THREE TRANSLATIONS OF 'THE CASK OF AMONTILLADO' INTO PORTUGUESE[1]

DIVA CARDOSO DE CAMARGO

Universidade Estadual Paulista - IBILCE/UNESP

The writer's choice of words and the translator's response have been influenced by history, science, visual arts, culture and ideology throughout different periods of time. By using Vinay and Darbelnet's translation modalities (1958; 1977; 1995) and Aubert's reformulation proposal (1984; 1997), it is possible to analyse the basic tendencies of different translators facing the linguistic-textual-cultural difficulties presented by the same literary text and make an evaluation of their degree of freedom as well as of other cultural factors that may have interfered with their translation.

Aiming to contribute to a typology of interlingual translation, we made a study of: — a sample of the source text (ST) of Edgar Allan Poe's: "The Cask of Amontillado" (1944), and — three of its respective translated texts (TTs) into Portuguese made at different times and places. In the first part of our investigation, we wanted to check the possibility of a text typology from the viewpoint of translating categories, as well as to examine whether or not it would be possible to determine the margin of freedom of the

translators in their search for equivalence in the same ST. In the second part of our work, we continued, in a cumulative effect, our data comparison with that obtained by three other investigators who integrated the line of research at USP/CITRAT (University of São Paulo – Translation and Terminology Center). These researchers are: Alves (1983), in six texts in the area of Human Sciences; Darin (1986), in a semi-literary text; and Silva (1992), in a literary text on the opposite translation direction. At this level of comparison, our objective was to delineate some correlations for a translation typology in the relation English→Portuguese. In addition, from the viewpoint of the translating act, the literary text is seen as valuing the aesthetic-stylistic aspects, so that the importance of the author's language is comparable to the text content.

With regard to the *method*, as the research process is a comparative one, we adopted Vinay & Darbelnet's model because it applies structural linguistics concepts to translation categories, taking into account the complexity of the translating act. However, as there are some gaps in the model and some definitions are difficult to work with, we also based our work on the reformulation proposal of Aubert (1984; 1997), from USP/ CITRAT. Focusing on the type of obstacle to be transposed, the categories are conceived on a scale, on a kind of "zero degree" of translation (with transcription) up to a certain point where equivalence reaches the limits of translating possibilities (with adaptation and intersemiotic translation). Between those two extremes, there are two groups of modalities: direct translation and oblique translation. In *direct translation*, the passage of the Source Language (SL) into the Target Language (TL) is effected without much elaboration or form change, and no special stylistic processes occur. In the current version of the model, there are four basic modalities: (02) *transcription*, (03) *loan*, (04) *calquing,* and (05) *literal translation.* In *oblique translation*, the formal changes of linguistic structures are related to content and style, thus suggesting that this is the kind of translation that really fulfills the translating act. The new model establishes five modalities: (06) *transposition,* (07) *explicitness,* (08) *modulation,* (09) *adaptation,* and (10) *intersemiotic translation.* The reformulation proposal also takes into account four other modalities: (01) *omission,* (11) *addition,* (12) *correction*, and (13) *mistranslation,* besides the co-occurrence of several categories.

As we intended to analyse the basic tendencies of three professional translators, over two decades and in two different places, we selected: translated text 1 (TT1) made by José Paulo Paes, in São Paulo, SP, in 1958; TT2 by Oscar Mendes and Milton Amado, in Porto Alegre, RS, in 1960; and TT3 by Breno Silveira and others, in São Paulo, SP, in 1978.

With reference to the *procedures,* the sample consists of the first 1030 lexical items of the ST, which, in relation to the corresponding lexical items of each of the three translations, add up to 3090 lexical items in the TL. From the total obtained for each modality, we calculated the proportion

in the text of the SL that was translated into the TL. We established two levels of comparison: 1. An *internal analysis* in which we observed: - 1.1. the absolute and relative distribution among the categories; - 1.2. the possibility of determining the margin of interindividual variation; - 1.3. the diachronic, geographic and idiosyncratic variations. And 2. A *macroanalysis* in which we verified: - 2.1. the absolute and relative distribution among the categories in the four *corpora* of the line of research; - 2.2. the possibility of determining *intercorpora* variations; - 2.3. the possibility of establishing variations between texts in *interna* and *externa corpora,* taken in pairs.

From the general total of 3090 lexical items, plus 123 additions, we registered sixteen different categories, as set out in *Table 1*, below:

Table I:		ABSOLUTE AND RELATIVE DISTRIBUTION AMONG THE MODALITIES IN THE *CORPUS* **Literary Text** (English→Portuguese)								
Classification	Code	MODALITIES	T T 1	%	T T 2	%	T T 3	%	GENERAL TOTAL No.	%
1st	05	Literal Translation	369	35.8	362	35.1	358	34.8	1089	35.2
2nd	06	Transposition	276	26.8	244	23.7	300	29.1	820	26.5
3rd	08	Modulation	149	14.5	153	14.9	161	15.6	463	15.0
4th	68	Transpos.+Modulation	95	9.2	122	11.8	95	9.2	312	10.1
5th	01	Omission	46	4.5	69	6.7	46	4.5	161	5.2
7th	65	Transpos.+Literal transl.	35	3.4	42	4.1	22	2.1	99	3.2
8th	02	Transcription	33	3.2	17	1.7	17	1.7	67	2.2
9th	09	Adaptation	10	1.0	6	0.6	8	0.8	24	0.8
10th	62	Transp.+Transcription	7	0.7	7	0.7	7	0.7	21	0.7
11th	13	Mistranslation	5	0.5	4	0.4	10	1.0	19	0.6
(07+03+63+67+69)Modalities: less than 5 occurences			5	0.5	4	0.4	6	0.6	15	0.5
TOTAL			1030	100.0	1030	100.0	1030	100.0	**3090**	**100.0**
6th	11	Addition	40	3.7	36	3.4	47	4.4	123	3.8

In the first *part of the internal analysis*, the *literal translation* is the most frequent modality, with 35.2%, in the general average of the three TTs. In this modality, the words or translation sequences are in a strict lexical correspondence and have exactly the same structure; that is, the same classes of speech and the same order. Their high incidence shows that cultural adaptations are not so common as generally supposed, and that literal translation is a widely used category.

Transposition is the second modality in frequency, with 26.5%. This category occurs when there are classes of word change, blending or extension, or a combination of these alterations; however, neither meaning nor style change. In this way, out of the general total of 3090 lexical items, two modalities are the basic categories in the three TTs, corresponding to more than 60% of the relative extension among translation modalities.

In the third place, we have *modulation,* with 15%. This modality refers to middle level semantic or stylistic changes, although there is an identity as to the situation. Because the *corpus* deals with literary discourse,

it seems to have necessitated a higher use of modulation, though less than literal translation and transposition. According to Vinay, a good free modulation tends to please critics due to the character of authenticity that this category lends to the author's world view.

Finally, the hybrid procedure *transposition plus modulation,* with 10%, was the fourth most recurrent in our study. This happens when a modulated word or expression is placed in another position in the TL sentence.

Except for omission, transcription and literal translation plus transposition, the other categories are not significant enough for statistical calculation. *Omission* refers to the effective loss of information. In *transcription,* segments are from a third language or they do not belong to a specific language or culture (numbers, formulae, mathematical symbols, proper names, bibliographical references, etc.) *Literal translation plus transposition* occurs when a word sequence, with exactly the same order, same grammar structure and lexical correspondence, is moved into another position in the TL sentence.

As this study deals with literary language, a high frequency of adaptation and transposition plus modulation was expected. In *adaptation,* the limits of translatability are reached, as only a global similarity remains between SL and TL situations. *Transposition with modulation* occurs when an adapted word or sequence is placed in another position in the TL sentence. According to Vinay (1968), adaptation is the most complex category, because it requires that the translator should have sound knowledge of both cultures, including habits, social patterns, philosophical concepts, and history. However, the data reveal an occurrence of only 0.8% and 0.03% respectively in these modalities, thus indicating that their use is less frequent than suggested by translation theory.

In the *second stage of the internal comparison,* we applied the Chi Square Test or Pearson's Test in order to examine the existence of significant differences among the modalities. Data reveal null hypothesis rejection only for: *transcription,* in TT1; *omission,* in TT2; and *transposition with literal translation,* in TT3. Due to these three deviations being reduced in relation to the total of the sixteen modalities, the *corpus* reveals almost homogeneous behaviour among the three translators on the same textual, structural and cultural restrictions.

For the *third internal analysis*, the translations were compared in pairs by ranking correlations. The regularity revealed by the translators of TTs 1 and 3 (+.97); TTs 2 and 3 (+.97); and TTs 1 and 2 (+.98) indicates that there are no diachronic, geographic and idiosyncratic factors at the level of translation modalities. However, such variations may occur at other analysis levels, which could not be detected by the translation modality model.

In the *macroanalysis,* we verified that the findings above on the more frequent categories are supported by the three CITRAT investigators, as shown in *Table 2* below:

Table II:	ABSOLUTE AND RELATIVE DISTRIBUTION AMONG THE MODALITIES IN THE *CORPORA*											
Texts:	**Human Sciences** (English→Portuguese)			**Semi-literary** Castañeda (English→Portuguese)			**Literary** Rubem Fonseca (Portuguese→English)			**Literary** Edgar Allan Poe (English→Portuguese)		
Classi-fication	Code	No.	%	Code	No.	%	Code	No.	%	Code	No.	%
1st	05	4924	54.0	05	2684	50.6	05	756	42.2	05	1089	35.2
2nd	06	3567	39.1	06	2141	40.4	06	570	31.8	06	820	26.5
3rd	01	266	2.9	08	209	4.0	08	400	22.4	08	463	15.0
4th	13	122	1.3	68	103	2.0	07	22	1.2	68	312	10.1

In the first *part of the macroanalysis*, we noticed that *literal translation* and *transposition* are the modalities most commonly used in all the TTs in the four studies. On the one hand, in the *second stage of the macrocomparison*, the significantly lower variation of *literal translation* in Poe's tale and the significantly higher variation in Human Sciences texts lead us to infer that the use of this modality is more frequent in academic texts. On the other hand, as *modulation* and *transposition with modulation* indicate a significantly higher variation in the literary texts in relation to the semi-literary text, and in this one in relation to the Human Sciences texts, we can suppose this significance to be based on the *type of text variable.* Owing to the constant need of semantic stylistic re-elaboration, we may establish the hypothesis that there is a significant correlation between the modulation frequency and the language used in literary translation. In the *third and last stage of the macroanalysis,* we examined four other variations, by making paired comparisons between Poe's literary text: - with Human Sciences texts (+.59); - with the semi-literary text (+.60); and - with both literary texts (+.55).

We observed strong coherence in the internal analysis; as for the reduced indices of null hypotheses we have strong correlative coefficients. Analogous results occur in the macroanalysis. For higher indices of null hypotheses we obtained moderate correlative coefficients. The fact that all correlations are significant seems to indicate a similarity in the categories' valuation, thus suggesting the existence of a common translating posture, independent of the translator's idiolect and of textual and linguistic typologies.

To continue our quantitative and qualitative considerations, academic texts seem to offer more possibilities for using the translation modalities at the language level, and fewer opportunities for creative associations to maintain the meaning. On the other hand, literary translation would demand, at the thought level, a less predictable language, due to a higher use of figures of speech, ambiguities, crystallised or innovative metaphors, idiomatic expressions, idiolect constructions, etc. Also, the predominance of literal translation and transposition seems to show a translating configuration more closely linked to the ST, that is, closer to the signified, whereas the high percentage of modulation and of transposition with modulation leads us to believe that literary translation is more creative, i.e., closer to the signification.

In this respect, among the divergences between literary and non-literary translations, a typical tendency is revealed to choose modulation and transposition with modulation when translating literary texts. Avoiding literalness in favour of re-elaboration, if not creativity, the literary text translator participates more actively in the texts. He would not be limited to a mere translating channel due to the use of technical and stylistic resources contained in modulation and transposition with modulation.

In addition, when examining literal translation and transposition, two points of confluence seem to occur that would evidence a similar translating attitude in the four *corpora,* though with different frequencies. After these two points of convergence, the divergences would appear, typifying literal translation and transposition. For that reason, we can propose the hypothesis that, in the English®Portuguese direction, whatever the *corpus* is, there would be a higher incidence of literal translation and of transposition, in terms of a translation hierarchy. Due to a closer relation between the semi-literary text and the two literary texts, the points of contact seem to increase among the three *corpora;* thus extending the hierarchy to modulation and to transposition with modulation for these kinds of texts.

As translation practice seems to confirm an increase in the distribution of some categories according to typological elements, we could propose another hypothesis: that different text types demand different translating approaches, some more literal and others more creative.

From these observations, it seems we have some elements that would allow us to outline a correlation between the modalities of *literal translation and transposition/scientific text,* as well as another correlation between *modulation and transposition with modulation/literary text.* Together with Alves', Darin's, and Silva's findings, these conclusions, in a cumulative and enriching process, contribute to the line of research for the establishment of an interlingual translation typology.

REFERENCES:

ALVES, Irene C. (1983) *Modalidades de Tradução: uma avaliação do modelo proposto por Vinay e Darbelnet.* MA Thesis, São Paulo: PUC-SP.

AUBERT, F.H. et al. (1984) "Descrição e Quantificação de Dados em Tradutologia". In: *Tradução e Comunicação 4.* São Paulo: Álamo.

_____. (1997) "Translation Modalities - a descriptive model for quantitative studies in Translatology. In: *Romansk Forum 6.* Oslo: University of Oslo.

CAMARGO, D.C. (1993) *Contribuição para uma Tipologia da Tradução: as modalidades de tradução no texto literário.* Unpublished PhD Dissertation . São Paulo: USP.

_____. (1996) "As Modalidades de Tradução e o Texto Literário". In: *TradTerm* **3**. São Paulo: CITRAT /USP, pp. 27-33.

_____. (1998) "Translation Modalities in the Comparison of English and Portuguese - Analysis of excerpts taken from E.A.Poe's 'The Cask of Amontillado'. In: *Proceedings of the XXIX SENAPULLI - Seminário Nacional de Professores Universitários de Literaturas de Língua Inglesa.* Atibaia: ABRAPUI, Unpublished paper, pp. 318-328.

DARIN, Leila C.M. (1986) *Translation Modalities in the Comparison of English and Portuguese—Analysis of excerpts taken from C. Castañeda's novel "The Teachings of D. Juan" or "A Erva-do-Diabo".* MA Thesis. Exeter: University of Exeter.

POE, Edgar A. (1944) "The Cask of Amontillado". In: *Tales of Edgar Allan Poe.* New York: Random House, pp. 510/515. (ST)

_____. (1958) "O Barril de Amontillado". In: *Histórias Extraordinárias.* Trans. José Paulo Paes. São Paulo: Cultrix, pp. 93/99. (TT1)

_____. (1960) "O Barril de Amontillado". In: *Poesia e Prosa* . Trans. Oscar Mendes e Milton Amado. Porto Alegre: Globo, pp. 167/172. (TT2)

_____. (1978) "O Barril de Amontillado". In: *Histórias Extraordinárias.* Trans. Breno Silveira *et al.* São Paulo: Abril Cultural, pp. 31/38. (TT3)

SILVA, Maria das G.G.V. da. (1992) *As Modalidades de Tradução Aplicadas ao conto 'O Cobrador': um estudo comparativo.* MA Thesis. São Paulo: USP.

VINAY, Jean-P. (1976) La Traducción Humana". In: MARTINET, André. *Tratado del Lenguaje* vol. IV. Buenos Aires: Nueva Visión. [Transl. Span. MARTINET, A. (l968) *Le Langage.* Paris: Gallimard.]

VINAY, J.-P. e DARBELNET, J. (1995) *Comparative Stylistics of French and English - a methodology for translation.* Amsterdam/Philadelphia: John Benjamins. [Engl. trans.: VINAY, J.-P. e DARBELNET, J. (1958) *Stylistique Comparée du Français e de l'Anglais.* Paris: Didier. (2nd ed. 1977).]

NOTE

1 This text is based on a paper presented at the XXIX Seminário Nacional de Professores Universitários de Literaturas de Língua Inglesa. / ABRAPUI, Atibaia, 1997.