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Abstract

Within the framework of Descriptive Translation Studies, this thesis selects a group of linguistic-textual forms that are associated with communicative meaning and socio-semiotic value in order to define a corpus-based methodology for the semi-automatic analysis of tenor in the translation of dialogue in fiction. With the purpose of formulating translational norms, such a methodology is then applied to a parallel electronic corpus, including samples of three novels by Charles Dickens and their corresponding fourteen translated versions, published in Portugal between 1955 and 1999.

Considering the dialogue component of fiction in translation as communicative transaction, this thesis analyses tenor (the interpersonal component of context) of dyads of participants organised in various enunciative levels. Firstly, the dyad implied translator—implied reader; secondly, the dyad narrator—narratee; and thirdly, the dyads generated by different characters in dialogue. Linguistic-textual forms selected for this study are: morphosyntactic, lexical and graphic markers, as well as forms of address as expressive of tenor among characters; and the proportion between the dialogue and narrative components of fiction as well as the selection of forms of speech presentation as expressive of tenor among narrator and narratee. These forms express communicative meaning which determines the type of dyad created between the participants considered in this thesis, according to power (as hierarchical or not) and solidarity (as expressing solidarity or not). These forms and communicative meanings are also expressive of socio-semiotic values, imported into and recreated in the source and target texts; and, together, they express tenor between the translator and his intended reader.

Translation procedures are analysed in terms of: (a) a ptolemaic or galileic strategy, either closing or opening up the target text to heteroglossia; (b) an initial norm of adequacy, revealing a higher valuation of the source culture, text and author, or an initial norm of acceptability, revealing a higher valuation of the intended reader, and target culture's ideology; and (c) the selection of linguistic, pragmatic and literary signs socio-semiotically more or less valued in the target culture. Potential correlations are also sought between translational patterns and (a) date of publication of the target text, (b) target readership and (c) the dimension of the target text in relation to its source text.

Key-Words: Translation Studies; Literary Translation; Narratology; Discourse Analysis; Charles Dickens.