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The Power of Voice in Translated Fiction

Or, following a linguistic track in Descriptive Translation Studies

Alexandra Assis Rosa

Faculty of Letters and ULICES/CEAUL, University of Lisbon, Portugal

This paper focuses on the discussion of the pertinence and operativity of a classification for the analysis of translational shifts affecting the power expressed by voice in narrator-character-narratee relationships in translated fiction. Such a classification follows Rosa (2003, 2006, 2007, 2009), and it is developed within the framework of Descriptive Translation Studies (Toury 1995; van Leuven-Zwart 1989, 1990), importing from Narrative Theory (Leech and Short 1981; Chatman 1978; Marnette 1998) Critical Discourse Analysis (Fairclough 1995) and Appraisal Theory (White 2001; Martin and White 2005). The classification presented and discussed in this paper is devised in order to develop a methodology for a semi-automatic quantitative analysis of electronic source and target texts organized in a parallel corpus.¹ Moreover, following Short (1988), this classification may to some extent (and considering some variation in semantic value) be applicable to analyzing the translation of quoter-quotee-addressee relations in other text types resorting to discourse representation, which is here identified as a means of expressing interpersonal meaning and negotiating the power of voice.

1. Introduction

The first part of this paper is dedicated to the consideration of its main starting point: translated narrative is interpreted as communicative transaction involving a hierarchy of several

¹ The classification discussed in this paper is applicable to an electronic corpus using Discourse Analysis software for the annotation of text corpora, such as Wagsoft's Systemic Coder, developed by Mick O'Donnell (2002). For the use of this software in the annotation of a parallel corpus see Rosa (2003).

pairs of addressers and addressees, whose actual power relations within the narrative text may be expressed with different degrees of explicitness through textual-linguistic, and narrative forms. The second part of this paper is dedicated to presenting the classification and defining five descriptive categories of discourse representation (Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech). Special attention is given to the definition of these five categories in terms of interpersonal meaning, i.e. focusing on their capacity to both create and reflect a social world, and more specifically speaker- addressee relations. The third and central part of this paper discusses these categories considering their pertinence and operativity for the description of power relations between the intratextual participants of translated narrative and the combination of these categories with two main modes of discourse representation, based on the different types of dialogic or intertextual positioning proposed by Appraisal Theory. The presentation and discussion of this system of categories draws on several illustrative examples from a parallel corpus of Dickens' novels and their Portuguese versions. The fourth and last part of this paper presents two relevant contextual variables for the formulation of a hypothesis regarding the contemporary translation of discourse representation in narrative fiction and briefly tests this hypothesis with the analysis of a parallel corpus of three Dickens' novels and 14 translations published in Portugal in the second half of the 20th century.

The purpose of developing this classification as part of a methodology for a semi-automatic quantitative analysis of translated narrative fiction is to help describe the way interlingual translation may transform the narrator profile in terms of intertextual/dialogic positioning as well as to contribute to the description of translational regularities, relatable to translational norms.

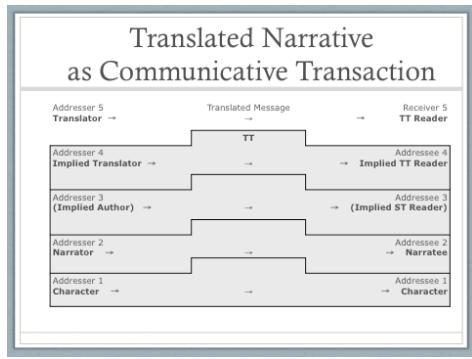
2. Translated narrative as communicative transaction

Following Bakhtin (1977), Fairclough (1995) distinguishes two levels in discourse representation. Primary discourse is defined as "the representation or reporting of discourse" and therefore corresponds to the territory of the quoter; secondary discourse is defined as "the discourse represented or reported" and is thereby identified with the voice of the quotee (Fairclough 1995: 55).

Fairclough's proposal may be defined as discourse representation at its simplest for several reasons. Firstly, media discourse may be more complex, involving further embedded discourses beyond the two suggested by Fairclough. Secondly, discourse also involves considering not only the addresser, but also the addressee, since pragmatically someone always produces discourse for someone else to receive. A communicative approach to discourse representation should consider at least three participants: one addresser/quoter, who quotes a quotee, for the benefit of an addressee. Thirdly, such participants are always involved in power relations, which need mapping. Fourthly, the power relations between such participants may find direct textual-linguistic expression or be camouflaged by textual-linguistic features. Additionally, if we consider the special discourse situation of narrative fiction, it involves several sets of addressers and addressees. As Wayne C. Booth suggests, several tellers and listeners/readers are required to describe it, if we are to consider the reading of narrative fiction as an implied dialogue among

different participants: "In any reading experience there is an implied dialogue among author, narrator, the other characters, and the reader" (Booth 1983: 155). Lastly, translated fiction certainly corresponds to an even more complex discourse situation since it involves further real and intratextual participants besides those considered for narrative fiction. There are four additional participants to be considered in translated narrative fiction: (1) the real translator and (2) the real TT reader, as well as their intratextual counterparts: (3) the implied translator and (4) the implied target text reader.

Linguistics-oriented research on discourse representation or forms of speech report tends to focus on two discursive centres only: the quoter and the quotee, or the text's internal authorial voice and the external source (White 2001; Martin and White 2005: 111).² In contrast, and following previous research into the participants in translated fiction (Rosa 2003, 2006, 2009), this paper argues for a more complex communicative model to focus on tenor or interpersonal meaning in fiction and its translation, assuming translated fiction functions as communicative transaction. On the one hand, this model considers pairs of participants (addresser/addressee) in translated narrative. On the other, and contrary to previous research in TS (Hermans 1996, Schiavi 1996, O'Sullivan 2003), this model is hierarchical and consequently organizes participants in different enunciative and narrative levels instead of listing them in linear succession.³ Its main assumption is that translated fiction functions pragmatically as a hierarchy of voices orchestrated by the real translator as addresser of the Target Text (TT).



² In Fairclough (1995), the need to consider addressees is mentioned. This is motivated by the discussion of principleship – defined as the participant whose position is represented in the words selected. Fairclough claims that mediators mystify principleship when they purport to speak on behalf of the audience (the addressee) and thereby use it as principal.

³ This model disagrees with O'Sullivan's (2003) definition of the implied translator as "the voice of the narrator of the translation", considering instead the implied translator and the narrator as two distinct intratextual participants, located at two different enunciative levels. It also differs from Hermans' and Schiavi's innovative identification of an implied reader of translation or a target-culture-implied reader because, as stated in Rosa (2006: 102), they "point [...] towards a collective readership's profile. We prefer to identify a target text's (TT) implied reader, by analogy with the implied reader of literary theory". For a more thorough presentation and discussion of this model see Rosa (2006).

Figure 1: Translated narrative as communicative transaction

At the bottom of the model in Figure 1, we find the lowest enunciative/narrative level of the TT, where a character says something to another character; at the second level, the narrator intentionally reports this transaction to a narratee; at the third level, the implied Source Text (ST) author conveys the transaction to the implied ST reader; and at the fourth level, the implied translator, in turn, conveys all these transactions to the implied TT reader. All these intratextual participants are endowed with a textual profile built by sets of textual-linguistic features. Further pairs of real participants include the real translator, who reports to the real TT reader a previous communicative transaction occurred between the real author and real ST readers.

This model, therefore, takes up Folkart's view of the translator as "un sujet (ré) énonciateur" (1991: 43)⁴ or Mossop's view of the translator as rapporteur (Mossop 1983), literally. Not only does it focus on a functional approach to translating, but it also imports the definition of the translator's activity as "X [the translator] reports in writing to C [the TT addressee] what A [the ST author] has written to B [the ST addressee]" (Mossop 1983: 246) in order to consider translated narrative as a complex form of discourse representation.

Additionally, the model presented in Figure 1 stresses the asymmetry of the power relations between participants in translated fiction as communicative transaction. On the one hand, addressers (on the left) are more powerful than addressees, since they hold responsibility for the production of discourse (with the sole exception of characters who can exchange roles as addresser and addressee and receiver). On the other hand, upper-level participants are more powerful than lower-level participants, whose communicative transactions are reported. However, the actual power possessed by addressers located at upper levels may find different types of expression. It may be either explicitly expressed or camouflaged, through a choice of various textual-linguistic and narrative features, the patterning of which becomes the object of analysis. Once it is argued that several levels of speech report may be identified in translated fiction then it follows that "forms of speech report" will express quoter-quotee-addressee power relations as expressed through a selection of textual linguistic features. This paper focuses on narrator-character-narratee relations as expressed by forms of discourse representation proper, in order to consider how they are negotiated in translation.

Within Critical Discourse Analysis, Fairclough prefers to consider discourse representation instead of forms of speech report "because (a) writing, as well as speech, may be represented, and (b) rather than a transparent 'report' of what was said or written, there is always a decision to interpret and represent it in one way rather than another" (Fairclough 1995: 54). For Narrative Theory, this is not a new idea, Sternberg, for example, talking about narrative discourse had already stated: "Whatever the units involved, to quote is to mediate, to mediate is to frame, and to frame is to interfere and to exploit" (Sternberg 1982: 145).

Fairclough (1995: 54) suggests that discourse reporting tendencies reveal ideologies implicit in "practices of news reporting". This paper takes up this suggestion to consider that the

⁴ This is "a (re)enunciating subject" (my translation).

representation of discourse (including speech, thoughts and writing) in (translated) narrative fiction may also reveal ideologies implicit in practices of discourse representation.⁵

Therefore, adopting a selection of proposals from Critical Discourse Analysis, Appraisal Theory and Narrative Theory, this paper assumes there are interpersonal relations between intratextual participants, both within the same level and among different levels. It also assumes that these interpersonal relations between intratextual participants are marked in the text by a set of textual-linguistic and narrative features, which, as such, are subject to translational shifts. To focus on narrator-character-narratee power relations in terms of voice, this paper discusses a classification of forms of discourse representation within the framework of critical linguistics, i.e. with the goal of trying to both understand and explain these discursive features of translated narrative in terms of ideology and relations of power. It therefore also assumes that translation as "discourse representation (...) may be tuned to social determinants and social effects" (Fairclough 1995: 65) among other contextual features. In other words, it assumes that translation as any type of discourse is contextually motivated or constrained by norms, as a fact of the target culture (Toury 1995).

3. Voice vs. point of view

Unlike research into the translation of point of view (who sees) (Bosseaux 2007), this paper considers the translation of voice (who speaks). Its main aim is to present and discuss a system of categories of discourse representation as expressive of the relationship between the discursive centres involved in discourse representation i.e. (1) narrator and (2) character, as well as of the relationship between narrator and (3) narratee. It is Chatman who classifies this as voice:

When we speak of "expression" we pass (...) to the province of narrative voice, the medium through which perception, conception, and everything else are communicated. Thus point of view is in the story (when it is a character's), but voice is always outside, in the discourse. (Chatman 1978: 154)

The analysis will therefore focus upon the means used to transmit (who speaks) and not the contents determined by focalization or point of view (who sees).⁶

⁵ This paper concentrates on the semantics and ideology of discourse representation in translated narrative fiction and does not delve into the similarities and differences between real and fictional speech, or into the applicability of classifications from literary stylistics to media discourse. On this see Short (in Leech and Short 1981 and in Short 1988) who argues that "no firm formal linguistic distinction can be drawn between literary and non-literary language" (Short 1988: 62), while nevertheless stressing that there is an important pragmatic difference deriving from radically distinct discourse situations: "in the novel there is no anterior speech situation for the report to relate to (because novels are fictions)" (Short 1988: 64). Another line of inquiry would be to study how this classification might also to some extent be applicable to quoter-quotee-addressee relationships in other (translated) text types.

4. Discourse representation: a classification

Since the narrator's voice is heard/read not only in narrative sentences but also in those sentences that represent discourse produced by characters, a set of categories of discourse representation were identified and organized in terms of the degree of interference or audibility of the narrator's voice, following Chatman (1978, 1990). The five categories chosen were: Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech.⁷

For a brief and innovative definition of each, this paper follows Fairclough's suggestion to distinguish formal features and semantic value (Fairclough 1995). Firstly, it considers the formal features that enable the classification of each unit as falling within one of these categories, and then examines the semantic value usually assigned to each category. Innovatively, this classification resorts to Brown and Gilman's (1960) solidarity and power semantics in order to define discourse representation in terms of semantic value. These authors suggest that the choice of forms of address is governed by power- or solidarity-relations between speaker and addressee. This paper proposes that the relations between participants in translated narrative may also be analyzed accordingly, drawing a correlation between categories of discourse representation and relations of power and solidarity between narrator (character) and narratee. In this way, discourse representation choices are deemed to express interpersonal meaning in narrator-character-narratee relations.

⁶ Genette discusses this in terms of distance (1972: 183-184), defined as one of the two modalities of mode, as regulation of narrative information, and also in terms of the way it is interconnected with voice, defined as the features left in discourse by the narrator and in terms of the relationship established with the narratee, i.e. with the Genettian category of person (1972: 226-227). We will therefore not consider the second modality of the Genettian category of mode, point of view, related with the contents expressed and with the view point transmitted by the report.

⁷ The selection and definition of these five categories is based on a comparative analysis of the sets of formal categories suggested by several authors, of whom the most influential are Genette (1972, 1983), Page (1988), McHale (1978), and Leech and Short (1981), whose categories are often imported by other authors researching discourse representation or forms of speech report. The categories selected here are mainly based on the classification suggested by Leech and Short's work *Style in Fiction* (1981: 318-336), which is close to the categories and subcategories initially presented by Genette (1972), and later applied by Marnette (1998). The innovative nature of the classification presented and discussed in this paper resides in (1) the selection of a set of formal categories formerly suggested and redefining them focusing on the interpersonal meaning expressed by each one in terms of semantic value - considering both the semantic scale of power and solidarity suggested by Brown and Gilman for the study of forms of address (1960) and dialogic and intertextual positioning, defined but not developed in these terms by Appraisal Theory -, and (2) the focus on the definition of each discourse representation category for the purpose of the study of translation, and more specifically to study how translation tends to alter fictional style or profile by altering the interpersonal relations between discursive centres involved in discourse representation.

Narrative Report of Speech Acts (NRSA) is the most indirect form of discourse representation, as illustrated by the following example:

- 1) <DC S451> I mentioned what they had said about her.

In terms of form, the narrator simply mentions the occurrence of a speech act. In terms of semantic value, the reader assumes that the narrator is not bound to report either content or form of that speech act. This is the category of discourse representation in which the narrator's intervention is most visible and least autonomy is conferred on the character's speech. In terms of interpersonal meaning, it signals a maximally explicit narrator-character-narratee power relation.

Formally, **Indirect Speech** (IS) includes a clause by the narrator containing a verb of saying (*verbum dicendi*, e.g. said, shouted, replied, ordered, asked) and at least one clause by the character:

- 2) <OT S305> When they arrived at the office, he was shut up in a little room by himself, and admonished by Mr. [sic] Bumble to stay there, until he came back to fetch him.

The quoted clause is syntactically subordinated to the quoting clause, and the discursive centre that determines personal, temporal and spatial deixis of the discourse representation is the narrator's and the communicative situation in which his speech supposedly occurred. The semantic value of Indirect Speech is that it carries a commitment to quote the contents of the character's speech, minus the exact forms of the words used (Leech and Short 1981). Although Fairclough considers this ambivalent with regard to voice in media discourse (1995: 57), this paper considers (for the purpose of definition) that the general semantic value attributed to IS is that the quoted clause prototypically resorts to the narrator's wording or voice, which is consequently deemed to be present in both reporting and reported clauses. This prevalence of the narrator and lesser autonomy of the character's speech is marked both by syntactic subordination and deixis, as well as by the absence of graphic markers signalling the frontier between these two discursive centres. In terms of interpersonal meaning, IS signals an explicit narrator-character-narratee power relation.

Free Indirect Speech (FIS) is a freer version of indirect speech. It can and usually does omit the quoting clause, and the quoted clause blends markers of the two intervening discursive centres. FIS presents a shift from narration to reporting that is not marked. Consequently, between sentences that belong to the narrator's voice or between other sentences of discourse representation, one finds:

- 3) <DC S500> <p222> Oh! If that was it, I was quite ready to go.
- 4) <OT S164> What <emph>could</emph> the boy be crying for?

FIS is considerably flexible in terms of which discursive centre determines temporal deixis (tense usually expresses distance, e.g. 'was' and 'could', but adverbial forms may vary) as well as spatial deixis (lexical choice and adverbial forms vary). However, personal deixis is determined by the

narrator as discursive centre, who uses third person pronouns to refer to the quoted character. In Example (3), it is the first person narrator who uses the first person referring to himself, when reporting his own words as character. In terms of semantic value, the narrator's voice is present, though camouflaged. FIS presents an ambivalent dual voice. In terms of interpersonal meaning, this form is interpreted as still marking the power of the narrator over the character and the narratee.

All authors stress a basic distinction between direct and indirect speech. **Direct Speech** (DS) is formally defined by the existence of a reporting clause by the narrator, including a verb of saying and of (at least) one reported clause, as illustrated by the following examples:⁸

- 5) <DC S58> 'Take off your cap, child,' said Miss Betsey, 'and let me see you.'
- 6) <DC S76> <p34> 'The rooks - what has become of them?' asked Miss Betsey.
- 7) <OT S23> 'Poor dear!'

As in Examples (5) and (6) the reporting clause by the narrator has a subject that identifies the author of the quoted words. Example (7), however, is still a form of DS without a reporting clause, and thus without a verb of saying. The reported clause is syntactically independent and the discursive centre determining personal, temporal and spatial deixis of quoted discourse is that of the character and of the communicative situation in which his speech supposedly occurred. The frontier of this juxtaposition of two enunciative levels (of narrator and character) may be graphically marked by a colon, inverted commas or the use of dashes. This use results from culture-specific norms shared by author and ST reader, or by translator and TT reader, and they may, therefore, require negotiation.

The semantic value of DS in fiction is that it quotes both form and content of the character's discourse, and therefore carries a commitment to offer the full ideational meaning of the character's discourse as well as the exact form of words used, according to Leech and Short (1981). In Examples (5) and (6), above, this includes the use of forms of address ('child'), and false starts ('The rooks - what has become of them?'). DS stresses the importance attributed by the narrator/quoter to the character/quotee or his/her speech, and/or a desire by the narrator/quoter to associate him/herself with it or to distance him/herself from it (Fairclough 1995). In terms of interpersonal meaning, this category confers considerable autonomy upon the quoted character's speech. It is, therefore, considered a form of narrator-character-narratee solidarity.

Leech and Short consider yet another form of discourse representation that is more direct than direct speech: **Free Direct Speech** (FDS). This is defined as a form of direct speech that is devoid of any signals of narratorial intervention, as illustrated by the following example. Any form of DS (e.g. Example 8) can be transformed into FDS by removing all markers of the narrator

⁸ Using a different terminology, Sternberg (1982) prefers frame and inset, for reporting and reported clause; Chatman (1978) prefers tag and reference.

(reporting clause, verb of saying, graphic markers) from the reporting discourse sentence, which is stripped down to the reported clauses only:⁹

- 8) <DC S58> 'Take off your cap, child,' said Miss Betsey, 'and let me see you.'
- 9) DS → FDS Take off your cap, child, and let me see you.

Formally, there is no quoting clause, no verb of saying and no punctuation or inverted commas to signal the intervening discursive centre of the quoter. In terms of semantic value, this is the category of discourse representation that confers the greatest autonomy on character speech, since the narrator is invisible, and the character's speech is offered apparently first-hand. In terms of interpersonal meaning, this is the form of discourse representation that signals maximal solidarity in narrator-character-narratee relations.

5. Appraisal theory, intertextual/dialogic positioning and discourse representation

The semiotically and communicatively oriented approach of Appraisal Theory has been developed since the mid-1990s within the framework of Systemic Functional Linguistics (SFL), by a group of researchers led by James Martin and Peter R. White. It focuses on the interpersonal metafunction¹⁰ and develops a classification for the descriptive study of the way language and especially evaluative lexis is used to evaluate and create or negotiate interpersonal positioning and relations.

According to White (2001), Appraisal Theory attends to three axes within interpersonal positioning: attitudinal (emotional, ethical and aesthetical), dialogic and intertextual positioning. The last two categories are defined by importing the Bakhtinian concepts of dialogism and heteroglossia. The last category of intertextual positioning deals with the analysis of evaluative positioning, negotiation and relations between the two main discursive centres involved in discourse representation, according to Bakhtin (1977), and is therefore related to the focus of this paper. Research in Appraisal Theory has not developed a model for the systematic analysis of intertextual positioning in terms of "the degree to which the attributed material is integrated or assimilated into the text itself", thus rendering it more monoglossic or heteroglossic, to follow Bakhtin (White 2001). In White's words:

⁹ This operation is necessary because the corpus analyzed does not include any token of Free Direct Speech (FDS).

¹⁰ As defined by M.A.K Halliday, the interpersonal metafunction focuses on the social world and the way clauses function as exchanges, creating, maintaining or altering relations between the speaker and the hearer, i.e. the participants in the communicative situation. The main functional components of meaning in language are the three metafunctions and they are defined as follows: "metafunctions" (...) are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the 'textual', which breathes relevance into the other two." (Halliday 1994: xiii)

For now, Appraisal Theory would employ the notion of greater or lesser degrees of assimilation to handle the differences in intertextual positioning which are typically at stake in a shift, for example, from indirect speech to free indirect speech. This is obviously an area warranting further investigation. (White 2001)

Taking up this last statement, this paper suggests a classification for the study of intertextual positioning in narrative and its translation, inspired by the Bakhtinian concepts of heteroglossia and dialogism and focusing on the interpersonal function in narrative fiction and its translation. This classification may be related to two subcategories of the system of Intertextual Positioning, initially suggested by Appraisal Theory (White 2001). The first category, "Endorsement", is defined as the attitude conveyed by the verb of saying (neutral, endorsing, disendorsing), and has been covered by previous research on the translation of discourse representation in narrative fiction (Rosa 2009). The second category related to the classification presented in this paper is "Textual Integration" ("Inserted" vs. "Assimilated"), but for its study White only offers a binary distinction covering the basic opposition between DS and IS.

The classification presented in this paper may also be related to the system of Dialogic Positioning, defined in a later work by Martin and White (2005) as the set of resources to adjust/negotiate the arguability of the utterance, either in terms of the "externalization/internalization" axis, which relates to the varying degrees of audibility of an external voice in the textual structure or in terms of the "dialogic opening vs. contraction", which deals with favouring or opposing dialogic diversity.

As stated, Appraisal Theory aims to identify lexicogrammatical resources for the expression of interpersonal meaning. However, Martin and White (2005: 94) ultimately admit that, when treating engagement, they focus upon "meanings in context and (...) rhetorical effect, rather than (...) grammatical forms." This may help explain why their consideration of attribution does not also explore what they call "the grammar of directly and indirectly reported speech and thought" (Martin and White 2005: 111) or why they do not go beyond the binary opposition of direct and indirect speech, or inserted and assimilated attributed material, initially included in White (2001). Instead, they attend "narrowly only to the semantics of the framing device (typically the reporting verb)" or to explicit markers of separation between the internal authorial voice and the cited external voice (Martin and White 2005: 112 - 113). Therefore, the semantics of dialogic contraction/expansion has not explored the grammar of discourse representation, claimed to have diversified semantic values across the system of engagement/intertextuality.

This paper contends that a more inclusive classification dealing with both the semantics and the grammar of discourse representation is needed to achieve the aim of identifying lexicogrammatical resources relevant to studying the expression of interpersonal meaning. It also suggests that such a classification should not be exclusively designed for academic discourse, as has been the case till now (Martin and White 2005: 113) but should also be applicable to discourse representation in narrative and media discourse, and other text types resorting to discourse representation – considering some degree of variation in categories and semantic value, as already mentioned by Short (1988). Finally, it is also suggested that such a classification would be useful for the study of interpersonal relations and lexicogrammatical markers of power relations in translation – the object of this research.

6. Discussion: the semantic and ideological value of discourse representation categories

6.1 Interpersonal Meaning in Narrator – Character – Narratee Relations

The five categories of discourse representation presented above are here considered as a set of discursive tools, and the proportion of these categories in narrative fiction may be deemed to generate a fictional style or profile. Therefore, their analysis is expected to reveal the degree of perceptibility and interference of the narrator's voice in discourse representation both in terms of the relationship established with the character's voice and with the narrator's addressee, the narratee.

The perceptibility of the discursive centres involved in the translation of forms of discourse representation may be expressed by several discursive markers. Of those, I will focus on the selection of narrative modes (diegesis and mimesis) as expressed by markers of person, time and space in represented discourse or upon what Rosier calls "l'attribution du dit" (Rosier 1999: 279).¹¹ The reader tends to relate the reporting clause (that includes a verb of saying whose subject identifies the author of the discourse represented) to the narrator or quoter. The reported clause, introduced by the former, tends to be identified by the reader as the territory of the character or quotee, and therefore with the content and form of discourse supposedly uttered and relayed.

However, any form of discourse representation results from a communicative subordination of quoted discourse to quoting discourse, no matter how variable the perceptibility of this subordination. It therefore becomes significant in communicative terms to ascertain how forms of discourse representation make this subordination linguistically and narratively obvious or not, or in other words, show or hide the underlying power relation and the mediated nature of any form of represented discourse. In the words of Lane-Mercier:

... le dialogal n'est que mimétisme "feutré" (...) Le résultat est une ambivalence modale irreductible que le texte s'efforce d'atténuer (monologisme) ou d'accentuer (dialogisme) selon sa visée esthético-idéologique. (Lane-Mercier 1992: 333)¹²

This paper suggests two main modes of discourse representation, drawing on Lane-Mercier's binary opposition between monologism and dialogism, and combining it with Martin and White's (2005) systems of internalization/externalization and of dialogic contraction/ opening. These are dialogic contraction and dialogic expansion. The mode of dialogic contraction corresponds to an overt expression of this power relation in a more monologic mode of discourse representation.

¹¹ This is "the attribution of what is said" (my translation).

¹² "... the dialogal is nothing but 'feigned' mimesis (...) The result is an irreducible modal ambivalence which the text tries to attenuate (monologism) or to accentuate (dialogism) according to its ideological and aesthetic positioning." (my translation).

The mode of dialogic expansion corresponds to a covert expression of this power relation in a heteroglossic mode of discourse representation.

This paper then combines the five forms of discourse representation presented above with these two main modes of discourse representation, in two different ways. As represented in Table 1, these categories may be grouped into the two modes of discourse representation, in order to allow for a binary analysis. However, they may also be organized in a cline extending between the two modes of monologism to dialogism. Following Chatman (1978, 1990) and Short (1988), the above-mentioned five forms of discourse representation may be organized from the apparent total control of the narrator/quoter to the apparent least control of discourse representation. Consequently, along this cline extending from monologism to dialogism we find Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech.

NRSA	IS	FIS	DS	FDS
Narrative Report of Speech Acts	Indirect Speech	Free Indirect Speech	Direct Speech	Free Direct Speech
Dialogic Contraction			Dialogic Expansion	
(greater audibility of narrator's voice)			(greater audibility of character's voice)	
+ narrator power; - solidarity			- narrator power; + solidarity	

Table 1: Binary analysis of discourse representation categories – Interpersonal meaning in narrator-character-narratee relations

On the left of this table is the mode of dialogic contraction corresponding to the maximally explicit expression of narrator power in this transaction. It groups together the categories of discourse representation that confer greater conspicuousness or audibility upon the narratorial voice, in which the narrator's power over the discourse representation by characters is more noticeable, thereby rendering discourse representation more monologic. Here, the narrator assimilates the character's speech in dialogic contraction, which creates a monologic mode of discourse representation.

On the right of this table is the mode of dialogic expansion corresponding to the maximal expression of narrator solidarity for the still underlying narrator-character-narratee power relation. Here we find the categories that render the narrator's voice less audible and camouflage narratorial power by conferring greater autonomy on the characters' voices, by integrating the characters' speech in dialogic expansion. The characters' speech is thus represented in a heteroglossic mode.

If we consider **narrator-character relations**, categories on the left correspond to a less solidary expression of the underlying power relation between narrator and character (with maximum narrator and no character audibility in NRSA), whereas the categories on the right share this power and thus express solidarity (with maximum character audibility and no narrator interference in FDS).

If we consider **narrator-narratee relations**, the choice of forms of discourse representation with the varying proportion of autonomy they confer on the character's discourse may also be considered to express interpersonal meaning. On the left, under dialogic contraction, maximum narrator audibility exhibits the mediating power of the narrator's voice and establishes a hierarchical and non-solidary power relation with the narratee. The narrator positions his voice between the character's voice and the narratee, who can only access the character's discourse through (to varying degrees) monologic forms of discourse representation. The narrator creates a distance between the character and his discourse, and the narratee. On the right, under dialogic expansion, minimum narrator audibility hides the mediating power of the narrator's voice and solidarity dictates that he offers the narratee the character's voice (apparently) first-hand.

6.2 Interpersonal meaning in implied translator – implied TT reader relations

The most pervasive pattern in translation does not seem to be the maintenance of ST features but the opposite: shifts. As research has already suggested (van Leuven-Zwart 1989, 1990; Gullin 1998), if microstructural features are consistently changed through translation, as a consequence, macrostructural levels are affected too; and narrator profile is particularly prone to shifts. Therefore, the most persistent pattern in the translation of narrative fiction is likely to be a transformation of participant profiles in general and of the narrator profile in particular, brought about by an accumulation of micro-structural shifts caused by translational procedures. These are mainly non-obligatory and as such motivated by contextual norms.

Since any poetics is a historical variable, different readers will evaluate a preference for a given set of narrative resources in a contextually motivated way. The grammar of discourse representation is no exception and its categories, as repertoires, are endowed with a sociosemiotic value that is far from being stable. Therefore, if we consider the addressee or implied reader of translated narrative as more than a mere category and focus upon his contextual profile, the choice to maintain, or shift discourse representation patterns in translation may have the semantic value of aligning vs. disaligning the implied translator and the implied TT reader in terms of his repertoire, or in other words in terms of his sociocultural, ideological and literary context. Alignment will express solidarity with the TT implied reader, disalignment will express its lack. Alignment or disalignment, though apparently similar to the initial norms of adequacy and acceptability suggested by Toury, have to do with addressee profiles, and with the power relations chosen by the addresser towards e.g. an adult, teenage or child addressee.

This paper suggests that the TT reader's discursive norms as well as the poetics of fiction he values are relevant contextual variables for the study of discourse representation in translated fiction. As stated by Bakhtin (1977: 166), the dynamic interaction of narrator, character and narratee as expressed by the grammar of discourse representation reflects the dynamics of social interaction between individuals engaged in verbal-ideological communication. To develop this

idea, I assume the currently mainstream ideological evaluation of explicit linguistic expression of hierarchical or asymmetrical power relationships to be negative, because they are interpreted as non-solidary. As a consequence, any explicit expression of power by the narrator towards quoted characters and narratee by means of forms of discourse representation is also assumed to be negatively evaluated by a contemporary reader who tends to resent an authoritarian intervention by the narrator. In contrast, any camouflaged linguistic/narrative expression of narratorial power by means of giving voice to the character through a choice of forms of discourse representation where the narrator's voice is less audible is likely to be valued positively.

The contextual motivation for such an evaluation of the grammar of discourse representation by a contemporary reader needs further attention. If we look for systematic studies of a spatial and temporal variation and change of the evaluation of the grammar of discourse representation, such references are quite hard to find. Bakhtin (1977) suggests four tendencies that span from the Middle Ages until the first decades of the 20th century, from a preference for non-mimetic direct speech towards mimetic free indirect speech. To consider the continued general evolution of the poetics of fiction regarding voice one has to follow the debate around showing and telling, mimesis and diegesis, but it still leaves us far from a contemporary poetics of fiction. Moving well into the 20th century, and considering the evolution of the European novel, Zmegac mentions two trends: on the one hand, "Roman[e] der mimetischen Innensicht" (Zmegac 1990: 262)¹³ focusing on the illusion of the possibility of representing interiority, with less perceptibility of the mediating narratorial intervention.¹⁴ On the other hand, there are "Romane der blosslegende Schreibweise" (Zmegac 1990: 262),¹⁵ which denounce the inverisimilitude of the narrative artifice of omniscient focalization that they put to practice. More recently, in *Discours rapporté. Histoire, théories, pratiques*, Rosier (1999) offers a study of the contemporary grammar of discourse representation in narrative fiction and media discourse. He suggests that the 20th century novel in order to maintain narrative illusion must use an invisible narrator, showing a preference either for the external focalization of FDS or DS in exterior dialogue or for the opposite, the depiction of interior monologue of FIS or FDS marked by an internal focalisation. No similar studies could be found into the preferred poetics of fiction of contemporary Portuguese readers regarding discourse representation. However, as a culture open to intercultural exchanges, including through the indirect channel of translation, it may be assumed that this international trend has had its effects in contemporary Portugal as well.

Robyns (1992) also follows the historical evolution of narratorial visibility and intervention (from a subjective authoritarian discourse to an apparently objective stance marked by several narrative resources) in his study of translated fiction. His analysis of French translations of popular detective fiction leads him to conclude that: "... the doxic strategy here seems to be a combination of neutralization of explicit authoritarian comment, which has become unacceptable with respect to the prevailing model of a trustworthy literary discourse, and

¹³ These are "novels offering a mimetic interior focalization" (my translation).

¹⁴ This tendency is also identified as non-narration or covert narration (Chatman 1978), as "camera-eye narration" or "reflector mode narrative" characterised by a "covert narrative voice" (Fludernik 1993) or associated with the "implied, non-dramatised narrator" (Booth 1983: 151).

¹⁵ These are "novels which expose the writing" (my translation).

assimilation of the narration to the features of a detached, objective narrator" (Robyns 1992: 222).

According to the studies mentioned above, the contemporary ideological context and the contemporary poetics of fiction seem to favour forms that show maximal solidarity towards the character and the narratee in discourse representation and avoid an explicit authoritarian stance by the narrator. This paper suggests that this contemporary preference for forms of maximal solidarity in discourse representation will constrain translation decisions. Consequently, the following hypothesis is put forward: contemporary translations of narrative fiction tend to avoid forms of dialogic contraction and a more conspicuous narrator and to favour forms of discourse representation expressing greater dialogic expansion, and an invisible narrator. These trends may be interpreted as a tendency for the implied translator to express solidarity towards the TT reader by aligning the fictional profile of the translated narrative with the TT reader's discursive norms and favoured poetics of fiction.

To briefly test this hypothesis, a parallel corpus of samples of narrative fiction of approximately 500 sentences each was put together. These samples were extracted from three novels by Charles Dickens: *Oliver Twist*, *David Copperfield* and *A Tale of Two Cities* and 14 Portuguese translations published in the second half of the 20th century. The sentences representing discourse were submitted to a binary analysis of forms of dialogic contraction (NRSA, IS, FIS) and dialogic expansion (DS and FDS).¹⁶ The results of this binary analysis are represented in the following charts. In these charts, the gridline of 100% corresponds to the number of forms found in the ST. Thus, whenever the dots corresponding to each TT are positioned above this reference line, the corresponding count of forms of discourse representation is higher in the TT than in the ST, with the opposite occurring whenever the dots corresponding to each TT are located below the 100% gridline. This means the corresponding count of forms of discourse representation is lower in the TT than in the ST. Each TT is identified by the corresponding date of publication in Portugal.

When submitted to a global analysis, the translated subcorpus reveals a predominant tendency to exhibit shifts that support the hypothesis. Categories of discourse representation grouped under dialogic expansion are slightly increased by translation procedures, since the translated corpus recreates 100.50% of forms of DS already present in the source text corpus. Categories of discourse representation correlated with dialogic contraction show a predominant clear decrease in the translated corpus, since it only recreates 92.29% of such forms of dialogic contraction present in the ST subcorpus.

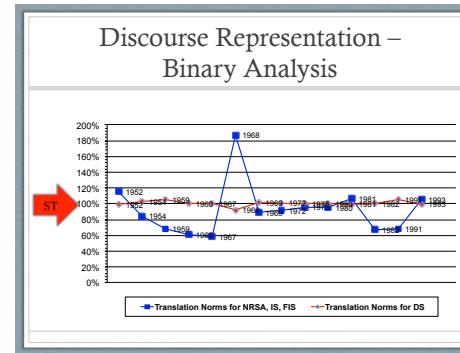


Figure 2: Binary analysis of discourse representation

As shown in Figure 2, there is a slight increase in categories of discourse representation corresponding to dialogic expansion (in this corpus forms of Direct Speech, DS) in translations published in the second half of the 20th century. This is interesting because forms of DS already represent over 90% of discourse representation sentences in the ST corpus, a predominance which is nevertheless increased in the translations. In a total of 14 TT, 10 increase the percentage of forms of dialogic expansion already present in the corresponding ST. However, as depicted in this chart, it is the count of forms of discourse representation expressing dialogic contraction that show a more dramatic shift (Narrative Report of Speech Acts, Indirect Speech and Free Indirect Speech). For these forms, there is a clear decrease in translations included in this corpus, since in a total of 14 TT, 10 reduce the percentage of forms of dialogic contraction, in five cases recreating only between 58.33% and 68.84% of such forms already present in the corresponding ST.

The translators, therefore, seem to predominantly opt for an alignment with the TT readers' discursive norms and poetics of fiction, rendering Dickens' narrators less conspicuous and less audible. The hypothesis formulated above is, therefore, strengthened by the analysis of this parallel corpus: contemporary translations of narrative fiction tend to avoid forms of dialogic contraction and a more conspicuous narrator, and instead favour forms of discourse representation expressing greater dialogic expansion, and an invisible narrator. In the corpus analysed, this happens mainly through a considerable decrease in forms of discourse representation equated with dialogic contraction and an explicit expression of narratorial power. This tendency is also interpreted as expressive of solidarity in the implied translator - implied TT reader relations. The TT's fictional profile is predominantly altered so as to show alignment with the TT reader's discursive norms and preferred poetics of fiction.

This paper focuses on the discussion of the classification system and the suggestion of a semantics of power and solidarity marked by forms of discourse representation. However, since address is so central for this analysis, it may also be interesting to consider a further subdivision of this corpus not only according to date of publication, but to an additional contextual variable: the age of the addressee or intended real reader. This allows for a subdivision of this parallel

¹⁶ The latter, FDS, was not to be found in this parallel corpus.

corpus considering an adult vs. child/teenage reader, the results of which are depicted in Figures 3 and 4.

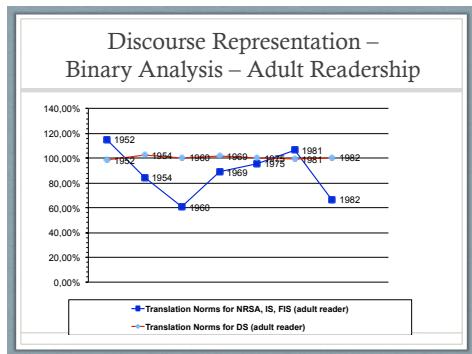


Figure 3: Binary analysis of discourse representation – adult readership

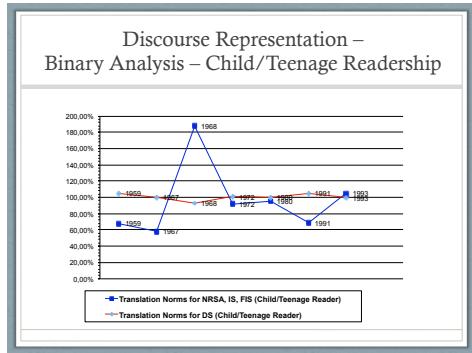


Figure 4: Binary analysis of discourse representation – child/teenage readership

As shown in Figures 3 and 4, different addressees are also marked by different regularities within the same predominant tendency to decrease forms of dialogic contraction. In a global analysis, forms of dialogistic expansion only show a negligible difference of 0.03% in the TT subcorpus for adult and teenage/child reader (100.47% vs. 100.54%). As to forms of dialogistic contraction, TT for an adult reader recreate only 88.29%, whereas those addressed to a younger audience recreate as much as 96.29%. This less pronounced decrease in the number of forms of dialogistic contraction may be interpreted as marking the need to perhaps exert a stronger control over a

younger TT reader than over an older and more proficient TT reader, expected to be conversant with the contemporary poetics of fiction.¹⁷

7. Final Remarks

As stated in the introduction, the purpose of developing this classification of forms of discourse representation for the study of translation was to create a set of categories that enable the study of the interpersonal dimension of translated discourse by means of a description of textual-linguistic features pertinent for the analysis of translated fiction (but also applicable to other text types resorting to discourse representation). By importing not only from Narrative Theory, but also from Critical Discourse Analysis and Appraisal Theory, this paper has thus followed a linguistic track in DTS. The suggested classification makes it possible to identify a qualitative and quantitative profile of any narrative fiction ST and TT in terms of discourse representation, here equated with fictional style, as well as to perform a comparative analysis of such profiles or fictional styles. As suggested, such discourse representation profiles correlate with semantic value and, as such, reveal interpersonal meaning in narrator-character-narratee relations as well as in implied translator-implied TT reader relations, in terms of the power or solidarity chosen to express them in narrative fiction and its translation. The textual-linguistic analysis enabled by this classification produces textual-linguistic dependent variables to be related to contextual independent variables deemed pertinent for each study. This paper has chosen to identify the contemporary TT readership's discursive norms and favoured poetics of fiction as contextual variables, which have proved to constrain translation regularities by predominantly favouring a semantics of solidarity in the translation of forms of discourse representation in Portugal, during the second half of the 20th century.

Further studies are called for not only into the way these forms of discourse representation express intertextual/dialogic positioning, as suggested by Appraisal Theory, but also into how they may relate to a power or solidarity semantics, as inspired by Critical Discourse Analysis, or into other textual and contextual variables also pertinent for the description of the way interlingual translation may transform narrator profile so as to contribute to the description of translational regularities contextually motivated by (translational) norms. Following a different line, further studies would also be needed to discuss the applicability of this classification to fictional and non-fictional (source and target) texts alike, in terms of the need for further categories or for an adaptation of their semantic and ideological values when considering discourse representation in different text types and correspondingly different discourse situations, such as literary fiction, academic discourse or news reporting.

¹⁷ Against this backdrop, the 1968 translation, which the volume labels as a condensation, for a teenage reader is especially interesting given the dramatic change in narrator profile it exhibits. For a more thorough analysis of other contextual variables, see Rosa (2003).

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Parallel Corpus:

Source Text Subcorpus:

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Target Text Subcorpus:

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