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Universidade Federal
de São João del-Rei

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**AN APPLICATION OF VINAY & DARBELNET'S
TAXONOMY IN EXAMPLES OF A LEARNER'S
TRANSLATION**

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ABSTRACT

This paper is situated in the field of Translation Studies, applying Vinay and Darbelnet's taxonomy for Compared Stylistics to the analyses of a learner's translations of three fan-fiction stories (*fanfics*): two from English to Portuguese, and one from Portuguese to English. The analyses focused especially on the categories: literal translation; transposition; modulation, and equivalence, with thorough explanations given in the Methodology section, followed by further analyses, which may be useful for learners of translation.

Keywords: translation studies, compared stylistics, fanfic, translation learners

RESUMO

Este trabalho situa-se no campo dos Estudos da Tradução, aplicando a taxonomia proposta por Vinay e Darbelnet para a Estilística Comparada nas análises de traduções de três contos de ficção feita por fãs (*fanfics*) feitas por uma aprendiz, a saber: duas vertidas do inglês ao português e uma do português ao inglês. As análises tiveram maior foco nas categorias: tradução literal, transposição, modulação e equivalência, com explicações detalhadas na seção de Metodologia, seguidas de maiores análises, o que poderá ser de utilidade para tradutores iniciantes.

Palavras-chaves: Estudos da Tradução. Estilística Comparada. *Fanfic*. Tradutores aprendizes.

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1. INTRODUCTION

This research analyzes a translation made by a learner, using as subsidies the taxonomy for Comparative Stylistics developed by Vinay & Darbelnet (1995), first published in French in 1958, in the field of Translation Studies. It includes such categories as addition, subtraction, and literal translation. These categories are going to be explained one by one in the next chapter of this research.

Vinay & Darbelnet (1995) described a methodology within compared stylistics. This means their studies are about comparing the structure of a language with another one and analyzing their differences. It is really useful for translators, since they need to be careful as they rebuild the textual structure in the target language. Other authors started to find other ways to study translation, moving away from Compared Stylistics. One may view Compared Stylistics as a comparison between the structures of two languages rather than Translation Studies themselves, but this view has been more recently reassessed (Munday, 2016, p. 15).

We are going to see in this research that this technique, focusing on the comparison between the elements found in two different languages, is still very useful during the activity of translating, especially for beginner translators who may not be aware of such techniques.

As Fábio Alves, Célia Magalhães, and Adriana Pagano (2018, p. 14) pointed out in their book “Traduzir com autonomia”, a translator needs to know as many resources as possible to be independent. In an attempt to corroborate that proposition, this research analyzes translations of fan-fiction stories (*fanfics*), originally posted on www.wattpad.com and www.fanficconnection.com.br, which I had previously produced myself as a translation learner, before learning about Compared Stylistics.

The following analyses will show which categories were used the most, some of which may be found in use more than others when analyzing the texts. Some categories Vinay and Darbelnet (1995) proposed were not found at all in the texts analyzed here, so they

were not discussed in this paper. Such categories include, for example: “Calque”, i.e. building a new compound word in the target language by translating each component of the lexical item in the source language, e.g. “hot-dog” (“cachorro-quente”), “skyscraper” (“arranha-céu”); or “Borrowing”, i.e. keeping a foreign term in the source language, not translating it, e.g. “Internet” or “mouse” (when talking about computers).

This research may be useful for future translation learners as, perhaps, a first contact with this taxonomy. It may help them reflect on strategies they might have employed without thinking, as well as provide further strategies they may find to be useful.

Chapter 2 "Review of Literature" explores the literature used as a basis for this research. Chapter 3 "Methodology" features examples and explanations of the categories, followed by more thorough analyses of further examples in Chapter 4 "Analyses", and Final Considerations in Chapter 5.

2. REVIEW OF LITERATURE

Discussions on Translation probably began in antiquity, when people from different places that spoke different languages started to have contact with each other, even before humanity started to write. According to Munday (2016, p. 13), that is one of the reasons why thinkers of the time, like Cicero, started to believe that one should translate *meaning by meaning*, not *word by word* – an idea that translators still have in mind nowadays.

Although humanity may have started to talk about translation in antiquity, translation only started to be considered a study discipline in the 20th century, as Jeremy Munday (2016) explained in his book *Introducing Translation Studies*. And it did not start as translation studies itself, but as a comparison of one language structure with another; this is what we call translation shifts. According to Else Ribeiro (1996, p. 11), Vinay and Darbelnet published their book “Comparative Stylistics of French and English: a Methodology for Translation” in 1958 as part of the collection “Library of Comparative Stylistics” and she explains that this collection aimed to help students of languages, since this theoretical approach compares the structures of two languages.

Munday (2016, p. 62) also gives the example of Eugene Nida, a religious man that aimed at the northernmost area of North America. When facing such expressions as “The Lamb of God”, he realized that those natives had never seen a lamb, since this animal is not found in their land. He thought what he could do to make them understand this concept, so he asked which animals they used to sacrifice, to which the natives answered “a seal”, a common animal there. Nida (as cited in Munday, 2016) translated “the Lamb of God” as what would literally mean “the Seal of God” to make the passage fit their context. This is an example of adaptation, one of the categories of translation shifts, which Munday (2016, p. 56) cites as one of the translation shift categories created by Vinay and Darbelnet, which are going to be explained in the next chapter.

3. METHODOLOGY

As mentioned in the previous chapter, Vinay and Darbelnet (1995) created different categories of translation strategies, since literal translation cannot be used all the time. These categories are separated in direct translation and subcategories for oblique translation. The examples were taken from the source (original) and target (translated) texts analyzed in this paper: Winx's "Enemies to lovers", published on www.wattpad.com, and the translation I had made for it; "Moça do Espelho", written by myself for the website www.fanficconnection.com.br; my own translation for it, entitled "Girl in the Mirror"; and my own fan-fiction "Como devo te chamar?", which I had translated as "What do I call you now?", also for www.fanficconnection.com.br.

3.1. Direct translation

3.1.2. Literal translation

The following examples will indicate the Source Text version with “ST” and the Target Text version with “TT.”

Example 1:

ST: “Since when I’m pretty?”

TT: “Desde quando eu sou linda”?

(From “Enemies to Lovers”)

“Desde quando” in Portuguese has the same meaning as “since when”. “Pretty” has the same meaning as “Linda.” No special strategy was necessary, as a literal translation fits well.

Example 2:

ST: “Look. Let’s just wait for tonight. I honestly can’t wait to see you dance with Abby, dude. He chuckled.”

TT: “Olha, vamos esperar hoje à noite. Eu mal posso esperar para te ver dançar com a Abby, cara! Ele sorriu.”

(From “Enemies to lovers”)

“Look” has a similar meaning to “olha”, which, in this context, means to ask someone to pay attention to something.

Example 3:

ST: “I’m sorry. I was just mad because...”

TT: “Me desculpe, eu só estava brava porque...”

(From “Enemies to lovers”)

“I’m sorry” has a similar meaning to “Me desculpa” in Portuguese. “Mad” has the same meaning as “brava” in Portuguese.

Example 4:

ST: “Ela não permitiria que ele descobrisse o quanto ela estava magoada.”

TT: “She would not allow him to find out how sore she was.”

(From “Girl in the mirror”)

“Sore” has a similar meaning to “magoada” in English. “Descobrir” in this context has the same meaning as “find out”.

Example 5:

ST: “O boato havia começado na noite anterior.”

TT: “The rumor had begun last night.”

(From “Girl in the Mirror”)

“Boato” has a similar meaning of rumor. “Last night” also means the same as “na noite anterior”, in this context, in Portuguese.

Example 6:

ST: “Então quando Arc foi buscar uma bebida”

TT: “Then when Arc went get a drink”

(From “Girl in the Mirror”)

“Então”, in this context, has a similar meaning to “then.” “Get” has the same meaning, in this context, as “buscar”.

Example 7:

ST: “Arc nunca faria isso, ele a amava.”

TT: “ Arc would never do that. He loved her.

(From Girl in the mirror)

“Would never do that” has a similar meaning to “nunca faria isso” in Portuguese, even with the addition of the expression “would” in English, which is only affecting the verb tense in this case.

Example 8:

ST: “Arc, que a conhecia como a palma da mão.”

TT: “Arc, who knew her like the back of his hand.”

(From “Girl in the mirror”)

“Como a palma da mão” and “like the back of his hand” are equivalent expressions. The word “like” in this context has the same meaning as “como” in Portuguese. The whole expression, however, would not be a case of Literal Translation, but of Equivalence, which will be discussed further on in this work.

Example 9:

ST: “Ela também é divertida e me faz rir quando estou me sentindo para baixo, ela é a minha melhor amiga.”

TT: “She's also funny and makes me laugh when I'm feeling down. She's my best friend.”

(From “Girl in the Mirror”)

“Funny” has a similar meaning to “divertida” in Portuguese. “Me sentindo para baixo” has a similar meaning to “feeling down.” In English, the expression is a bit shorter, which, once again, may be analyzed as a case of Equivalence.

Example 10:

ST: “Deixou as lágrimas caírem, porque dessa vez elas não eram de tristeza, mas sim de felicidade.”

TT: “She let the tears fall, because this time they weren't of sadness, but of happiness.”

(From “Girl in the mirror”)

“She let the tear fall” has the same meaning as “deixou as lágrimas caírem”. In English, the addition of the pronoun “she” is necessary.

3.2. Oblique translation

Oblique translation refers to cases when greater alterations become necessary for the translator. The different forms of oblique translation are explained in the following subsections.

3.2.1. Transposition

According to Vinay and Darbelnet (as cited in Munday, 2008, p. 89), Transposition takes place when we have a shift of word class that does not affect the original meaning of the sentence.

It can happen between all kinds of word classes, but the most common is to change verbs into nouns, as well as nouns into verbs.

Example 11:

ST: “Fine, since you won, what do you want from me?”

“Kiss me.”

TT: “Certo, já que venceu? O que vai querer?”

“Um beijo.”

(From “Enemies to lovers”)

“Kiss me” is an order; “um beijo” is what the person wishes for. The expression “What do you want from me?” has a similar meaning to “O que vai querer?”; however, the question in Portuguese is in the future, while in English it is in the present. In addition, in Portuguese, an equivalent for “from me” was unnecessary and could, hence, be omitted.

Example 12:

ST: “Ciara no entanto de maneira fria responde que estava tudo bem.”

TT: “Ciara, frostily, said that she was fine.”

(From “Girl in the mirror”)

The adverb “frostily” has the same meaning as the expression “de maneira fria”, which was more suitable in English.

Example 13:

ST: “Está tudo bem? — Sage franziu o cenho em preocupação.”

TT: “‘Are you ok?’” Sage frowned, really worried.”

(From “Girl in the mirror”)

The adverb “bem” in Portuguese is necessary to complement the verb, indicating a concern about how the person feels. In English, however, the adjective “OK” fit the sentence more appropriately, even if the more formal “Are you well?” might be acceptable, but less typical in an informal context.

Example 14:

ST: “Na tentativa de ouvir melhor.”

TT: “Trying to hear the friend better.”

(From “Girl in the mirror”)

“Na tentativa de ouvir melhor” is a common expression in Portuguese, but not in English, hence its alteration to “trying to hear better.”

Example 15:

ST: “Uma nota de cinquenta foi tirada de sua bolsa enquanto suas mãos tremiam”.

TT: “She got fifty dollars from her purse and put it on the table with shaking hands.

(“From “What do I call you now?”)

The full clause “enquanto suas mãos tremiam” becomes the adverbial phrase “with shaking hands”, changing the class of phrases in use here.

Example 16:

ST: “Algumas pessoas podiam dizer que te amavam em um dia e agirem como se fosse um estranho no dia seguinte.”

TT: “Some people could say “I love you” one day and in the other act as a stranger.”

(From “What do I call you now?”)

The indirect reported speech was altered to direct speech, resulting in a similar sentence with a different structure. The reduced clause “como se fosse um estranho” was also shifted to the adverbial phrase “as a stranger”, with no damage to the translation.

Example 17:

ST: “O que? Eu não estou te escutando, quer ir lá fora? – Gritou.”

TT: “What? I can’t hear you, Let’s go outside!”

(From “Girl in the mirror”)

The gerund in Portuguese “escutando” was transposed into the phrase “hear you” in English, which fit the translation here. Furthermore, the Portuguese question “Quer ir lá fora?” was rendered as a command: “Let’s go outside!”

Example 18:

ST: “Como devo te chamar?”

TT:” What do I call you now?”

(From “What do I call you now?”)

A change in the verb structure took place here. Perhaps a more direct translation would be possible, but the omission of the modal verb resulted in an adequate sentence for the context.

3.2.2. Modulation

According to Vinay and Darbelnet (as cited in Munday, 2018, pp. 89-91), modulation is a procedure that is justified when a literal — or even transposed — translation would result in a grammatically incorrect utterance.

There are different types of modulation: abstract to concrete; particular to general; effect to cause; whole to part; part to another part; negation of opposites; passive to active; change of symbols.

Example 19:

ST: “Se bem que não era preciso um gole de vinho sequer para que isso acontecesse.”

TT:” She didn’t even need a drop of wine for that.”

(From “What do I call you?”)

This is an example of passive to active. In Portuguese, the character is not the subject to a verb; in English, she is.

Example 20:

ST: “Uma nota de cinquenta foi tirada de sua bolsa enquanto suas mãos tremiam.”

TT: “She got fifty dollars from her purse and put it on the table with shaking hands.”

(From “What do I call you now?”)

This is another example of passive to active. As in English, the character practices the action of getting fifty dollars from her purse.

Example 21:

ST: “O olhar triste do amado doía em seu coração, ela sabia o quanto ele era esforçado e o quanto queria deixar o pai orgulhoso.”

TT: “Seeing her loved one so upset made her feel a pain in her chest, he wasn’t a lazy person and just wanted to make his father proud.”

(From “What do I call you now?”)

This is an example of part to another part. In Portuguese, the character feels the pain in her heart; in English, she feels it in her cheek. It is also an example of negation of the opposite. In Portuguese, the guy is “esforçado” (“hardworking”); in English, he is “not lazy.”

Example 22:

ST: “Ela se perguntou se daqui a alguns meses aquela garota também receberia a mesma mensagem curta sem nenhuma explicação.”

TT: “She wondered if in some months Chase would text her the same cold words with no reason.”

(“From What do I call you now?”)

This is also an example of passive to active. In Portuguese, the guy didn’t practice the action of sending the message; in English, he does.

Example 23:

ST: “Todavia, ao invés de abraçá-la de volta, Chase a empurrou com frieza, algo que nunca havia feito antes e a deixou em choque.”

TT: “However, instead of a hug, Bree received a cold push from him. She was speeches.”

(From “What do I call you now?”)

This is another example of active to passive in the opposite. In Portuguese, the guy practices the action of hugging; in English, he doesn’t.

Example 24:

ST: “O tintilar dos talheres feitos com a mais pura prata ecoava frio aos ouvidos de Bree.”

TT: “The clattering of silver forks and knives were making Bree feel her ears hurt.”

(From “What do I call you now?”)

This is a case of whole to part. In Portuguese, the word “talher”, which means “cutlery”, is a whole. In English, “forks and knives” refers to the parts.

Example 25:

ST: “O pianista dedilhava sem dificuldades uma melodia que ela não demorou a identificar.”

TT: “The pianist played readily a song that was familiar to her.”

(From “What do I call you now?”)

This is an example of negation to the opposite. In Portuguese, the pianist played with *no* difficulty; in English, he played it *readily* (negative to positive).

3.2.3. Equivalence

Jeremy Monday (2016, p. 91) mentions that Vinay and Darbelnet defined equivalence as when the text presents an expression that is common in the source language, but does not yield a similar meaning with a direct/literal translation. It happens, for example, with metaphors or proverbs. For instance: in English, when we want to say that something is really easy, we say it is “a piece of cake.” But if we translate it literally to the Portuguese as “um pedaço de bolo”, it will not make sense, so a translator would probably opt to adapt it as “mamão com açúcar” instead.

Example 26:

ST: “That’s the thing. I wasn’t.”

TT: “Esse é o problema. Eu não pensei.”

(From “Enemies to Lovers”)

In the first sentence of the utterance: a direct translation of “that’s the thing” would not be adequate in Portuguese, hence the rewording of *thing* as *a problem, an issue*.

The second sentence in the utterance also exemplifies a case of equivalence, as “I wasn’t” refers to “I wasn’t thinking” in the context. A sentence with only a finite verb would not be possible in Portuguese, so the verb “pensei” was needed in the translation.

Example 27:

ST: “Sage suspirou, pela maneira como ela estava agindo realmente deveria ser algo grave.”

TT:” Sage once again took a deep breath, making Ciara find out that it was something serious.”

(From “Girl in the mirror”)

In Portuguese the verb “suspirou” is normally used in literary texts, but in English it is not, so the equivalent expression “took a deep breath” was the chosen translation.

Example 28:

ST: “Imagina, você fez o certo, mas às vezes você estava longe e se confundiu...”

TT: “You did the right thing, but maybe you have been mistaken.”

(From “Girl in the Mirror”)

In English, the word “imagine” is not used with this meaning, hence its removal. Furthermore, the expression “se confundiu” is more appropriately translated as “have been mistaken” than with a more direct translation of the terms.

Example 29:

ST: “Eu juro que eu queria estar errada, mas eu vi claramente, era o Arc, eu tenho certeza.”

TT: “I really wish I was wrong, but I saw it clearly, it was Arc. I’m sure!”

(From “Girl in the Mirror”)

The clause “Eu juro que queria estar errada” means, in this context, the same as “I really wish I was wrong.” The expression “Eu tenho certeza” means the same as “I’m sure”, despite the very different structure. “I have certainty” would be awkward in English.

Example 30:

ST: – Está tudo bem?– Sage franziu o cenho em preocupação.

TT: “Are you ok?” Sage frowned, really worried.

(From *Girl in the Mirror*)

“Está tudo bem?” conveys a similar meaning to “Are you OK?” in English. The only change is to whom or what the expression refers.

Example 31:

ST: “Você quer saber com quem eu te traio? A resposta está aí dentro!”

TT: “Do you really want to know who I have been cheating you with? Here is the answer!”

(From *“Girl in the mirror”*)

The expression “com quem te traio” in Portuguese can be replaced with the expression “Who I have been cheating you with.” Both have the same meaning in this context.

Example 32:

ST: “Me desculpe ter gastado seu batom favorito.”

TT: “Sorry about having used your favorite lipstick.”

(From *“Girl in the mirror”*)

A literal/direct translation of “gastado” would not convey a similar message in the translation, hence the use of “used” instead.

3.2.4. Adaptation

According to Jeremy Munday (2016, p. 91), Vinay and Darbelnet explained adaptation as when the target language lacks an expression that would directly translate it, i.e.: a direct translation would sound strange or inadequate; yet, an equivalent with different wording is found, which should then be used when translating. This may be a complete difference in the wording of the expression.

Example 33:

ST: "Discussing how successful your prank was?"

TT: "Se gabando de como sua pegadinha deu certo?"

(From "Enemies to lovers")

The direct translation of "discussing" is not used with this meaning in Portuguese; the expression "se gabando" is more adequate in the context. "How successful" is not a common expression in Portuguese and can sound strange, hence the adaptation as "deu certo".

Example 34:

ST: "It wasn't meant for you."

TT: "Não era pra você."

(From "Enemies to Lovers")

The literal equivalent for the expression "wasn't meant for you" can sound too formal or strange in Portuguese; "era" was more suitable.

Example 35:

ST: *“Hey. I thought I was supposed to ask you that question.”*

TT: *“Ei, eu é quem devia te perguntar isso.”*

(From “Enemies to Lovers”)

The expression. “I was supposed to” in a literal translation would be inadequate. In Portuguese, the cleft sentence “eu é quem devia” would be more typical.

Example 36:

ST: *“– De quem você está falando?”*

– Da garota com quem você estava! – Berrou chegando perto o bastante para empurrá-lo no chão, mas ela não tinha coragem.”

TT: *Who are you talking about?*

“The girl you are cheating me with. Ciara yelled getting close enough to push him off, but she had no courage.”

(From “Girl in the mirror”)

“De quem você está falando?” has the same meaning as “Who are you talking about?”. There are just a few structural changes. “Da garota com quem você estava” could be understood in that context as a case of “cheating”, which is why this expression appeared instead in the TT.

Example 37:

ST: "I have my ways."

TT: "Eu tenho meus segredos."

(From "Enemies to Lovers")

The literal equivalent of the expression "I have my ways" is not used in Portuguese and may sound strange, or too formal. The expression "Eu tenho meus segredos" fits well in this context.

Example 38:

ST: "Yeah, I know it's gonna be a blast!"

TT: "Sim, vai bombar!"

(From "Enemies to lovers")

The direct/literal translation of "it's gonna be a blast" would not convey the same meaning in Portuguese. Despite its completely different wording, "vai bombar" would be more similar in this context.

Example 39:

ST: "Don't tent me, pretty lady."

TT: "Não me tente, coisa linda."

(From "Enemies to Lovers")

"Pretty lady" is not used by young people in Portuguese. "Coisa linda" is a more typical expression a Brazilian teenager would use in this situation.

Example 40:

ST: “Discussing how successful your prank was?”

TT: “Se gabando de como sua pegadinha deu certo?”

(From “Enemies to Lovers”)

The literal equivalent for “discussing” in Portuguese would be too formal for this context. “Se gabando” is an expression that fits better in this case.

Example 41:

ST: “Guess I beat you to it.”

TT: “Acho que fui mais rápida.”

(From “Enemies to lovers”)

“I beat you to it” is a common expression in English, but it cannot be translated literally into Portuguese. The adaptation “fui mais rápida” is more suitable in this context.

Example 42:

ST: “Todavia, ao invés de abraçá-la de volta, Chase a empurrou com frieza, algo que nunca havia feito antes e a deixou em choque.”

TT: “However, instead of a hug, Bree received a cold push from him. She was speechless.”

From “What do I call you now?”

A more literal translation of “em choque” might convey a different connotation. The fact that she was lost for words has more to do with it here, so “speechless” would fit better in this sentence.

This example here also features a case of modulation, a category previously mentioned in this work: “abraçá-la” was rendered as “a hug”, i.e. a verb was changed into a noun, causing the sentence to be restructured.

Example 43:

ST: “Foi exatamente assim que se sentiu quando leu aquelas palavras pela primeira vez. Descartada, como se tivesse passado do ponto.”

TT:” That's exactly how she felt while reading it. Fired, as if her services weren't good enough anymore.”

(From “What do I call you now”)

The expression “passado do ponto” is used with a figurative meaning, as a metaphor, comparing to roasting meat. Such a comparison would not make sense in English, although the idea of “heat” used figuratively was somewhat preserved when using the verb “fired” instead. Since this replacement took place in the following clause, it might be seen perhaps as a form of *compensation*, a category Vinay and Darbelnet (1995) also proposed, which was not found anywhere else; nevertheless, compensation is also considered to be the case when it occurs in another part of the text to convey a similar figure; it appeared here in the same sentence, so, technically speaking, there were no occurrences of compensation in the texts analyzed in this research, causing this category to be excluded from the methodology.

Example 44:

ST: “O garoto de cabelos castanhos e olhos sedutores que lhe prometeu o céu com um buquê de flores em um passeio de carruagem no primeiro encontro, e com uma simples mensagem de texto a levou ao inferno.”

TT: “The guy with brown hair and shining eyes took her to the moon with flowers and a carriage ride when they first met, and then with a simple message made her fall back to the earth.”

(From “What do I call you now?”)

The expression “do céu ao inferno” is a common idiom in Portuguese, used to express that something was really good and suddenly becomes really bad. Although this metaphor can also be found in English, “from the moon to the earth” conveyed the idea better in this case.

Example 45:

ST: “A fizeram desconfiar de algo não estava certo.”

TT: “Made Ciara smell a rat.”

(From “Girl in the mirror”)

The English idiom “smell a rat” has no direct correspondent in Portuguese, but bears a similar meaning to what was used in the source text, even though no idiom had been used originally.

Example 46:

ST: “Está sim, eu vou tirar essa história a limpo.”

TT: “Yes, I’m going to face this elephant in the room!”

(From “Girl in the mirror”)

The source text presented the idiom “tirar essa história a limpo”, whose direct translation would not fit the situation. A different idiom, “face this elephant in the room”, was more adequate.

4. ANALYSES

Vinay and Darbelnet's oblique strategies are useful for a translation learner. Several were presented in the Methodology section to exemplify and sufficiently explain the concept. The purpose of this chapter is to carry on further analyses in the examples previously mentioned, which may be useful for translation learners to see different possible strategies they may choose to use when translating.

4.1. Transposition

This analysis features 12 cases of transposition. In the majority of them, the choice used in the translation was not the only possibility, but it was the one considered most suitable in those situations. All of these examples have been previously mentioned in Chapter 3. They are presented again here for different purposes.

Example 11 (previously mentioned):

ST: "Fine, since you won, what do you want from me?"

Kiss me."

TT: "Certo, já que venceu? O que vai querer?"

Um beijo."

(From Enemies to Lovers)

This example had previously been mentioned, but is repeated now for a different purpose. The change of the order: "Kiss me" to the nominal expression "um beijo" in Portuguese, was optional. The literal translation of the order would have fit well. But I thought that a nominal expression in Portuguese, sounds gentler than an order.

Example 12:

ST: “Ciara, no entanto, de maneira fria respondeu que estava tudo bem.”

TT: “Ciara, frostily, said that she was fine”

(From “Girl in the mirror”)

This is another example where the use of transposition is optional. The literal translation of “de maneira fria” would be acceptable, but “frostily” would be, stylistically, a better choice.

Example 13:

ST: “-Está tudo bem? - Sage franziu o cenho em preocupação.

TT: “Are you ok?” Sage frowned, really worried.”[

(From “Girl in the mirror”)

The literal translation of “Está tudo bem?” would be possible in this case, but in English “Is everything well?” might sound too formal for the informal conversation taking place in the story, so “Are you ok?” would fit better here.

Example 14:

ST: “Na tentativa de ouvir melhor.”

TT: “Trying to hear the friend better.”

(From “Girl in the mirror”)

A direct/literal translation of “na tentativa de” would not be the best option. Changing the prepositioned noun phrase into a gerund, which would not have made sense in

Portuguese, would be more typical in English. A beginner translator might overlook such possibilities, which render more fluid readings.

Example 17:

ST: “O que? Eu não estou te escutando, quer ir lá fora? - Gritou.

TT: “What? I can’t hear you, Let’s go outside!”

(From “Girl in the mirror”)

This is the opposite of the previous example. In Portuguese, the gerund was used, but it would not fit this context in English. Such rewordings make more readable texts.

Example 18:

ST: “Como devo te chamar?”

TT: “What do I call you now?”

(From “What do I call you now?”)

The literal translation of this title would be possible, so this is optional. The change of the question “Como” (literally “how”) into “what” made the title sound more natural and informal in English.

Example 34:

ST: “It wasn’t meant for you.”

TT: “Não era pra você.”

(From “Enemies to lovers”)

The literal translation of “wasn’t meant for you” would be possible, but it would not sound natural or informal enough in Portuguese. In Portuguese, one would more typically say: “Não era pra você.”

Example 35:

ST: “Hey. I thought I was supposed to ask you that question.”

TT: “Ei, eu é quem devia te perguntar isso.”

(From “Enemies to lovers”)

This is an example where the transposition is obligatory, because the expression “I suppose too”, doesn’t exist in Portuguese, the literal translation doesn’t fit with the context of the scene.

Example 36:

ST: “De quem você está falando?”

- Da garota com quem você estava! - Berrou chegando o perto o bastante para empurrá-lo no chão, mas ela não tinha coragem.”

TT: “Who are you talking about?”

“The girl you are cheating me with.” Ciara yelled getting closer enough to push him off, but she had no courage.”

(From “Girl in the mirror”)

In the second sentence, the transposition was optional, as the literal translation of “Da garota com quem você estava” would be possible. Nevertheless, “cheating me with” may be a more appropriate here.

Example 40:

ST: “Discussing how successful your prank was?”

TT: “Se gabando de como sua pegadinha deu certo?”

(From Enemies to Lovers)

The change of the verb “discussing” for “se gabando” in Portuguese was not obligatory, but the literal translation of the verbs would not be used in this context. The informal expression “se gabando” would be more typical in this context.

4.2. Modulation

Further analyses of ten previously mentioned examples of modulation follow here. Nine of them are from the text “What do I call you now”, one of the self-translations. In “Girl in the mirror”, there was only one example. In “Enemies to lovers”, there were no instances of modulation. All of them are optional. Most types of modulation did occur, but not all of them.

4.2.1. Active to passive/passive to active

This is the type of modulation that most appeared in the texts.

These examples had previously been mentioned, but are now repeated for different purposes.

Example 23:

ST “Se bem que não era preciso um gole de vinho sequer para que isso acontecesse.”

TT: she didn’t even need a drop of wine for that.”

(From “What do I call you now?”)

The character “Bree” in Portuguese is passive, but in English, she is active. The literal translation of “não era preciso” could work as well, but the change from passive to active seemed to flow better here.

Example 26:

ST: “Ela se perguntou se daqui alguns meses aquela garota também receberia a mesma mensagem curta sem nenhuma explicação.”

TT: “She wondered if in some months Chase would text her the same cold words with no reason.”

(From “What do I call you now?”)

“The girl” in Portuguese is passive, while in English she is active. The character “Chase” in Portuguese is passive, in English he is active. Both are optional case as the literal translation would be possible.

Example 27:

ST: “Todavia, ao invés de abraçá-la de volta, Chase a empurrou com frieza, algo que nunca havia feito antes e a deixou em choque.”

TT: “However, instead of a hug, Bree received a cold push from him. She was speechless.”

(From “What do I call you now?”)

In Portuguese, the character Chase is active; in English, he is passive. This is another optional example, although the literal translation would not be completely amiss.

Example 47:

ST: “Uma casa mal-assombrada tomou o lugar do restaurante chique em sua mente.”

TT: “Suddenly the fancy restaurant turned into a haunted house inside her mind.”

(From “What do I call you?”)

The “haunted house” in Portuguese is active, while in English it is passive. This is an optional example, as the literal translation would be also possible.

Example 48:

ST: “Bree se lembrava muito bem da última vez, em que havia abotoado aquela mesma camisa.”

TT: “The last time she buttoned it, it came clearly to her mind.”

(From “What do I call you now?”)

In this case, the character Bree is active in Portuguese and became active in English. This is another optional example, as the literal translation would be possible.

4.2.2. Part to another part

There were two examples with this kind of modulation in the analyzed texts:

Example 21:

ST: “O olhar triste do amado doía em seu coração, ela sabia o quanto ele se esforçava e o quanto queria deixar o pai orgulhoso.”

TT: “Seeing her loved one so upset made her feel a pain in her chest, he wasn’t a lazy person and just wanted to make his father proud.”

(From “What do I call you now?”)

The word “coração” (heart) was replaced with “chest”, a less specific part of the body, but with similar meaning in this context. This is also a matter of preference, as the literal translation would be possible.

Example 31:

ST: “Você quer saber com quem eu te traio? A resposta está aí dentro! — Afirmou apontando para o cômodo.”

TT: “Do you really want to know who I have been cheating you with? Here is the answer! — He affirmed pointing to the bathroom.”

(From ‘Girl in the mirror’)

The nonspecific Portuguese term “cômodo” was specified in English, indicating what room it was. This is also optional, as the literal translation of the term would be possible, even if less natural in the case.

4.2.3. Negation of the opposite

The texts featured two cases of this type of modulation.

Example 21:

ST: “O olhar triste do amado doía em seu coração, ela sabia o quanto ele se esforçava e o quanto queria deixar o pai orgulhoso.”

TT: “Seeing her loved one so upset made her feel a pain in her chest, he wasn’t a lazy person and just wanted to make his father proud.”

(From “What do I call you now?”)

This fragment also features the negation the opposite. In Portuguese, the character Chase was a hard worker; in English, he is “not lazy.” This is an optional case, as the literal translation would be quite acceptable.

Example 25:

ST: “O pianista dedilhava sem dificuldades uma melodia que ela não demorou a identificar.”

TT: “The pianist played readily a song that was familiar to her.”

(From “What do I call you now?”)

In Portuguese, the pianist played “sem dificuldades” (with no difficulty), but in English, the expression “readily” appears instead. This is also an optional case, as the literal translation would be possible.

4.2.4. Whole to part

This was the least used type of modulation, only one example could be found. This example had previously been mentioned, but is now repeated for a different purpose.

Example 28:

ST: “O tintilar dos talheres feitos com a mais pura prata ecoava frio aos ouvidos de Bree. “

TT: “The clattering silver forks and knives were making Bree feel her ears hurt.”

(From “What do I call you now?”)

The Portuguese fragment features the whole “talheres”, while its English counterpart features the *parts* “forks and knives.” This was also optional, as the literal translation was possible; this shift, however, avoided an unnecessary – and perhaps unwanted – alliteration (“clattering cutlery”). The synonym “silverware” would also sound repetitive, when the material silver is mentioned again, as *silverware* is not necessarily made of silver.

4.3. Equivalence

There were two examples of equivalence found in the texts. One is featured in “Enemies to lovers”, and the other in “Girl in the mirror”. In both cases, the literal translation would be unsuitable.

Example 26:

ST: “That’s the thing. I wasn’t.”

TT: “Esse é o problema. Eu não pensei.”

(From “Enemies to Lovers”)

The literal translation of “That’s the thing” would sound strange in Portuguese, as it is not used with this meaning. The equivalent expression “esse é o problema” was more adequate.

Example 28:

ST: “Imagina, você fez o certo, mas às vezes você estava longe e se confundiu...”

TT: “You did the right thing, but maybe you have been mistaken.”

(From “Girl in the mirror”)

The literal translation of “imagina” is not used with this meaning in English. Also, the literal translation of “se confundiu” would sound strange. The equivalent expression “have been mistaken” would be more usual in English.

4.4. Adaptation

There were examples of adaptation in all the three texts. It was used when there were idioms that could not be translated literally, therefore they were adapted. There was only one case in which the literal translation would have been possible.

Example 38:

ST: “Yeah, I know It’s gonna be a blast!”

TT: “Sim, vai bombar!”

(From “Enemies to Lovers”)

The literal translation of “it’s gonna be a blast” is not used in Portuguese. A similar expression used in Portuguese in such a context, however, is “vai bombar”.

Example 43:

ST: “Foi exatamente assim que se sentiu quando leu aquelas palavras pela primeira vez. Descartada como se tivesse passado do ponto.”

TT:” That’s exactly how she felt while reading it. Fired. as if her services weren’t good enough anymore.”

(From “What do I call you now?”)

The literal translation of the expression “passado do ponto” is not used with this meaning, so it was adapted as “fired”, which fits this context well and conveys a similar idea.

Example 46:

ST: “Está sim, eu vou tirar essa história a limpo.”

TT: “Yes, I’m going to face this elephant in the room!”

(From “Girl in the mirror”)

Once again, a literal translation would not convey a similar idea. A different expression, in this particular context, was more suitable.

Example 45:

ST : “A fizeram desconfiar de algo não estava certo.”

TT: “Made Ciara smell a rat.”

(From “Girl in the mirror”)

This is the only optional case. The literal translation of “algo não estava certo” would have been possible, but the expression “smell a rat” was more interesting here.

4.5. General Analyses

The strategies proposed by Vinay and Darbelnet (1995) are still of great use for translation learners. As I, as a learner myself, used most of them in my works, even though they were optional in several instances.

The most used strategy was transposition, and the least used was adaptation. The only strategy I didn't use was Borrowing, as in the three tests I translated, I didn't need to maintain any expression in the original language.

Another important data that is important to mention is the fact that the strategies were more useful in the two texts of self-translation, than in the one I didn't write. This may have happened because the work chosen for the translation was written by a teenage fan, whose writing was rather simple and straightforward.

5. Final Considerations

In this research, Vinay and Darbelnet's (1995) strategies were shown to be quite useful for translators, especially for translation learners, who are still learning strategies for their activities. The strategies applied in this work may be useful in any translation work, even if more in some texts than in others. In the case of literary translation, there is more freedom to explore different possibilities, as shown in the analyses; they were optional in many cases, but showing improved results in comparison to possible literal translations, conveying the ideas and imagery of the source texts more suitably, especially in self-translation, i.e. when the authors translate their own works, since the translator then has clearer knowledge of the original intention in the text. Nevertheless, in "Enemies to Lovers", which was not originally written by the translator, there were several moments when those strategies helped conveying the ideas more adequately.

This work may be of great help for many translation learners, as the reading of these examples and discussions may help them explore such strategies, helping them further develop their translating skills, becoming more efficient translators, not limiting themselves to the most obvious or literal possibilities of translation.

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