can learn much from scholars of ethnic minorities, women, minor literatures and popular literatures. Much of the most exciting work in the field is already being produced by scholars from the “smaller” countries – Belgium, the Netherlands, Israel, Czechoslovakia, and French-speaking Canada. (Gentzler 2001: 197)

As stated in Edwin Gentzler’s 2001 work, *Contemporary Translation Theories*, quoted above, the list of Canadian scholars who have been influential in Translation Studies (TS) might start with Vinay and Darbelnet, who in 1958 published *Stylistique comparée du français et de l’anglais: méthode de traduction*, a work several times re-edited in French and later translated into English by Juan Sager and M.J. Hamel as *Comparative Stylistics of French and English* (1995). This seminal work is even claimed to have laid the basis for the Canadian school of translation. However, the list of Canadian scholars influential in TS continues with reference to other no less important names, including members of the Canadian Association for Translation Scholars (CATS) and the (French- and English-speaking) Canadian authors publishing their work in TTR, *Translation Terminology Writing. Studies in Text and its Transformations*.

In the 1990s, a number of studies were published on the topic of linguistic variation and translation by Canadian researchers, such as Annie Brisset’s work *A Sociocritique of Translation: Theatre and Alterity in Quebec, 1968-1988* or Annick Chapdelaine and Gillian Lane Mercier’s special issue of the journal *TTR* entitled *Traduire les sociolectes* (Brisset 1990; Chapdelaine and Lane Mercier 1994).

From sea to sea, these Luso-Canadian exchanges have materialized in work by Portuguese researchers. The main aim of this paper on Luso-Canadian exchanges in TS is to make a very brief presentation of how some of this “most exciting” work by Canadian scholars has been received, adopted, adapted and developed in work on the topic of linguistic variation and translation by Portuguese researchers in Translation Studies at ULICES as well as by translators trained at the Department of English of the Faculty of Letters.

Following to a certain extent Annie Brisset’s study of the dominant theatrical institution in Quebec in terms of its use of linguistic variation, Portuguese researchers have published on the TV subtitling of *Pygmalion*, by George Bernard Shaw (Rosa 1999, 2001; Ramos Pinto 2009), or on 20<sup>th</sup> century translations of Dickens (Rosa 2003), have presented papers on Portuguese translations of *Huckleberry Finn*, by Mark Twain, published in the second half of the 20<sup>th</sup> century (as is the case of Susana Valdez), have researched the translation of linguistic variation in subtitled versions of *Gone with the Wind* (Cavalheiro 2009) or discussed the translation of linguistic varieties in general (Rosa 2003; Ramos Pinto 2009). These exchanges have also materialized in translation practice and teaching at the Department of English of the Faculty of Letters, University of Lisbon.

This collective paper offers an overview of these Luso-Canadian exchanges focusing on TS research on the translation of linguistic variation. So, in the first part of this paper, selected examples of theoretical and methodological proposals by Canadian and Portuguese researchers in TS will be discussed, in terms of the operative categories so far suggested for the study of linguistic variation as a translation problem, in terms of the implications and contextual constraints involved in the translation of linguistic varieties, and also in terms of the findings that research has made so far (sections 1., and 2., by Alexandra Assis Rosa). In the second part of this paper, the application of these studies to translation research, practice and teaching will be illustrated by short excerpts of English narrative Source Texts (ST), and their Target Texts (TT) in Portuguese, followed by a comment on the translation decisions adopted (section 3. by Luísa Falcão, Susana Valdez, Raquel Mouta and Tiago Botas).

## 2. Translating Linguistic Variation: Theory

### 2.1 Understanding Linguistic Variation

First, let us briefly recall what we already know about linguistic variation, starting with a quote by Laurie Bauer's *Watching English Change*: "Students who are not native speakers of English, but foreign learners, are usually presented with Modern English as a homogeneous entity. This homogeneity is inevitably a fiction." (10). Any language homogeneity is a fallacy, no language for that matter is homogenous, because any language is subject to linguistic variation. Both over time and in a given moment, speakers belonging to different regions, social groups, professions, using language in formal and informal situations, will speak the same language in different ways. Accents differ, and so do vocabulary and grammatical preferences. Let us examine what we mean by linguistic variation and the reasons why it is problematic for translation and interesting to research in Translation Studies.

Linguistic variation is a matter of correlation of linguistic signs, users and uses, or, in other words, it may be interpreted as a correlation of:

- (1) linguistic forms, such as phonetic and phonological markers that we group into different accents or pronunciations; or morphological, syntactic, semantic and lexical markers that we refer to as dialects; and
- (2) Contextual features (time, space, sociocultural group, situation, individual).

By resorting to knowledge of sociolinguistic stereotypes, a proficient speaker of a language is able to associate these accents and dialects with particular time and space coordinates (thus, identify, e.g., contemporary British, American and Canadian speakers), with a certain sociocultural group or a given situation; and all these features combine into a speaker's linguistic fingerprint: his or her idiolect. So a proficient speaker of a given language is able to correlate a cluster of linguistic forms with contextual meaning, i.e. time, space, sociocultural groups, specific communicative situations, or even a given individual.

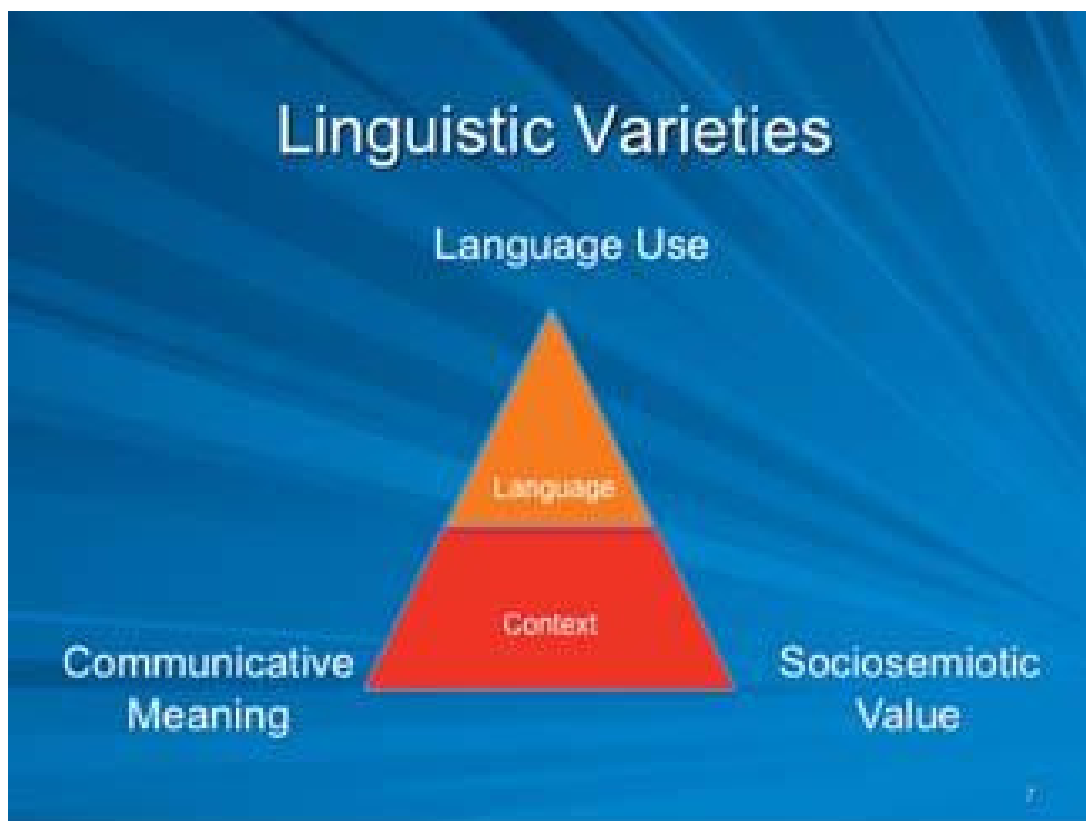


Figure 1: Language and Context in Linguistic Varieties

In other words, and as represented in Figure 2, **language use** is loaded with **communicative meaning** since by relating forms with contextual variables it allows us to place a speaker in time, and in social and geographical space. But the context is also present in language use in another way. Language use is also loaded with **sociosemiotic value**, since the correlation of linguistic markers and communicative meaning may be considered to constitute a sign, which is associated with a certain amount of prestige within a linguistic community. Certain uses are more prestigious in a given community whereas others are, on the contrary, best avoided. Language use does not occur in an evaluative void, much to the contrary. Consequently, and as suggested by Hatim and Mason (1990), linguistic forms are significant for us in terms of contextual dimensions of meaning: they have communicative meaning, related to user and use; and they have sociosemiotic value, related to power and prestige.

## 2.2 Translating Linguistic Variation: Procedures and Strategies

It is this correlation of linguistic forms, communicative meaning and sociosemiotic value that poses a particularly difficult problem for translators: translating forms is not especially problematic. The difficulty arises when a translator tries to replicate in another language for another receiver in another culture a ST variety in its correlation of form and contextual meaning, both communicative and sociosemiotic. Moreover, there are contextual norms constraining or motivating not only language use but also translation regularities. As Annie Brisset states:

Translation, like any writing, reflects the institutional norms of a given society (...) Thus, translation theory should concern itself as much, if not more, with contrastive analysis of social discourses as with contrastive linguistics or comparative stylistics. (158)

So, research in TS goes beyond a mere comparison of Source and Target Languages and Texts. In the case of research on the translation of linguistic variation, it also goes beyond contrastive linguistics or comparative stylistics by focusing on institutional norms, on sociolinguistic stereotypes, on “contrastive analysis of social discourses”, by importing from sociological analysis, discourse analysis, semiotic analysis, in order to delve into the ideological basis for social discourses and for translation as a fact of the target culture resulting from the negotiation of at least two systems of norms: those belonging to the source and the target culture. Moreover, in a corpus of novels or plays and their translation, any study necessarily also has to take into account literary norms and traditions in the creation of literary varieties. This becomes necessary as soon as it is acknowledged that there are no actual, real linguistic varieties, but rather pseudo-varieties recreated in literary works, sifted through various literary norms and as such different from, although related to, authentic use.

The main translation procedures for the translation of literary varieties may be identified as follows:

- (1) **Omission** of linguistic markers signalling a variety;
- (2) **Maintenance** of linguistic markers signalling a variety;
- (3) **Shift** of contextual meaning signalled by linguistic markers;
  - (i) Substandard → Standard Shift;

(ii) Substandard A → Substandard B Shift (shift of contextual features, e. g.: social → regional; regional → oral);

(iii) Standard → Substandard Shift;

(4) **Addition** of linguistic markers signalling a variety.

As suggested by this paper, translation procedures range from omission and addition to the attempt to maintain in the TT the contextual meaning signalled by linguistic markers in the ST. However, shifts as procedures which apply on a micro-structural level (sentence, clause, phrase, word) are the most pervasive procedure in translation, which means that the contextual meaning signalled by linguistic markers tends to change with translation. As such, they deserve further attention.

Translation shifts are defined by Bakker, Koster and Van Leuven-Zwart as “used in the literature to refer to changes which occur or may occur in the process of translating. Shifts (...) result from attempts to deal with systemic differences” (1997: 226). However, and of special importance for our purposes is to realize that the predominant feature of translation is not a matter of obligatory shifts but rather of non-obligatory shifts, as suggested by Gideon Toury:

In fact, the occurrence of shifts has long been acknowledged as a true universal of translation. (...) [N]on-obligatory shifts (...) occur everywhere and tend to constitute the majority of shifting in any single act of human translation. (Toury 1995: 57)

This majority of shifting is non-obligatory, norm-governed, contextually motivated and as such occurs as a result of the translator’s choice for cultural, ideological and political reasons. More importantly, when consistent, the sum of micro-level shifts may be grouped into globally recognizable translation strategies, which are never devoid of consequences on the macro-level in terms of the linguistic make-up and, consequently, also in terms of the contextual (communicative and sociosemiotic) values evoked by the whole work.

Several examples studied by Annie Brisset may be put forward as evidence of the relevance of considering the translation of linguistic variation in these terms. In 1968, the Centaur Theatre in Montreal produced *Les Belles Soeurs* by Michel Tremblay in what is referred to as (not the first but) “the most historic use of joul”, by the *Canadian Theatre*



*Encyclopedia* (CTE). Joul is Quebec working class dialect of the Montreal area, “considered by some as a ‘horrific bastardization of French’” (CTE). As stated by Annie Brisset:

Michel Tremblay’s joul plays created an opening in the literary system in Quebec. (...) it broadened the translatability of the sociolects of Anglo-American plays, which now had a ‘natural equivalent’ in Quebec culture. (187)

Consequently, once joul entered the repertoire, both the micro-structural procedures and the global strategy of maintaining lower prestige varieties in translation were made easier, and may be illustrated by the translation of sociolects in plays by Tennessee Williams, Edward Albee or Eugene O’Neil using joul as “natural equivalent in Quebec culture” (Brisset 186). Another example for the strategy of maintaining the contextual meaning of lower prestige varieties in translation may be Eloi de Grandmont’s translation of Bernard Shaw’s *Pygmalion*, using joul for Cockney (CTE).

In Portugal, the study of translations of novels by Dickens, published after the 1974 revolution, also finds a similar attempt to recreate some of the substandard literary varieties present in the ST as a means of indirectly characterizing characters both in terms of their regional and social background and in terms of their importance in narrative (since only secondary rogue characters use substandard discourse in Victorian fiction) (Rosa 2003). However, this strategy of maintenance of substandard linguistic varieties (in terms of communicative and sociosemiotic value) happened against a backdrop of a predominant tendency to shift and thereby normalize substandard varieties (Rosa 2003). This normalizing tendency is also illustrated by the study of Portuguese translations of *Huckleberry Finn* by Susana Valdez (see section 3.). In these cases ST substandard is recreated as Target Language standard. In other cases, however, the attempt to recreate for instance Cockney in Portuguese results in another type of shift because a mainly socially stigmatized dialect and accent is translated for Portuguese printed and subtitled versions of *Pygmalion* into regional features of Beira or Minho (Rosa 1999, Ramos Pinto 2009).

Against this predominant strategy to normalize substandard varieties in translation, the most interesting strategy is mentioned in Brisset’s study: in 1978 Michel Garneau translated *Macbeth*, by William Shakespeare, into

Québécois — a play which premiered in the Théâtre de la Manufacture at the Cinéma Parallèle, in Montreal, on 31st October 1978, and was published in the end of that same year. He thus “tradapted” (in his words) a canonized play by using Québécois, or Quebec French, a less prestigious dialect of French and also by using joual, the Quebec French working-class dialect of the Montreal area (Fischlin 2004). And here Brisset’s ideological interpretation is particularly interesting “translating canonical works or literary masterpieces such as *Macbeth* into Québécois is an attempt to legitimize Québécois by elevating it from its status as a dialect” (167). So, in Brisset’s interpretation, the canonized status of both ST and author was instrumental in the elevation of Québécois, the Canadian-French dialect used in the translation (instead of Standard French, Français de France). Of course this all happened at a time when, as Brisset mentions:

The language conflict was one expression of nationalist aspirations at the time. Another, in the political arena, was the nationalist movement that led to the birth of the Parti Québécois and the emergence of the Front de Libération du Québec. The demand for territorial and political autonomy was logically extended to a demand for a distinct native language. (168)

In Michel Garneau’s 1978 translation of *Macbeth*, the consistent shifts from standard ST language to Québécois or Quebec French were far from obligatory. They expressed an intentional global strategy and resulted from contextual motivations related to the defence of Quebec French, in response to a political and ideological atmosphere of nationalist aspirations by Quebec.

Such translation practices call for a corresponding classification. Theoretically, the above-mentioned shifts and global strategies may be represented as in Figure 2. First, linguistic varieties may be grouped according to their sociosemiotic value expressed by speakers’ attitudes into a centre of prestige occupied by the standard, but even more by the written standard and literary use, and peripheries occupied by less prestigious varieties. In successive wider circles less prestigious varieties are located in a continuum ranging from orality, regional substandard dialects and accents and, as is our contention, in contemporary Portugal this continuum ends with stigmatized sociocultural substandard accents and

dialects, located in the widest circle, further away from the centre of prestige. Other languages and different time frames may organize such varieties differently, positioning them either closer or further away from the more prestigious centre of this diagram.

In the diagram of Figure 2, translation shifts may be represented by arrows. The starting point of the arrow corresponds to the linguistic variety present in the ST; the tip represents the target language variety chosen to recreate the former in the TT. The arrow will correspondingly point either to the centre of the diagram (a centralizing shift) or to the periphery (a decentralizing shift).

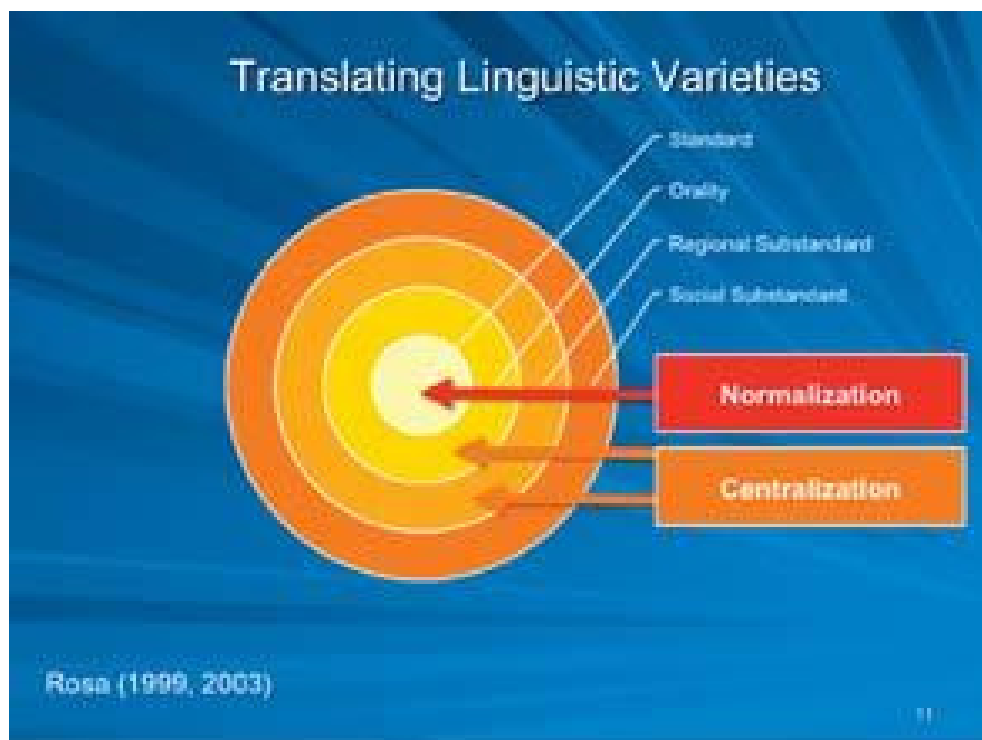


Figure 2: Translating Linguistic Varieties: Normalization and Centralization

As stated, the most pervasive procedure is for translation to bring into the centre all less prestigious varieties located in the periphery of the circle and present in the ST. Such shifts, when consistent, correspond to a normalizing or standardizing translation strategy. They entail a correspond-

ing change from ST stigmatized or less prestigious varieties to the most prestigious variety in the TT: the standard variety. This procedure is so widespread it has even been described as a translation universal of **normalization** (on translation universals, see Mauranen and Kujamäki 2004).

However, research on the translation of linguistic variation has come across some examples of an attempt to recreate the substandard varieties in the ST that neither fit into maintenance nor entail a shift to the central, most prestigious, standard varieties. These procedures have been labelled **centralization** which differs from normalization because the TT includes some form of less prestigious variety, although there is a shift toward varieties that are not as negatively evaluated as those depicted in the ST (Rosa 1999, 2001, 2003). These procedures will be illustrated by research by Susana Valdez and by Raquel Mouta's translations (see section 3.).

Additionally, ST regional varieties prove to be a very interesting case when the transfer of contextual meanings and values is aimed at in translation. In some cases, such an attempt to recreate peripheral regional varieties may produce an incongruous TT in which an Indian immigrant character that speaks broken English ends up with a Portuguese dialect or accent from the southern regions of Alentejo or Algarve. To avoid this incongruity between spatial/regional values evoked by literary varieties and actual references to a specific context corresponding to the specific time and space coordinates of a character, a strategy of translocalization or relocation may be used, and the whole plot may travel through translation, from Canada to Aveiro, whereby Indian immigrants become African immigrants in Portugal, as illustrated by the translation and analysis by Tiago Botas (see section 3.). In such cases, however, questions regarding the categorization of such procedures and strategies as resulting in a translation or an adaptation tend to arise.

Another interesting case in point is the recreation of a character's peripheral foreign-ness in a ST. Such cases may involve the recreation of that foreign-ness in the Target Language, which is not problematic provided the foreign-ness depicted in the ST (e.g. French-ness) does not belong to the translation's Target Language (e.g. French). Thus, the French foreign-ness of a speaker of English in the ST may become a similar French foreign-ness of a speaker of Portuguese in translation, as illustrated in the translation and analysis by Luísa Falcão (see section 3.).

However, Brisset's study delves into another very radical strategy, as illustrated by the above-mentioned 1978 translation of *Macbeth* by Michel Garneau. This procedure is the exact opposite of the dominant one of normalization of substandard dialects, and lacked an operative label. Previous research has labelled it a decentralization strategy, whereby ST standard is translated into TL less prestigious variety or into TL substandard, as represented in Figure 3 (Rosa 1999, 2003).

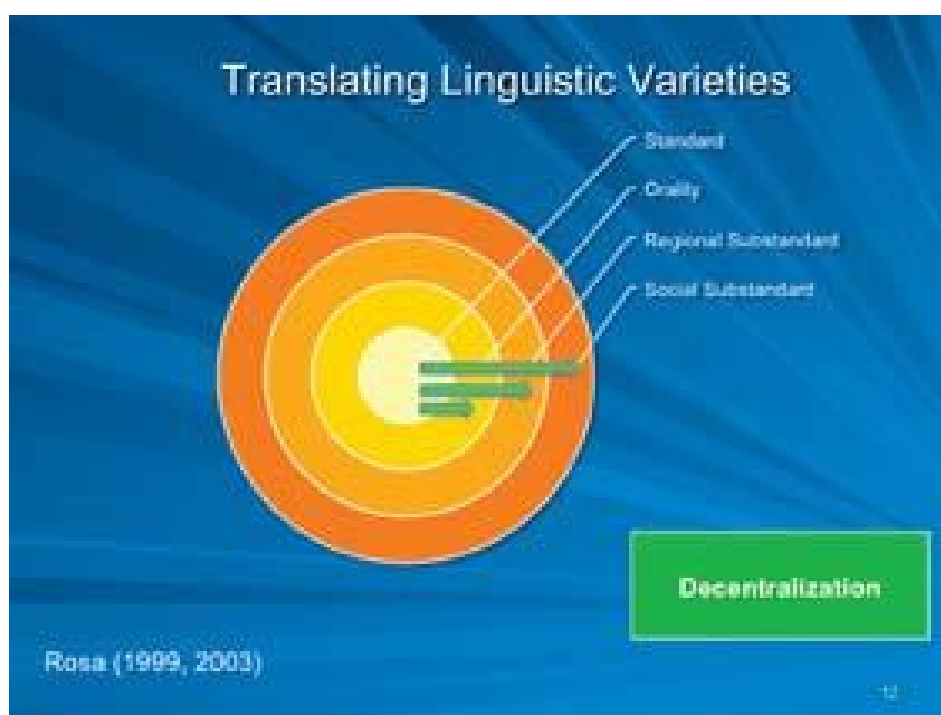


Figure 3: Translating Linguistic Varieties: Decentralization

Of course these translation strategies of normalization, centralization as well as their opposite, decentralization, have very interesting cultural, social, ideological and political motivations and consequences, which will be illustrated by a selection of examples and an analysis of translation procedures in the following section.

### 3. Translating Linguistic Variation: Practice

#### 3.1 Translating “A Class of New Canadians”, by Clark Blaise (*Montreal Stories*, 2003)

Maria Luísa Falcão

The following scene takes place in Montreal. Miss Parizeau is a French-Canadian girl, and British-Canadian Norman Dyer is her English teacher at McGill language school.

ST

‘Please, sir,’ she said, looking at him over the tops of her tiny glasses, ‘what I was asking earlier — *put on* — I heard on the television. A man said, *You are putting me on* and everybody laughed. I think it was supposed to be funny but *put on* we learned means get dressed, no?’

‘Ah — *don’t put me on*,’ Dyer laughed.

‘I yaven’t eard it neither,’ said Miss Parizeau.

‘To put *somebody* on means to make a fool of him. To put *something* on is to wear it. Okay?’ He gave examples.

‘Ah, now I know,’ said Miss Parizeau. ‘Like bullshitting somebody. Is it the same?’

‘Ah, yes,’ he said, smiling. French Canadians were like children learning the language. ‘Your example isn’t considered polite. “Put on” is very common now in the States.’

‘Then maybe,’ said Miss Parizeau, ‘we’ll ‘ave it ‘ere in twenty years.’

(Blaise 55-56)

As pointed out before, in this text Miss Pariseau’s speech shows several marks of peripheral foreign-ness. Three main areas can be singled out as examples of the way in which her native French interferes with her English.

The first one is indicated by the deviant spelling of three verbs and one adverb: “yaven’t” [haven’t]; “eard” [heard]; “ave” [have]; “ere” [here]. Each time the standard aspirated “h” is dropped, and in “yaven’t”, there is also a contamination of the vowel “i” of the preceding pronoun, which forms a diphthong with the initial “a” of “ave”.

Sentence structure is another case in point. Like spelling, it is significant in terms of context; it has communicative meaning, related to user and use. In the following examples, Miss Pariseau’s use of complex sentences also points at her foreign-ness: (1) “What I was asking earlier



(...) I heard on the television.” [What I was asking earlier(...) was something I heard on television]; (2) “*put on* we learned means get dressed, no?” [we learned *put on* means get dressed, didn’t we? —the interference of the French language in the question tag should also be noticed]. (3) Another example is her use of the double negative : “I yaven’t ‘eard it neither” [I haven’t heard it either].

Lexical choice is the third area under consideration and the most relevant case is the phrasal verb “put somebody on” vs “put something on”— the fact that Miss Pariseau ignores this difference constitutes the joke. The second socially misplaced lexical choice is “bullshitting somebody”. As language always occurs in an evaluative context, the use of both these expressions can be considered to have a sociosemiotic value, related to power and prestige — in fact, Norman Dyer considers Miss Pariseau a French Canadian child learning a foreign language.

The translation of this excerpt into Portuguese has taken basically the same issues into consideration, and they have the same communicative meaning. Starting with spelling, several major marks were introduced: (1) Miss Pariseau’s name was changed into “Parisô” in order to obtain a more ‘friendly’ visual look of the word, resulting in approximately the same sound as in the ST; (2) given the French pronunciation of the guttural “r” (also known as the French “r”), this sound is consistently shown here by doubling the letter “rr”; (3) the frequent Portuguese nasal sound “ão”, so difficult for most foreigners, is rendered as the corresponding non-nasal “ao”.

Two of the marks of deviance in sentence structure are exactly the same cases of the complex sentences in the ST singled out above. Two other examples of foreign-ness are (1) the non-standard order of elements in the sentence: “Isto taobém jamais ouvi” [Também nunca ouvi isso] to translate “I ‘aven’t ‘eard it neither”; (2) the deviant use of the periphrastic structure “talvez vamos dizerr isto aqui”, which translates “we’ll ‘ave it ‘ere”. The deviant structure is used to avoid the correct subjunctive, so difficult for foreigners : “talvez venhamos a dizer isso aqui “.

As to the lexical choice, it proved to be more challenging to find an adequate equivalent for the two phrasal verbs “put somebody on” vs “put something on”. The effort put into brainstorming fortunately materialized into a pair of Portuguese idiomatic expressions with the same correlated

meanings as the two English ones. They are “levar alguma coisa” [put something on= wear] and “levar alguém” [put somebody on= make a fool of somebody].

For the slang/informal word “bullshitting”, an equivalent mild slang/informal word was found in Portuguese: “lixar”.

TT

—Porr favorr, professorr, — disse ela, olhando para ele por cima dos óculos minúsculos, — o que eu estava a perrguntarr há pouco — *lévarr*— eu ouvi na televisao. Um homem disse; —*Está-me a lévarr* — e todo o mundo riu. Penso que erra parra serr engrraçado, mas *levarr*, nós aprendemos que significa vestirr qualquerr coisa, non?

— Ah, *está a querer levar-me*— riu-se Dyer.

— Isto taobém nuncá ouvi — disse Miss Parizô.

— *Levar alguém* significa gozar com alguém. *Levar* é vestir uma coisa. Okay? — Deu exemplos.

— Ah, agorrá sei — disse Miss Parizô. — É como lixarr alguém. É a mesma coisa?

—Pois — respondeu ele, sorrindo. Os canadianos francófonos são como crianças a aprender a falar. — O exemplo que deu não é considerado educado.

Hoje em dia, nos Estados Unidos, é comum dizer-se *levar alguém*.

— Entao — disse Miss Parizô, — talvez vamos dizerr isto aqui dentrrro de vinte anos.

### 3.2 The Beadle and the Nurse — Translating Cockney characters in Dickens’s *Oliver Twist*

Raquel Mouta

This section deals with excerpts of a dialogue from Charles Dickens’s *Oliver Twist* (1837-39), chapter II, presenting a possible translation into contemporary European Portuguese while paying close attention to linguistic markers and to how those specific markers help the reader portray the characters.

The two characters in the dialogue are Mr. Bumble, town beadle, and Mrs. Mann, the overseer of the workhouse where Oliver was raised for the first nine years of his life.



Mrs. Mann's discourse is highly deviant in relation to standard English, and Mr. Bumble uses an excessively formal vocabulary although not correctly. The discourse of both these characters identifies them as Cockney speakers, or at least as speakers of the pseudo-variety of Cockney, as conventionally used in literature (Rosa 1999).

Before translating these excerpts, the following three translating procedures were considered (see section 1.2 above):

Firstly, the maintenance strategy. In European Portuguese (EP), there is no direct equivalent to Cockney. We have no substandard variety in the region of Lisbon (or of any other town) that is spoken only by a working class. So, in this case the maintenance strategy would not be possible.

Secondly, the possibility of shift from a substandard variety (social dialect) of the ST to a regional substandard variety in the Target Language (TL). Though common in dubbing of films for example, this strategy revealed itself incongruous and somewhat politically incorrect.

Thirdly, the centralizing strategy. The social substandard of the ST is recreated with reference to orality in the TL. When using this strategy, the TT would include the deviation of the characters' speech, but also a tentative approach to the standard variety of the language, more associated with the written register.

Opposing the predominant tendency to shift and thereby normalize substandard varieties in the translations published in Portugal in the previous decades (Rosa 2003, Valdez 2007), the present translations use a centralizing approach to those varieties.

Accordingly, in the TT, Mrs. Mann's discourse presents the following characteristics: contractions and ellipsis; redundancy and low register vocabulary; swapping of consonants; and use of incorrect pronouns.

Mr. Bumble's speech is characterized by the following in the TT: use of formal vocabulary with hypercorrection, resulting in words that do not exist or are inadequate; closing of vowels associated with standard EP, in some cases, and with non-standard EP in others; and use of contractions.

The excerpts are presented below with ST on the left and TT on the right. Linguistic markers in general are signalled by the use of bold. Specific markers of orality are indicated by the simultaneous use of bold and roman type. Incorrect words are pointed out by boldface and italic type.

<p>Mrs. Mann          “Goodness gracious! Is that you, Mr. Bumble, sir?” said Mrs. Mann, thrusting her head out of the window in well-affected ecstasies of joy. “(Susan, take Oliver and <b>them</b> two brats up stairs, and wash ‘<b>em</b> directly.) — My heart alive! Mr. Bumble, how glad I am to see you, sure-ly!”          (Dickens 7)</p>	<p>D. Mann          — Ai, Jesus!, é vossa senhoria, Sr. Bumble? — disse a Sr.<sup>a</sup> Mann, espreitando pela janela em afectados êxtases de alegria. — (Ó Susan, vai-te mais o Oliver e esses dois fedelhos lá <b>p’ra</b> cima e <i>lava-les</i> a fuça.) Bons olhos o vejam!, Sr. Bumble, ai Jesus <b>qu’eu</b> ‘<b>tou</b> tão contente <b>d’o ver</b>!</p>
<p>Mr. Bumble          “Do you think this respectful or proper conduct, Mrs. Mann,” inquired Mr. Bumble, grasping his cane, “to keep the parish officers <b>a-waiting</b> at your garden-gate, when they come here upon <b>porochial</b> business connected with the <b>porochial</b> orphans? Are you <b>aweer</b>, Mrs. Mann, that you are, as I may say, a <b>porochial</b> delegate, and a stipendiary?”          (Dickens 7)</p>	<p>Sr. Bumble          — Ó D. Mann, acha <b>qu’<i>cunduta</i></b> <i>respeituosa</i> e adequada — inquiriu o Sr. Bumble, agarrando a bengala — manter os funcionários da <b>p’róquia</b> fora do portão à espera, quando aqui se deslocam em missão <i>peroquial</i> <b>concanetada</b> com os órfãos da <b>p’róquia</b>? A D. Mann tem <b>co’sciência</b> de que é, <b>com’eu</b> <i>deria</i>, uma delegada da <b>p’róquia</b> e uma <i>estupendiária</i>?</p>
<p>Mr. Bumble          “And notwithstanding a offered reward of <b>ten pound</b>, which was afterwards increased to <b>twenty pound</b>. Notwithstanding the most superlative, and, I may say, <b>supernat’ral</b> exertions on the part of this parish,” said Bumble, “we have never been able to discover who is his father, or what was his mother’s settlement, name, or <b>con-dition</b>.          (Dickens 9)</p>	<p>Sr. Bumble          — E não abstante a oferta de uma recompensa de dez libras, que depois foi increscida p’ra vinte libras. Não abstante as mais s’perlativas e, devo acrescentar, s’pernaturais deligências da parte desta p’róquia — disse o Sr. Bumble —, nunca conseguimos descortinar quem era o pai, nem o domescílio, nome ou cundição da mãe.</p>

The correct versions of the incorrect words (or words with an incorrect use) are as follows: \*lava-les, lava-lhes; \*cunduta, conduta; \*respeituosa, respeitosa; \*peroquial, paroquial; \*concanetada, concatenada; \*deria, diria (verb «dizer», to say); \*estupendiária, estipendiária (play between «estupendo», fantastic, and «estipendiária»); \*abstante, obstante

(play between «abster», to abstain, and «obstante», notwithstanding); \*increscida, aumentada (play between synonyms «crescer» and «aumentar»); \*deligências, diligências; \*cunseguimos, conseguimos; \*domescílio, domicílio; \*cundição, condição.

Besides the described characteristics, the TT also presents a higher number of linguistic markers, a conscious addition with the purpose of compensating for the shift of contextual meaning from social substandard to orality, hopefully producing an equivalent effect to that of Dickens's text.

### 3.3 The translations of Mark Twain's *The Adventures of Huckleberry Finn* into European Portuguese (1944 – 1997)

Susana Valdez

Only taking into account the linguistic variation of the ST, this section analyzes the way this variation was translated into European Portuguese from 1944 to 1997. For this purpose, it examines the first two paragraphs of the seven translations of Mark Twain's *The Adventures of Huckleberry Finn* published in Portugal within this time frame.

Consequently, each sentence of the TT and of the ST was classified as:

- a) Standard, in other words, a sentence without any deviant graphic, lexical or morphosyntactic markers; or as
- b) Non-standard, in other words, a sentence with at least one deviant graphic, lexical or morphosyntactic marker.<sup>1</sup>

Moreover, a standard sentence was further classified as characteristic of the oral or of the written speech. The non-standard sentences were further classified as characteristic of a low sociocultural status corresponding to a non-standard social variety or of a peripheral region corresponding to a non-standard regional variety.

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<sup>1</sup> According to the Modern American English Standard description presented in the *Oxford English Corpus* and according to the European Portuguese Standard presented in the *Corpus the Referência do Português Contemporâneo* (*Reference Corpus of Contemporary Portuguese, CRPC*).

In this case, of a total of 14 sentences analyzed in the ST, 64.9% corresponded to the standard and 77.80% (9 sentences) were further characterized as oral discourse, as illustrated by the following example: “Now the way that the book winds up is this: Tom and me<sup>2</sup> found the money that the robbers hid in the cave, and it made us rich.” (Twain 1885: 1)

Moreover, all non-standard sentences correspond to a social variety, as shown by the following example:

The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. (Twain 1885: 1-2)

Therefore, taking into account the two first paragraphs of the ST, any reader will classify the narrator as belonging to a low sociocultural group, having little or no education. Furthermore, his discourse is also marked at the lexical, morphosyntactic and orthographic level as oral, in most cases.

The chart in Figure 4 represents the analysis of the ST and of the seven TT published in Portugal between 1944 and 1997. It clearly shows that none of the TT uses a non-standard social or regional variety.

In other words, in all seven TT there are no lexical, orthographic or morphosyntactic markers of any type of non-standard variety. On the other hand, the majority of the sentences analyzed are characteristic of the written standard. The target texts published in 1956, 1972 and 1973 even present a percentage of sentences characteristic of the written discourse that range from 93% to 100%.

Therefore, the first two paragraphs of such TT introduce a narrator whose profile, as portrayed by the use written and mostly formal discourse, is usually associated with a high sociocultural status, and education.

Taking into consideration the procedures and strategies suggested above, there is a general normalization strategy in the first two paragraphs

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<sup>2</sup> Although the expression “Tom and me” could lead to a non-standard classification, one can argue that it may be considered a characteristic of oral standard speech: “In colloquial speech ‘me’ is often used where standard grammar requires ‘I’, especially when someone else is mentioned too”. (AskOxford) Consequently, some sentences are classified as both standard and oral.

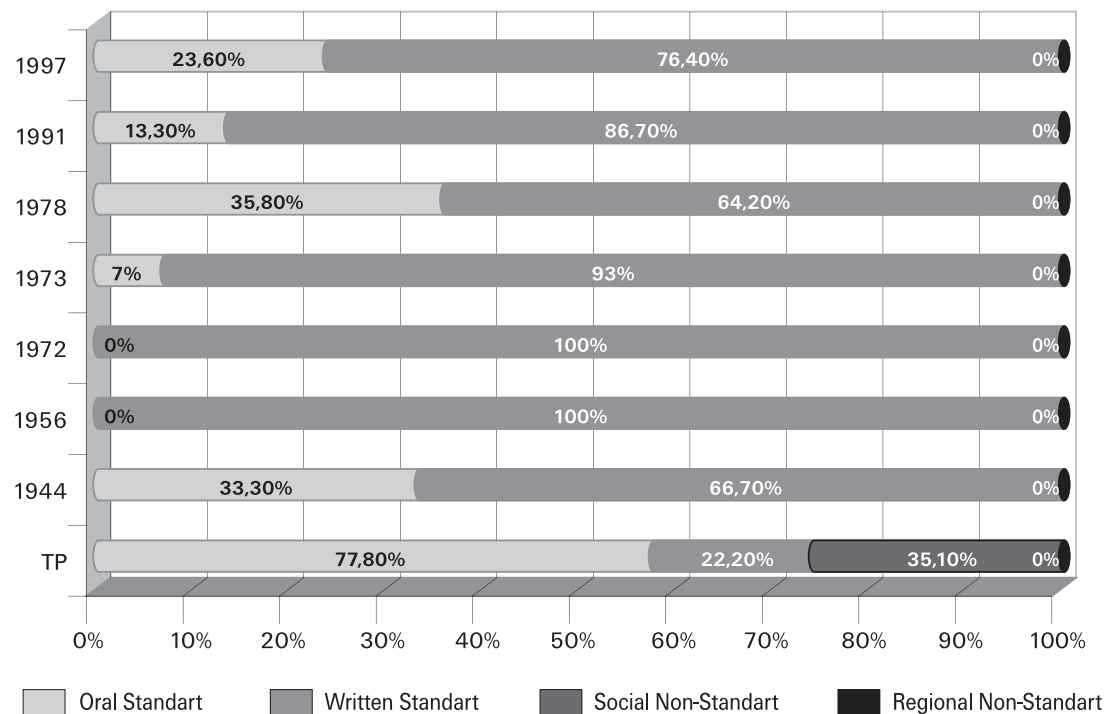
Linguistic Variation in *Huckleberry Finn*'s Translations

Figure 4: Linguistic Variation in *Huckleberry Finn*'s Translations into Portuguese (1944-1997)

of the TT published in 1956 and 1972. The remaining TT — 1944, 1973, 1978, 1991 and 1997 — indicate an either general or predominant centralization strategy.

To sum up, this brief case study reveals that translated literature occupies a peripheral position<sup>3</sup> and that the predominant or general procedures and strategies correspond to the normalization and centralization of substandard varieties present in the ST. Further studies are called for in order to ascertain whether this is also true for the whole TT.

<sup>3</sup> According to the polysystem theory of Itamar Even-Zohar (1990), if the translated literature occupies the center of the polysystem and, therefore, is a source of innovation, the expected behavior is of marginalization. On the other hand, if the translated literature occupies a peripheral position, then, the main worry of the translator is to find models already existent and secondary, so the result should be of centralization.

### 3.4 Translating “Jasmine”, by Bharati Mukherjee (*The Middleman and Other Stories*, 1988)

Tiago Botas

“Jasmine” is a short-story written by Bharati Mukherjee and included in her 1988 short-story collection *The Middleman and Other Stories*. This text tells us the story of a young girl trying to discover and live the American Dream in the United States of America. Originally from Trinidad and Tobago, this descendant of Indian parents reaches the US by way of Canada and, living first with the Daboo — an immigrant family who “were nobodies back home” — and afterwards with the Moffitt — who were “nice white American folk” —, ends up believing she is living the American Dream.

This translation posed a problem mainly with the dialogue. Not only did it prove difficult to find a suitable manner in which to translate the Indian-English accent of Jasmine and the Daboo, but since Gideon Toury’s norms of adequacy and acceptability (Toury, 1995) were the force behind my Master’s thesis, I also wanted to find a way to convey this text into Portuguese according to the initial norm of acceptability, defined as a TT’s “subscription to norms originating in the target culture” (Toury 57).

There are several examples of translation procedures motivated by this initial norm of acceptability, but I will focus mainly on an excerpt that shows both the cultural exchange and the dialogue issues. During Christmas, Jasmine, who now works for the Moffitts, stays a few days with the Daboo:

ST

The Daboos acted thrilled to see her back. “What you drinkin, Jasmine girl?” Mr Daboo kept asking. “You drinkin sherry or what?” Pouring her little glasses of sherry instead of rum was a sure sign he thought she had become whitefolk-fancy. The Daboo sisters were very friendly, but Jasmine considered them too wild. Both Loretta and Viola had changed boyfriends. Both were seeing black men they’d danced with in Ann Arbor. Each night at bedtime, Mr Daboo cried. “In Trinidad we stayin we side, they staying they side. Here, everything mixed up. Is helluva confusion, no?” (Mukherjee 135)

In this excerpt, several cultural factors come into play. The fact that Jasmine now works for white people has elevated her from “rum status” to “sherry status”, the two daughters dating black men was seen as an offense



by Mr. Daboo, revealed by his cries of anguish, and the cries of anguish themselves are conveyed in broken “Trinidadian-English”.

The adequacy version presents no changes in the cultural references, merely conveying those in Portuguese, but does attempt to add an aura of Indian-ness to the accent and dialect of Mr Daboo:

ST “In Trinidad we stayin we side, they stayin they side. Here, everything mixed up. Is helluva confusion, no?” [page 135]	TT — Adequacy “Em Trindade a gente ficamos dos nossas lado, eles ficarem dos lado deles. Aqui estamos tudo misturado. Que raio de confusão, n’ê?”
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These two sentences are prolific in errors in concord or agreement in number and even gender (“dos [masculine, plural] nossas [feminine plural] lado [masculine, singular]”), they include colloquialisms (“a gente”, “que raio”) and contractions that are frequently used orally (“n’ê”), so as to, just like the ST, depict a man who learned the language he is speaking (Portuguese, in the TT) by using it and not by attending school.

The acceptability version, on the other hand, allows itself more leeway in terms of re-creating the cultural and geographical references of the ST. Jasmine, the Trinidadian girl seeking a better life in America becomes a Mozambican girl seeking a better life in Portugal; Ann Arbor, home to the University of Michigan, becomes Coimbra, where the oldest and most renowned Portuguese university exists; and — of course — sherry find its “natural equivalent” in the target culture: Port wine.

TT — Acceptability Os Diamantino pareciam muito entusiasmados por a voltar a ver. “Vais beber o quê, Jasmine?” perguntava o Sr. Diamantino. “Vais beber Porto ou quê?” Servir-lhe um copinho de vinho do Porto em vez de cerveja era um sinal evidente de que ele pensava que ela tinha entrado no círculo das pessoas brancas. As irmãs Diamantino eram muito simpáticas, mas Jasmine achava-as demasiado doidas. Tanto a Laurinda como a Vânia tinham mudado	Gloss <i>The Diamantino acted thrilled to see her back. “What you drinkin, Jasmine girl?” Mr Diamantino kept asking. “You drinkin Port or what?” Pouring her little glasses of Port wine instead of beer was a sure sign he thought she had become whitefolk-fancy. The Diamantino sisters were very friendly, but Jasmine considered them too wild. Both Laurinda and Vânia had changed boyfriends. Both were seeing Chinese men they’d</i>
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de namorados. Ambas andavam com chineses com quem tinham dançado em Coimbra. Todas as noites, à hora de dormir, o Sr. Diamantino gritava: “Em Moçambique nós fica dos nosso lado, eles fica dos lado deles. Aqui estamos todos misturado. Raio de confusão, n’ê?”

*danced with in Coimbra. Each night at bedtime, Mr Diamantino cried. “In Mozambique, we staying we side, they staying they side. Here, everything mixed up. Is helluva confusion, no?”*

In this TT version motivated by acceptability, a veritable “translocalization” of the facts occurs, allowing the Portuguese TT readers to delve deeper and immerse themselves in the story, recognizing the references, the xenophobia, and the names.

Mozambique was chosen because it is a country with a large Indian presence, thus maintaining some of Mukherjee’s “spirit” in the translation, while, at the same time, allowing for the change of scenery to Portugal and of the language to Portuguese, since Mozambique is a Portuguese-speaking country (making the names Diamantino, Laurinda and Vânia easily recognizable). With the new African origin of these characters, they could no longer be prejudiced against black men, which is the reason why the unwanted boyfriends became Chinese. The use of Port wine was obvious, since its connection with the upper-class and special occasions is deeply rooted in Portuguese culture.

The dialogue, although this is lost in the gloss translation, shows a distinct African accent to Portuguese, as well as typical grammatical mistakes that any reader with knowledge of Portuguese would easily identify and credit to an African speaker.

In the end, and using Gideon Toury’s idea that translation is a negotiation, any approach to translation has a price (Toury 55, 64). It is the translator’s job to learn every contextual factor (target audience, text type, function, etc.) and, bearing them all in mind, approach the text using the procedures and strategies that better suit it.



#### 4. Final Remarks

This collective paper offered an overview of Luso-Canadian exchanges focusing on TS research on the translation of linguistic variation.

The first part of this paper presented a selection of theoretical and methodological proposals including additional categories, which, besides the already mentioned universal of normalization, were deemed operative and relevant for the study of linguistic variation as a translation problem. The pertinence of these additional categories was discussed in terms of the implications and contextual constraints involved in the translation of linguistic varieties, and also of the findings that research on translation both in Portugal and Canada has made so far.

In the second part of this paper, this classification was applied in examples of translation research and practice. The comparative analysis of short excerpts of English narrative ST and their corresponding Target Texts (TT) in Portuguese, was illustrated by research on seven TT of *Huckleberry Finn*, by Mark Twain, published in Portugal 1944-1997, which displayed a predominant or even general strategy of centralization of substandard varieties. Such a comparative analysis was also portrayed by the translation procedures adopted in the translations of a few excerpts within the general framework suggested. Excerpts from “A Class of New Canadians”, by Clark Blaise, *Oliver Twist*, by Charles Dickens, as well as “Jasmine”, by Bharati Mukherjee, were thus translated in an effort to maintain in the TT less prestigious linguistic markers deliberately included in direct speech by the characters in the ST. Consequently, such translations inverted the generalized trend and attempted to portray the linguistic and contextual features allowing for the characterization of different characters, social and regional groups, oral and written modes. This collective paper thus provided a brief illustration of the translation practice and post-graduate teaching by the English Department of the Faculty of Letters, University of Lisbon, as well as research in Translation Studies currently carried out at the University of Lisbon Centre for English Studies – ULICES.

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### ABSTRACT

“Translation scholars no doubt can learn much from scholars of ethnic minorities, women, minor literatures and popular literatures. Much of the most exciting work in the field is already being produced by scholars from the “smaller” countries – Belgium, the Netherlands, Israel, Czechoslovakia, and French-speaking Canada” (Gentzler 2001: 197).

Several Canadian scholars have been very influential in Translation Studies. The main aim of this collaborative paper on Luso-Canadian exchanges in TS is to make a very brief presentation of how some of the most “exciting” work by Canadian scholars has been received, adopted, adapted and developed in research work and teaching by Portuguese TS scholars. Selected examples of theoretical and methodological proposals by Canadian researchers in TS will be discussed, a few studies by Portuguese scholars will be mentioned, and the operative application of these studies to translation practice and teaching will be illustrated by the presentation and analysis of short excerpts of English narrative source texts, followed by their target texts in Portuguese, as produced and commented upon by former students of the Department of English, Faculty of Letters University of Lisbon.

### KEYWORDS

Translation Studies, translating linguistic variation, literary translation, translation strategies, translation procedures.

### RESUMO

“Translation scholars no doubt can learn much from scholars of ethnic minorities, women, minor literatures and popular literatures. Much of the most exciting work in the field is already being produced by scholars from the “smaller” countries – Belgium, the Netherlands, Israel, Czechoslovakia, and French-speaking Canada” (Gentzler 2001: 197).

São vários os investigadores canadianos que influenciaram decisivamente os Estudos de Tradução. O principal objectivo deste artigo conjunto dedicado aos intercâmbios luso-canadianos em Estudos de Tradução consiste em apresentar brevemente o modo como algum do trabalho mais “estimulante” de investigadores canadianos foi recebido, adoptado, adaptado e desenvolvido em investigação e leccionação por investigadores portugueses em Estudos de Tradução. Neste artigo, discute-se uma selecção de propostas teóricas e metodológicas de investigadores canadianos em Estudos de Tradução, referindo-se também alguns estudos desenvolvidos por investigadores portugueses. A aplicação destes estudos à prática e ao ensino da tradução é ilustrada com a apresentação e análise de breves excertos de textos de partida em língua inglesa, a par das respectivas traduções para português, produzidas e comentadas por antigos alunos do Departamento de Estudos Anglísticos da Faculdade de Letras da Universidade de Lisboa.

#### PALAVRAS-CHAVE

Estudos de Tradução, tradução de variação linguística, tradução literária, estratégias de tradução, procedimentos de tradução.

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