

## A DISCOURSE AND LITERARY ANALYSIS OF A PARALLEL CORPUS

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**ABSTRACT:** *This paper reports on an ongoing research project – CORDIAL (Corpus of Discourse for the Analysis of Language and Literature) – developed at Faculdade de Letras, Universidade Federal de Minas Gerais, which adopts a systemic-functional approach to translation studies. More specifically, it discusses a preliminary discourse analysis of the short-story ‘Bliss’ by Katherine Mansfield, and one of its translations into Brazilian Portuguese. This parallel corpus is approached from the perspective of SFL three metafunctions (Halliday, 1994; Martin & Rose 2003). A narrative investigation of the corpus complements this discourse analysis by focusing on the narrator and protagonist’s point of view (Torsello 1990).*

**KEY-WORDS:** *discourse approaches to translation; systemic functional linguistics; narrator and protagonist’s point of view; short-stories.*

**RESUMO:** *Este artigo vincula-se a um projeto de pesquisa em andamento – CORDIAL – desenvolvido na Faculdade de Letras, Universidade Federal de Minas Gerais, que adota uma abordagem sistêmico-funcional aos estudos da tradução. Mais especificamente, trata-se de uma análise do discurso preliminar do conto “Bliss”, por Katherine Mansfield, e de uma de suas traduções para o português do Brasil. Este corpus paralelo é investigado a partir da perspectiva da LSF (Halliday 1994; Martin & Rose 2003). Uma investigação sobre a narrativa dos contos complementa esta análise, ao focalizar o ponto de vista do narrador e da protagonista (Torsello 1990).*

**PALAVRAS-CHAVE:** *abordagens discursivas da tradução; lingüística sistêmico-funcional; ponto de vista do narrador e da protagonista; contos.*

### 1. Introduction

Discourse approaches to translation were established in the 90’s, mainly based on Halliday’s systemic functional linguistics (henceforth SFL) (Munday 2002). In translation studies, this theory was revisited by

theoreticians such as Julianne House, Mona Baker, Basil Hatim and Ian Mason (Munday 2002). SFL becomes a fruitful theory to investigate translation as it is valid for the study of the translator's lexicogrammatical choices (Baker 1992) and for the study of the translator's decision-making processes (Munday 2002).

Short-stories and their translations are not commonly investigated from both linguistic and literary perspectives. Bearing this in mind, this preliminary discourse analysis aims at investigating the literary category point of view, by considering Halliday's assumptions (1994; Halliday & Matthiessen 2004) on the three metafunctions; Martin & Rose's (2003) findings with regard to 'meaning beyond the clause'; and Torsello's (1990) statements on the relation of point of view to SFL, in a parallel corpus constituted of a 600 word excerpt of the short-story 'Bliss', by Katherine Mansfield (2001), and one of its translations into Brazilian Portuguese by Érico Veríssimo (Mansfield 1969).

Considering a suggestion by my dissertation supervisor, Dr. Adriana Pagano, I started from the textual metafunction, continued with ideational metafunction, and finished up my linguistic analysis with interpersonal metafunction, which proved very useful, since while I moved forward in the analysis, I could corroborate data from the textual metafunction into the other two metafunctions. First I applied Martin & Rose's linguistic categories and, when pertinent, I explained some linguistic aspects by citing Halliday's taxonomy and other authors. Then I correlated them to Torsello's discussion of point of view and SFL. It is important to highlight that in the comparative analysis the chosen sentences from the source text were mostly considered for the target text. Different sentences were considered when extremely necessary. These procedures were indispensable to see how the narrator and protagonist's point of view could be analysed concomitantly with a linguistic approach.

In the following section the data analysis is presented together with theoretical framework.

## **2. Data analysis and theoretical framework**

See below the excerpt from 'Bliss'. The following passage corresponds to the beginning of the short-story, and its paragraphs are numbered. Afterwards I analyse this excerpt from a linguistic and literary perspective.

## BLISS

(1) ALTHOUGH Bertha Young was thirty she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at - nothing - at nothing, simply.

(2) What can you do if you are thirty and, turning the corner of your own street, you are overcome, suddenly by a feeling of bliss - absolute bliss! - as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe?...

(3) Oh, is there no way you can express it without being "drunk and disorderly"? How idiotic civilisation is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?

(4) "No, that about the fiddle is not quite what I mean," she thought, running up the steps and feeling in her bag for the key - she'd forgotten it, as usual - and rattling the letter-box. "It's not what I mean, because - Thank you, Mary" - she went into the hall. "Is nurse back?"

(5) "Yes, M'm."

(6) "And has the fruit come?"

(7) "Yes, M'm. Everything's come."

(8) "Bring the fruit up to the dining-room, will you? I'll arrange it before I go upstairs."

(9) It was dusky in the dining-room and quite chilly. But all the same Bertha threw off her coat; she could not bear the tight clasp of it another moment, and the cold air fell on her arms.

(10) But in her bosom there was still that bright glowing place - that shower of little sparks coming from it. It was almost unbearable. She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply. She hardly dared to look into the cold mirror - but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something . . . divine to happen . . . that she knew must happen . . . infallibly.

(11) Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish, very lovely, with a strange sheen on it as though it had been dipped in milk.

(12) "Shall I turn on the light, M'm?"

(13) "No, thank you. I can see quite well."

(14) There were tangerines and apples stained with strawberry pink. Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and a big cluster of purple ones. These last she had bought to tone in with the new dining-room carpet. Yes, that did sound rather far-fetched and absurd, but it was really why she had bought them. She had thought in the shop: "I must have some purple ones to bring the carpet up to the table." And it had seemed quite sense at the time.

(15) When she had finished with them and had made two pyramids of these bright round shapes, she stood away from the table to get the effect - and it really was most curious. For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air. This, of course, in her present mood, was so incredibly beautiful. . . . She began to laugh.

(16) "No, no. I'm getting hysterical." And she seized her bag and coat and ran upstairs to the nursery.

Information flows from little waves, passing through bigger waves, until it reaches tidal waves. Little waves consist of themes and news; bigger waves involve hyperthemes and hypernews; tidal waves entail macrothemes, macronews, and beyond. Together, these different kinds of waves enable texts to have their own rhythm, own beat and regularity of information flow, which Martin & Rose (2003) call periodicity.

This short-story is about Bertha Young and how bliss blossoms in her life. The short-story excerpt has a three-staged macrotheme, since it is divided into the first three paragraphs, which encapsulate the protagonist's young spirit (first indicated through the hypotactic clause marked theme "ALTHOUGH Bertha Young was thirty" that is a concession for her young spirit); the narrator's questioning about a thirty-year-old woman's bliss; and the impossibility of expressing such bliss, respectively. This excerpt also has a macronew, which relates to Bertha Young's coming back to reality, when she admits she is getting hysterical [paragraph (16)].

Hyperthemes function as topic sentences, which express the expectations that texts unfold. Hypernews inform us where we have been, since they point to accumulating new information in each clause (Martin & Rose 2003). The first hypertheme emerges through Bertha Young's thought presentation (Leech & Short 1983), when she mentions something about the fiddle, which is also present in the macrotheme. The first hypernew corresponds to Bertha Young's question about the nurse [paragraph (4)], and the second hypertheme refers to the protagonist's going upstairs [paragraph (8)]. A second hypernew comes into play, which describes the temperature and the darkness in the dining-room [paragraph (9)]. Such temperature and darkness oppose Bertha Young's radiant feelings, which come to be the third hypertheme [paragraph (10)]. The third hypernew constitutes Mary's bringing in the fruit [paragraph (11)], which culminates in the fourth hypertheme, i.e., Bertha Young thinks about the purple grapes [paragraph (14)]. The fourth hypernew entails Bertha Young's creative imagination on different characteristics of the table, the glass dish and the blue bowl [paragraph (15)]. The huge quantity of hyperthemes and hypernews in such a small excerpt may be due to the compactness of short-stories. Consequently, several events must be presented in fewer words (Gotlib 2002).

As Bertha Young is the protagonist of the short-story, she is included in some of the little waves of the excerpt – such as in paragraphs (1), (4), (8), (9), (10), (13), (14), (15) and (16) – represented by her own name and by the first and third persons (I and she), and by a possessive deictic (her).

Furthermore, there are other marked themes, e.g., 'How idiotic' [paragraph (3)], 'But in her bosom' [paragraph (10)], 'and with it' [paragraph (11)], 'These last' [paragraph (14)], and 'When she had finished with them and had made two pyramids of these bright round shapes' [paragraph (15)]. Such marked themes serve as markers of new phases in discourse, realising discontinuity (Martin & Rose 2003), since the first marked theme has to do with an evaluation on the narrator's part, followed by his/her questioning (the news) and by Bertha Young's thought presentation (Leech & Short 1983). The second marked theme is a counterbalance to the cold temperature and the dusk in the dining-room, because she feels exactly the opposite inside of her, as the rheme (the news) shows how euphoric she is. The third marked theme is a circumstance of accompaniment (Halliday 1994), which refers to the fruit, the latter playing an important role in Bertha's euphoria. The fourth marked theme enhances the importance of the grapes in the aesthetics of the dining-room. Finally, the fifth marked theme signals Bertha Young's

refreshing state of mind – her ongoing moment of bliss, emerging from the news of the sentence.

There are elliptical themes and finites as interpersonal themes, such as in paragraphs (4), (5), (6), (7), (12) and (13), which are very common in dialogues. Existential processes in paragraph (3) [one expressed] and (14) [one expressed and the other elliptical] also function as themes; the former works to introduce a questioning on the narrator's part whereas the latter describe the existence of the fruits as well as introduces their adequateness to the dining-room.

It is important to highlight that I have identified all macrothemes, macronews, hyperthemes and hypernews from the source text to validate this preliminary periodicity analysis. However, I do not mention their description here for matters of space.

Next observe how participants can be tracked.

According to Martin & Rose (2003), stories are genres that use to a great extent reference to present and track participants in the process of discourse. For this passage of 'Bliss', that is true, since the protagonist is introduced in the first line by her own name. Moreover, throughout the text, Bertha Young is referred as 'she' when the narrator describes her deeds, her feelings and her sensations, such as in paragraph (15) '*She* began to laugh'; as 'I', when the narrator gives her voice to express ordinary conversation, e.g. in paragraph (8), when she answers the housemaid '(...)I'll arrange it before I go upstairs'. Bertha Young also takes the first person of discourse to render her ordinary and elaborate thoughts, e.g. 'She had thought in the shop: *I* must have some purple ones to bring the carpet up to the table', which is a thought presentation, more specifically, a direct thought (Leech & Short 1983), result of an ordinary thought, if compared to the following free direct thought (Leech & Short 1983) in paragraph (16), 'No, no. *I*'m getting hysterical', which can be considered a more serious concern on Bertha Young's part. The protagonist can be also identified through the possessive deictic 'her'. For instance, in paragraph (4), 'her bag' is mentioned, and can be recovered anaphorically, i.e., 'her bag' is Bertha Young's bag, a kind of identification also present in paragraph (16), e.g., 'And she seized *her* bag and coat and ran upstairs to the nursery'. This type of identification by means of the persons of discourse presumes reference, as we already know the participant(s) (Martin & Rose 2003).

Another type of identification has to do with presenting reference, since it introduces participants (Martin & Rose 2003). The introduction of participants occurs when their identities are still 'indefinite'. For example, 'a rare, rare fiddle' in paragraph (3) is introduced with the unspecific deictic 'a', which cannot establish the exact identity of this object due to its lack of specificity. In the following paragraph, Bertha Young thinks: "No, that about the fiddle is not quite what I mean". Here we are more able to establish the fiddle identity, as the protagonist specifies which thing about the fiddle she does not mean drawing upon the determinative deictic (Halliday 1994) 'the'. Also, there is text reference through the use of the demonstrative 'that', which will be further explained. Again in paragraph (11) 'Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish, very lovely, with a strange sheen on it as though it had been dipped in milk', we are presented with 'a glass bowl' and 'a blue dish' that are recovered in the following passage of paragraph (15) 'For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air'. When the bowl and the dish were introduced in paragraph (11), they did not present a specific function, only assuming identity in paragraph (15). Interestingly, the bowl and dish epithets ('glass' and 'blue', respectively) are reversed when they assume identity in paragraph (15), becoming 'the blue bowl' and 'the glass dish'. This may be due to Bertha's epiphanic episode depicted in paragraph (15), in which this reverse can perhaps be a clue on the narrator's part for signalling Bertha's 'hallucinations' that may result of a creative imagination and/or a 'psychotic trip'.

In the following sentence from paragraph (10), 'But in her bosom there was still *that* bright glowing place - *that* shower of little sparks coming from it', the reference with the demonstrative 'that' helps to emphasize what Bertha is feeling and adds more meanings to her feelings. Furthermore, the use of this type of reference, called text reference (Martin & Rose 2003), recovers what just has happened, probably to evaluate it (Martin & Rose 2003). This can be seen through the evaluative items 'bright glowing' and 'shower of little sparks'. Moreover, we can say that this text reference in paragraph (10) tells us where we have been before, i.e., it is a device for identifying new information, since we can recover the old one.

In paragraphs (2) and (3), 'you' can be tracked. This participant presents an exophoric reference, since it is impersonal. The use of 'impersonal you' is a common resource for writers to draw the reader's attention to the story and, by considering Halliday's taxonomy (1994), in this case

such occurrence is detectable through three speculative questions that demand information.

The nominal group (Halliday 1994) ‘the fruit’ appears in paragraphs (6), (8) and (11) functioning as superordinate (Halliday 1994), because it is a general way to classify tangerines, apples, pears and grapes in paragraph (14). The latter are labelled as hyponyms (Halliday 1994), as the fruit are named and, consequently, their description becomes more specific. In paragraph (14), it is important for the narrator to mention the description of the different kinds of fruit to introduce the protagonist’s point of view concerning the way she wants her table to look like.

Now examine how events can be connected through conjunctions in the passage of ‘Bliss’.

Conjunctions connect events together into sequences and are regarded as a semantic system. There are four general ways of realising logical relations through conjunctions in English discourse: adding events together, comparing them, sequencing them in time, and clearing up their causes, purpose, or conditions. As for organising discourse, conjunctions connect steps in arguments, play an important role in indicating us what to expect at each stage of a discourse, and reconstruct logical relation between figures, working as logical metaphors, included in ideational metafunction (Martin & Rose 2003).

In the short-story excerpt above, conjunctions are external, since they are concerned with connecting figures, whereas internal conjunctions are related to argumentative matters (Martin & Rose 2003). For instance, the macrotheme, that corresponds to the first three paragraphs, shows in paragraph (1) how the narrator justifies Bertha Young’s actions by providing a cause in a concessive perspective, highlighted by the conjunction ‘although’ in ‘ALTHOUGH Bertha Young was thirty’. Furthermore, in this same paragraph, ‘like this’ in ‘she still had moments like this’ promotes a similar comparison between the nominal group ‘moments’ and what these moments are, in a time event, introduced by the conjunction ‘when’, e.g., ‘when she wanted to run instead of walk (...)’ that specifies which moments the narrator is talking about by locating them in time. Moreover, these moments are sequenced and, in the last part of paragraph (1) ‘(...) to throw something up in the air and catch it again, or to stand still and laugh at - nothing - at nothing, simply’, there is addition of an event, represented by the additive conjunction ‘and’. Alternatively, the conjunction ‘or’ also adds another event, which is an alternative for the protagonist to ‘express’ her



moments. In the second stage of the macrotheme, the narrator provides the reader with the prediction for Bertha Young to have those moments, which can be seen in the following hypotactic sentence ‘What can you do *if you are thirty and, turning the corner of your own street, you are overcome, suddenly by a feeling of bliss - absolute bliss! (...)*’. In the previous example, ‘if’ functions as an evaluative conjunction, since semantically it infers the modal adjunct (Halliday 1994) ‘by accident’, which tells us how expected the prediction is. So, in this case, the prediction is fulfilled, when the narrator informs us that Bertha Young is overcome suddenly by a feeling of absolute bliss. As this hypotactic sentence is inserted in a question on the narrator’s part, e.g., ‘What can you do (...)’, it seems that this prediction of being overcome by a feeling of bliss is inevitable and is a particular feature of Bertha Young’s personality. Furthermore, this prediction is compared and complemented with another ‘moment’ on the protagonist’s part, a moment which is introduced by the comparative conjunction on a similar basis ‘as though’, e.g., ‘(...) as though you’d suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe?’. In the third stage of the macrotheme, a condition is expressed to question the reason for concealing such bliss, e.g., ‘Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?’.

Paragraph (10) presents a connection of events through conjunctions that can explain why this paragraph can be regarded as the third hypertheme of the excerpt above. As it was already mentioned, this paragraph opposes the previous one, for it exposes the protagonist’s radiant feelings, which are contrary to the cold temperature and darkness in the dining-room described in paragraph (9). First, the third hypertheme begins with the adversative conjunction ‘But’, that serves as an exposition of the means of the turning point, i.e., Bertha’s opposite radiant feelings to the dark cold ambience of the dining-room. These are stood for the shower of little sparks coming from her bosom. Secondly there is a purpose of fanning the little sparks higher, but Bertha is afraid of doing so, which can be verified through the conjunction ‘for fear of’. Then Bertha eventually gives in and breathes the little sparks deeply, e.g., ‘(...) and yet she breathed deeply, deeply’, where the adversative ‘yet’ works as a conjunction (Halliday 1994), similarly to ‘but’ in the first and fourth sentences of this third hypertheme. In some cases, ‘yet’ may function as a continuative, i.e., a linker that contributes to signal an unexpected activity (Martin & Rose 2003). So her fear is followed by an action, which fights this fear off, and the conjunction ‘yet’ signalling her

abrupt decision. Thirdly, another adversative conjunction ‘but’ contrasts her looking into the mirror with her resistance to looking into it. Moreover, the result of such looking is portrayed at the end of paragraph (10), indicated by the additive conjunction ‘and’, which adds the enumeration of her inner physical reactions to the looking in the mirror.

Next see how experience is represented in the excerpt of ‘Bliss’.

According to Martin & Rose, ideation has focus on

the ‘content’ of a discourse: what kinds of activities are undertaken, and how participants in these activities are described, how they are classified and what they are composed of. Ideation is concerned with how our experience of ‘reality’, material and symbolic, is construed in discourse (Martin & Rose 2003: 66).

When it comes to ideation, one of the most necessary procedures for mapping out and analysing activities is the identification, classification, and implications of processes in a text. Process pertains to the experiential module of ideational metafunction and entails the process itself; the participants in the process; and the circumstances linked to the process (Halliday 1994).

In the following clause ‘(...) as though you'd suddenly swallowed a bright piece of that late afternoon sun (...)’ from paragraph (2), ‘had swallowed’, congruently speaking, is a behavioural process (Halliday 1994), since it concerns a physiological behaviour. However, metaphorically speaking, in this context ‘had swallowed’ does not express such behaviour. It expresses how Bertha perceives the afternoon sun. Then ‘had swallowed’ is a mental process, a result of a lexical ideational metaphor (Halliday 1994).

From paragraph (4) to paragraph (8), we come across a dialogue between Bertha and her housemaid Mary. The sequence of activities in this dialogue relates to figures of ‘doing’, those which stand for material actions, since its subject derives from a daily house life, in which ‘doing’ comes part of a routine.

There are processes of saying and sensing which project figures (Martin & Rose 2003). In paragraph (3), the following sentence ‘Oh, is there no way you can express it without being ‘drunk and disorderly’?’ presents a predicator and a finite that together form a verbal process ‘can express’, followed by the evaluative narrator’s opinion inside a prepositional phrase (Halliday 1994), i.e., ‘without being ‘drunk and disorderly’’. In

paragraph (4) and paragraph (14), respectively, both sentences ‘‘No, that about the fiddle is not quite what I mean,’ she thought (...)’ and ‘She had thought in the shop: ‘I must have some purple ones to bring the carpet up to the table’’ have mental processes, ‘thought’ and ‘had thought’. The two parts of these sentences present equal status, i.e., the projecting clauses with ‘thought’ and ‘had thought’ plus the projected clauses, the latter representing what is said, which Halliday (1994) considers a type of paractatic dependency in a direct speech. As it was already mentioned, in Leech & Short’s words (1983) that would be a direct thought.

According to Butt et al (2003), existential processes in thematic position function to introduce a new subject that, in the case of the short-story, will be developed by the narrator, inasmuch as he/she goes along to portray Bertha’s bliss. The existential processes in paragraphs (10) and (14) are examples of new information unfolding.

Now observe how evaluation manifests itself in the excerpt of the short-story.

Martin & Rose say that appraisal relates to:

(...) evaluation: the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers aligned (Martin & Rose 2003: 22).

One important appraisal device concerns how attitudes are expressed. There are resources to investigate *attitudes*, namely affect, judgement, and appreciation (Martin & Rose 2003). Affect relates to which feelings we express; judgement has to do with judging people’s character; and appreciation is connected with valuing the worth of things (Martin & Rose 2003).

Affect appears mostly in a positive way in the excerpt above. Implicitly, we can see that affect is expressed in paragraph (1) through the exposition of physical emotion that describes Bertha’s behaviour, as if she is playing children’s games (Cesar 1999). This behaviour precedes the narrator’s information concerning her bliss. So, the beginning of the short-story prepares the ground in a positive way for determining Bertha’s bliss later on. Another manifestation of positive affect, but now directly, refers to the end of paragraph (15), when, after experiencing a ‘psychotic trip’, Bertha Young ends up laughing, which can represent her beaming feelings. Interestingly, when it comes to direct negative affect, there is always positive affect overlapping it. For example, in

paragraph (10), Bertha is afraid of breathing the sparks, but she breathes them deeply. Furthermore, she was reluctant to look at herself into the mirror, but she ended up looking into it. These first fears are fought against and, as a result, she feels very joyful, as it can be seen at the end of the paragraph. Again in paragraph (14), positive affect also overlaps with direct negative affect. See, for instance, the following passage from paragraph (14) ‘These last she had bought to tone in with the new dining-room carpet. Yes, that did sound rather far-fetched and absurd, but it was really why she had bought them. (...) And it had seemed quite sense at the time’ In this passage, at first to have bought the grapes to tone in with the new dining-room carpet seemed ‘rather far-fetched and absurd’, which can be considered a direct negative affect due to the negative semantic prosody of the attitudinal epithets (Halliday 1994) ‘far-fetched’ and ‘absurd’, yet modalised by the probability modal adjunct ‘rather’ (Halliday 1994). Then, at the end of this passage, there is relativism towards a more positive affect that relates to Bertha’s decision-making as being sensible.

In sum, what seems bad initially turns out to be indeed something good in Bertha’s conception. Also Bertha’s ‘counterexpectancies’ or ‘adversativeness’ in paragraph (10) are *sources* of her attitudes that are included in the *engagement* device of appraisal (Martin & Rose 2003).

In the excerpt of ‘Bliss’, judgements are essentially negative. For instance, on the one hand, in paragraph (3), the narrator condemns implicitly those who think that one can feel bliss only when s/he is drunk and disorderly. Moreover, he questions the concealing of feelings inside a fiddle. The judgements made by the narrator are of a moral nature, since we can perceive his implicit condemnations. On the other hand, paragraph (16) presents a direct personal judgement, still negative. In this paragraph, Bertha represses her ‘psychotic trip’ by telling herself that she is getting hysterical. Thus, this personal judgement refers to Bertha’s criticism with regard to her ‘hallucinations’.

In the excerpt under consideration, appreciation mainly occurs in paragraphs (2), (3), (10) and (15). In paragraph (2), the narrator explains Bertha’s euphoria to us by saying that she is overcome by a feeling of absolute bliss. The attitudinal epithet (Halliday 1994) ‘absolute’ intensifies even more the participant ‘bliss’, which stands for an amplifying positive appreciation of the *force* kind (Martin & Rose 2003). In paragraph (3), through the sentence ‘How idiotic civilisation is!’, the narrator provides us with his negative appreciation, expressed by the attitudinal epithet ‘idiotic’. Paragraph (10) shows us a combination of

positive and less positive appreciation, e.g., ‘that bright glowing place’, in which the attitudinal epithet ‘bright’ is positive and its sense is highly intense, while the attitudinal epithet ‘glowing’ is somehow less positive than ‘bright’, since in that it acquires a less positive feature due to its lack of intensity. Soon after this nominal group, we stumble upon ‘that shower of little sparks coming from it’, in which ‘that shower of’ intensifies the ‘little sparks’ that come from the bright glowing place. By reading the rest of the paragraph, we can come to the conclusion that these sparks may seem bad, but they are good, since Bertha can gather a positive appreciation from them. The following sentence in paragraph (15) ‘This, of course, in her present mood, was so incredibly beautiful...’ describes her positive appreciation of her ‘psychotic trip’ in the dining-room, which she finds beautiful, considering her euphoric mood.

As we can observe, the macrotheme is full of judgement and appreciation on the narrator’s part. This appraisal present in the macrotheme may be strategical on the narrator’s part, i.e., a way of preparing ground for the reader and/or of informing him/her of what will happen next.

According to Simpson (2000), identifying modality in texts is a central concern for investigating point of view in narrative fiction. We can say that Martin & Rose (2003) concur with the previous author, as they consider that modality is a ‘(...) way of introducing additional voices into a text’ (Martin & Rose 2003: 48). Modality refers to ‘intermediate degrees between the positive and negative poles’ (Halliday 1994: 88). Paragraph (9) ‘It was dusky in the dining-room and quite chilly. But all the same Bertha threw off her coat; she could not bear the tight clasp of it another moment, and the cold air fell on her arms’ presents the structure ‘could not bear’, which has a negative polarity, because of ‘not’, and ‘could’, which approximates the negative pole of the continuum between yes and no, indicating ability (Martin & Rose 2003). This structure shows that Bertha was not able to bear the tight clasp of it another moment. In the following sentence of paragraph (15), ‘For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air.’, ‘seemed’ is a relational process with a interpersonal status, as ‘seemed’ tells us how probable the dark table melts into the dusky light and the glass and the blue bowl float in the air. In this case, ‘seemed’ belongs to the median value in the scale of modality (Halliday 1994). Furthermore, since ‘seemed’ relates to probability, we can say that modalization occurs. In Hallidayan terms (1994), ‘seemed’ presents features of an interpersonal metaphor.

Torsello's analysis (1990) of point of view and SFL in Virginia Woolf's *To the lighthouse* initial pages can relate to Martin & Rose's model. For instance, Torsello (1990) says that projection shows either the narrator or the characters' point of view, depending on the kind of process present in the projecting clause (i.e. narrator's point of view has to do with verbal processes and characters' point of view refers to mental processes). Similarly, for Martin & Rose (2003), projection is a device of appraisal, which expresses evaluation on the author and characters' part and, consequently, their point of view. Also, Torsello (1990) states that some concessive clauses function as disjuncts, i.e., as modal adjuncts (Halliday, 1994), assuming interpersonal features on either the narrator or the character's part. Correspondingly, according to Martin & Rose (2003), concession signals that evaluation of some participant is emerging. So, as we can see, these authors concur with each other in some aspects.

Now see some discussion on point of view by considering Torsello's investigation on this matter.

Taking Torsello's findings (1990) into consideration, we can say that the presence of characters' names and any reference to them in thematic position signal the emergence of their point of view. The emergence of Bertha's point of view manifests itself in the following instances: in nominal groups that include the protagonist's name, i.e., 'Bertha Young' in paragraphs (1) and (9); in the anaphoric first and third persons 'I' and 'she' in paragraphs (4), (8), (9), (10), (13), (14), (15) and (16); and in the circumstance 'in her bosom' through the possessive deictic 'her' in paragraph (10).

According to Torsello (1990), we can also say that there are two instances in which Bertha Young's point of view emerges again. These instances correspond to her thought presentations (Leech & Short 1983) in paragraphs (4) and (14), since the projecting clauses present mental processes and Bertha, through the participant 'she', is in thematic position.

Torsello (1990) also draws attention to some relational processes, such as 'had seemed' in paragraph (14) and 'seemed' in paragraph (15), as she states that these types of relational process indicate the intertwining of narrator and character's point of view. We can also relate this assumption to the relational process 'did sound' in paragraph (14). As these relational processes account for modalization (Halliday 1994), they

can really be attached to point of view, as Simpon's states (1990) the importance of modality for identifying people's point of view.

Next I analyse one of 'Bliss' translations into Brazilian Portuguese. The following analysis will consider the similarities and differences between the translation and the source text.

Next peruse the translation of 'Bliss' by Érico Veríssimo and the subsequent investigation.

## FELICIDADE

(1) Apesar dos trinta anos Berta Young tinha ainda momentos como aquele em que desejava correr em vez de caminhar, dar passos de dança de um lado a outro da calçada, fazer rodar um arco, jogar alguma coisa para o ar e apanhá-la de novo, ou então ficar parada e rindo de... nada... nada, simplesmente rindo.

(2) Que é que podemos fazer se temos trinta anos e, ao dobrar a esquina de nossa própria rua, somos invadidos subitamente por uma sensação de felicidade - absoluta felicidade! - como se tivéssemos de repente engolido um rútilo pedaço deste sol da tardinha e ele estivesse a arder em nosso peito, a despedir um chuvaireiro de minúsculas faíscas em todas as partículas do nosso ser, até nos dedos das mãos e dos pés?...

(3) Oh! não haverá um meio de exprimir essa sensação sem falar em "embriaguez e desordem"? Como a civilização é idiota! De que nos serve ter um corpo se somos obrigados a guardá-lo fechado num estojo como um violino raro, muito raro?

(4) "Não, essa história de violino não é exatamente o que eu penso" - refletiu Berta Young, subindo a escada a correr, apalpando a bolsa à procura da chave - que tinha esquecido, como de costume - e sacudindo com ruído a caixa das cartas - "Não é o que eu penso, porque..." -- Obrigada, Maria - entrou no hall. -- *A nurse* voltou?

(5) -- Voltou, sim senhora.

(6) -- E as frutas vieram?

(7) -- Vieram, sim senhora. Veio tudo.

(8) -- Traze as frutas para cá, sim? Quero arranjá-las antes de subir.

(9) Fazia lusco-fusco na sala de jantar e estava bastante fresco. Mas mesmo assim Berta tirou o casaco; não podia suportar por mais tempo sua pressão; o ar frio caiu-lhe sobre os braços.

(10) Em seu peito porém havia ainda aquela zona fulgurante e ardente - que emitia o chuveiro de minúsculas faíscas. Era quase insuportável. Ela mal ousava respirar com medo de avivar mais o fogo com seu sopro, e no entanto respirava, profundamente. Mal se aventurava a olhar para o espelho frio - mas olhou, e ele lhe mostrou imagem de uma mulher radiante, de lábios trêmulos e sorridentes, com grandes olhos escuros e um ar de quem escuta, de quem espera que aconteça alguma coisa... alguma coisa divina... que ela sabe que deve acontecer... infalivelmente.

(11) Mary trouxe as frutas numa bandeja e com elas uma taça bojuda de vidro, um prato azul, muito bonito, com um lustro estranho, como se o tivessem mergulhado em leite.

(12) -- Quer que acenda a luz, Madame?

(13) -- Não, obrigada. Eu enxergo muito bem.

(14) Havia tangerinas e maçãs tingidas dum róseo de morango. Pêras amarelas, lisas como seda, uvas brancas cobertas duma tênue poeira de prata e mais um grande cacho de uvas cor de púrpura. Estas últimas haviam sido compradas para sintonizar com o tapete novo da sala de jantar. Sim, parecia um pouco rebuscado e absurdo, mas fora essa a verdadeira razão por que Berta comprara as uvas cor de púrpura. Pensara na loja: “Preciso de umas duma cor que me traga o tapete para cima da mesa”. A idéia lhe *parecera* absolutamente sensata no momento.

(15) Quando terminou de arrumar as duas pirâmides de frutas redondas e lustrosas, Berta recuou para ver o efeito. Era na verdade muito curioso. Porque a mesa escura parecia dissolver-se na penumbra e o prato de vidro e a taça azul davam a impressão de estar flutuando no ar. É claro que Berta, no estado de espírito em que se encontrava, achou aquilo duma beleza incrível... Desatou a rir.

(16) Apanhou a bolsa e o casaco e subiu correndo para o quarto da filha.

This translation by Érico Veríssimo opens with a marked theme different from the source text, e.g., ‘Apesar dos trinta anos’, which is a contingency circumstance of the concession kind (Halliday 1994), whereas in the source text ‘ALTHOUGH Bertha Young was thirty’ is a



concession hypotactic clause (Halliday 1994). Both of them present concessive meanings. Nevertheless, the structure is distinct, since in the translation by Érico Veríssimo information is more compacted in comparison to the source text due to the presence of the circumstance. As for discontinuity (Martin & Rose 2003), the target text by Érico Veríssimo has the following marked themes *Em seu peito, e com elas*, and *Quando terminou de arrumar as duas pirâmides de frutas redondas e lustrosas*, present in the paragraphs (10), (11) and (15), respectively. The discontinuity configuration of the translation is similar to the source text except for the marked theme ‘How idiotic’, which is the unmarked theme *Como a civilização* in paragraph (3) of the target text, and except for the marked theme ‘These last’, which is the unmarked theme *Estas últimas* in paragraph (14).

Concerning the dialogues in the excerpt of the translation by Érico Veríssimo, there are also elliptical themes, but finites are not in thematic position, as they are fused with the predicators (cf. Rodrigues & Pagano 2005). In this case, finites fused with predicators, i.e., processes, presume an expressed participant in thematic position such as in paragraph (6) ‘*E as frutas vieram?*’, and a thematised elliptical participant, e.g., in paragraph (12) ‘*Quer que acenda a luz, Madame?*’, where *você* (‘you’) is ellipsed. In paragraph (7), the following clause ‘(...)Veio tudo.’ has the process *Veio* as an unmarked theme that is a common linguistic feature in Portuguese language (Pontes 1987). If this clause were paraphrased in English, it would be ‘Has come everything’. Since this paraphrase does not fit in the English linguistic system, one of the immediate choices is ‘Everything’s come’ such as in paragraph (7) from the source text.

Similarly to the source text, there are also existential processes working as themes. However, in paragraph (3) there is the adding of the negative polarity modal adjunct *Não* in the theme *Oh! Não haverá*, which in the source text is located in the rheme (‘no way’). The presence of this interpersonal theme in the target text is a feature of the Portuguese linguistic system (cf. Rodrigues & Pagano 2005).

In paragraph (14), the translator Érico Veríssimo chooses to render the marked theme ‘These last’ into the unmarked one *Estas últimas*. Furthermore, the sentence ‘*Estas últimas haviam sido compradas para sintonizar com o tapete novo da sala de jantar*’ is in the passive voice, which does not allow us to recover immediately who had bought the grapes, whereas the sentence ‘*These last she had bought to tone in with the new dining-room carpet*’ is in the active voice, allowing us to clearly

see that Bertha had bought the grapes. It seems that by means of this passive voice the translator postpones Bertha's presence in the paragraph, which may result in a greater expectancy on the reader's part.

In paragraph (15), the translator Érico Veríssimo opts for textualising a theme in the form of a commentary, i.e., *é claro* (Thompson 2002), which is not present in the source text. The option for textualising a commentary theme can be an idiosyncratic motivation on the translator's part.

The construing of the macrotheme, hyperthemes, and hypernews in the translation by Érico Veríssimo is quite analogous to the source text. The translation presents one macrotheme, four hyperthemes, and four hypernews as well as the source text. Notwithstanding, Érico Veríssimo does not render the following clause "No, no. I'm getting hysterical" from the macronew. This causes an impact on information flow, because the translator does not make clear for the reader Bertha Young's coming back to reality.

Now see how participants can be tracked in the translation excerpt.

The only difference between the tracking of Bertha Young in the source text and in the target text is the massive use of ellipsis in the latter. This relates to the fact that Portuguese is a prodrop language (Barbara & Gouveia 2001). For example, in paragraph (1), the second clause in 'Apesar dos trinta anos Berta Young tinha ainda momentos como aquele em que  $\emptyset$  desejava correr em vez de caminhar (...)' presents the ellipsis of the participant *ela* ('she'), indicated by the symbol in italics. Moreover, in paragraph (8) in the following clause "(...)  $\emptyset$  Quero arranjá-las antes de subir." the participant *eu* ('I') is ellipsed. This kind of identification through the persons of discourse presumes anaphoric reference (Martin & Rose 2003).

When introducing participants in texts, often times they are still not specific and, later on, they assume their identity in the text (Martin & Rose 2003). Analogously to the source text, the target text by Érico Veríssimo shows the bowl and the dish introduced in paragraph (11) 'Mary trouxe as frutas numa bandeja e com elas *uma taça* bojuda de vidro, *um prato* azul, muito bonito, com um lustro estranho, como se o tivessem mergulhado em leite'. The bowl and the dish are 'indefinite' because of the unspecific deictics *uma* and *um*. In paragraph (15), the following paractatic clause 'Porque a mesa escura parecia dissolver-se na penumbra e *o prato* de vidro e *a taça* azul davam a impressão de estar

flutuando no ar' signals that the dish and the bowl, respectively, are specified, since the determinative deictics *o* and *a* give them identity. Like in the source text, the bowl and the dish colours are reversed in paragraph (15), which shows that the translator is attentive to details while translating.

In the source text, 'a rare, rare fiddle' is introduced in paragraph (3), and in paragraph (4) the fiddle assumes identity through text reference in Bertha Young's thought presentation (Leech & Short, 1983). In the target text by Érico Veríssimo, the fiddle [*violino* in paragraph (4)] does not assume an identity, since *violino* is not specified by a determinative deictic. However, there is still text reference by means of the demonstrative *essa*. In paragraph (10), the sentence 'Em seu peito porém havia ainda aquela zona fulgurante e ardente - que emitia o chuveiro de minúsculas faíscas.' also presents text reference through the demonstrative *aquela* ('that') like in the source text. Nevertheless, the translation does not present the following text reference with demonstrative 'that', e.g., '(...) that shower of little sparks coming from it.' Instead, the translator chooses to textualise '(...) that shower of little sparks coming from it' into a different logical relation, i.e., '(...) que emitia o chuveiro de minúsculas faíscas' that can be back-translated as 'which gives out the little sparks'. While in '(...) that shower of little sparks coming from it' there is the non-finite embedded clause 'coming from it', in the translation '(...) que emitia o chuveiro de minúsculas faíscas' (back-translation: 'which gives out the little sparks') there is a finite embedded clause (Halliday 1994).

As an alternative for 'impersonal you', Érico Veríssimo opts for the use of ellipsed first person plural *nós* in paragraph (2), e.g., 'Que é que  $\emptyset$  podemos fazer se  $\emptyset$  temos trinta anos e, ao dobrar a esquina de nossa própria rua,  $\emptyset$  somos invadidos subitamente por uma sensação de felicidade - absoluta felicidade! (...)', which may be less general than 'impersonal you'. The following sentence with 'impersonal you' 'Oh, is there no way you can express it without being 'drunk and disorderly'?' is rendered as 'Oh! não haverá um meio de exprimir essa sensação sem falar em 'embriaguez e desordem'?', in which 'impersonal you' is not present. Alternatively, the translator translates '(...) way you can express it' as '(...) um meio de exprimir essa sensação' (back-translation: 'a way of expressing that sensation'). In his translation, Érico Veríssimo chooses to textualise a non-finite clause and to specify 'it' by means of a related item for 'bliss', i.e. *sensação* ('sensation'). In both cases, *exprimir* and 'can express' are verbal processes, the former non-finite and the latter a modalised finite form. Furthermore, in paragraph (3) of

the source text, the sentence ‘Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?’ has a non-finite structure ‘be given’, which in the target text is finite, e.g., ‘De que nos *serve* ter um corpo se somos obrigados a guardá-lo fechado num estojo como um violino raro, muito raro?’. Moreover, in the previous sentence of the target text, *nos*, that is an identified in the relational process ‘serve’ and similar to ‘us’ in English, brings about impersonality but not as much as ‘impersonal you’.

The configuration of the superordinate (Halliday 1994) ‘the fruit’ and its hyponyms in the target text by Érico Veríssimo is analogous to the source text.

Now observe how conjunctions are used in Érico Veríssimo’s translation excerpt.

In the excerpt of Érico Veríssimo’s translation, as in the source text, conjunctions are external, i.e., they are not argumentative (Martin & Rose 2003). With regard to the translation macrotheme, it is quite akin to the source text macrotheme, except for *Apesar dos trinta anos* in paragraph (1) from the target text and ‘ALTHOUGH Bertha Young was thirty’ in paragraph (1) from the source text. In the excerpt of the translation, *Apesar dos trinta anos* is a contingency circumstance of the concession kind (Halliday 1994), and ‘ALTHOUGH Bertha Young was thirty’ is a concessive hypotactic clause (Halliday 1994), as previously mentioned. This difference has an impact on what message the translator and the author mean. The translator Érico Veríssimo seems to emphasize Bertha’s age, leaving her in rhematic position, whereas the author, through the narrator, opts for leaving the protagonist inside a marked theme, which comes to be a way of focusing on her.

In the excerpt of the translation, paragraph (10) also works as the third hypertheme. Nevertheless, in that excerpt, paragraph (10) presents a slight difference in relation to the source text when it comes to conjunctions. For instance, in paragraph (10) of the target text, the sentence ‘Em seu peito porém havia ainda aquela zona fulgurante e ardente - que emitia o chuveiro de minúsculas faíscas’ has the adversative conjunction *porém* in rhematic position, whereas in the source text ‘But’ is a textual theme. Similarly to the source text, the sentence from the same paragraph in the target text ‘Ela mal ousava respirar com medo de avivar mais o fogo com seu sopro, e no entanto respirava, profundamente’ has *no entanto* as an adversative conjunction analogous to ‘yet’ in the source text. Thus, the use of the adversative

conjunction *no entanto* in ‘Felicidade’ by Érico Veríssimo resembles the logical relation from the source text. Consequently the former also contributes to Bertha Young’s ‘counterexpectancies’ that are intrinsic to this third hypertheme.

Next see the manifestation of ideation in Érico Veríssimo’s translation.

As said before, processes play an important role in investigating ideation in texts. First we are going to see the similarities between the source and target texts, and then we are going to observe the differences between them.

As for the similarities, in the target text by Érico Veríssimo *tivéssemos engolido* in paragraph (2) is an analogous process to ‘had swallowed’ in paragraph (2) from the source text. Both of them seem to be behavioural processes (Halliday 1994), but, in fact, they are mental processes, since they refer to Bertha’s perceiving of the afternoon sun. Furthermore, from paragraph (4) to paragraph (8) in the translation, we also stumble upon figures of ‘doing’, i.e., material processes that describe the daily life of a house, as in the source text. Moreover, the processes of saying and sensing that project figures (Martin & Rose 2003) in the target text are quite similar. However, they present slight differences such as in paragraph (3) from both texts in which *exprimir* and ‘can express’ are verbal processes, the former in a non-finite structure and the latter in a modalised finite structure, as previously mentioned. Moreover, like in paragraphs (4) and (14) where the processes of sensing in the projecting clauses are found in thematic position in the target text whereas in the source they are found in rhematic position. This has an impact on point of view, which will be further explained. Furthermore, the existential processes [*havia* occurs three times: once in paragraph (10) and twice in paragraph (14); in the latter paragraph there is one elliptical occurrence of *havia*] in the target text function analogously to the ones in the source text, since the former also presents new subjects to the short-story in form of new information.

With regard to the differences in ideation, in paragraph (3) from the target text by Érico Veríssimo, the following interrogative sentence ‘De que nos *serve* ter um corpo se somos obrigados a guardá-lo fechado num estojo como um violino raro, muito raro?’ presents the relational process *serve*, whereas correspondingly in the following interrogative sentence of paragraph (3) from the source text ‘Why *be given* a body if you have to keep it shut up in a case like a rare, rare fiddle?’ ‘be given’ is a material process. As we can see there is a difference on experience

representation, since *ter um corpo* (back-translation: ‘having a body’) in the target text is an attribute (Halliday 1994) of any person (expressed by the participant ‘nos’, similar to ‘us’ in English), and ‘a body’ in the source text is a goal (Halliday 1994), i.e., the body functions as an entity, not as an attribute.

The following sentence from paragraph (9) of the source text ‘It was dusky in the dining-room and quite chilly’ presents the relational meteorological process ‘was’ (Halliday & Matthiessen 2004) with its carrier ‘it’ and its attributes ‘dusky’ and ‘chilly’. This relational process is meteorological because it has to do with the weather (Halliday & Matthiessen 2004). In the following sentence from paragraph (9) of the target text ‘Fazia lusco-fusco na sala de jantar e estava bastante fresco’ *Fazia* is also a relational meteorological process, but without a carrier and with only one attribute *lusco-fusco*, since the other one *fresco* is an attribute of the relational meteorological process *estava*, which is not present in the source text. This latter does not present a carrier either, a common feature in Portuguese language when it comes to processes that have to do with weather.

The sentence ‘Mal se aventurava a olhar para o espelho frio (...)’, in paragraph (10) from the target text, presents the elliptical participant *ela* (back-translation: ‘she’) as a simple theme. *se aventurava* (back-translation: ‘dared to’) is a mental process of the desiderative type (Halliday & Matthiessen 2004), as it relates to the desirable behaviour *a olhar* (back-translation: ‘to look’). Furthermore, *se* in *se aventurava* is a particle that quite means ‘herself’ in English. In paragraph (10) from the source text, ‘She hardly dared to look into the cold mirror (...)’, ‘She’ is in thematic position. Like in the target text, ‘dared to’ is a mental process of the desiderative kind (Halliday & Matthiessen 2004), since it refers to the desirable behaviour ‘to look’. Both the elliptical participant *ela* in the target text and the expressed participant ‘she’ in the source text are sensors that are participants related to mental processes (Halliday & Matthiessen 2004). Moreover, *para o espelho frio* and ‘into the cold mirror’ in the target and source texts, respectively, are circumstances of location (Halliday 1994). Even though the types of process in both texts are equal, there is difference in ideation concerning the thematic organisation of the sensors, a difference associated with the features of the linguistic systems in question.

Scrutinise the attitudes present in the translation by Érico Veríssimo in comparison to the source text.

As said before, attitudes constitute an important part inside the appraisal system. They can be investigated by considering its main components, i.e., affect (what feelings we express); judgement (how we judge people's character); and appreciation (how we value the worth of things) (Martin & Rose 2003).

As well as the source text, the target text in general presents affect in a positive way. Analogously to the source text, the following sentence of paragraph (10) 'She hardly dared to breathe for fear of fanning it higher, and *yet* she breathed deeply, deeply' has a similar positive affect if compared to the corresponding sentence of the target text 'Ela mal ousava respirar com medo de avivar mais o fogo com seu sopro, e *no entanto* respirava, profundamente', since 'yet' in the source text is a conjunction as well as *no entanto* in the target text, and both conjunctions bring about good feelings of breathing something deeply. However, paragraph (14) from the target text has some linguistic nuances that tend to a less positive affect. In paragraph (14) of the source text, the passage 'Yes, that did sound rather far-fetched and absurd (...)' *sharpens* more the *focus* (Martin & Rose 2003) to a greater degree if we compare to the related passage from the target text 'Sim, parecia um pouco rebuscado e absurdo (...)', since *um pouco* is more *softened* (Martin & Rose 2003) than 'rather', which gives a less positive affect to this passage from the target text.

With regard to judgements, the target text is analogous to the source text, as the former also manifest negative judgements, except for one sentence in paragraph (16) from the source that is not present in the target text. The 'non-translation' of the following sentence 'No, no. I'm getting hysterical' into the target text 'prevents' the reader from having access to a direct negative personal judgement on Bertha's part, which is a clue for her coming back to reality, after having 'hallucinations' on a 'psychotic trip'.

When it comes to appreciation, the configuration of the target text chiefly occurs in paragraphs (2), (3), (10), and (15), being very similar to the source text. As for modality, the construing of both texts is also very similar. This means that the worth of things are valued in a analogous way in both texts, and that both texts present similar points of view on the narrator's and Bertha's part, as modality is quite the same in both of them.

See how the narrator's and Bertha's points of view emerge in the translation by Érico Veríssimo.

Characters' point of view comes out whenever they appear in thematic position, be it through either their names or through any reference to them (Torsello 1990). Between the target text and the source text, the difference concerning Bertha's point of view relates to the fact that the grammatical references to her are in some cases elliptical when in thematic position in the target text, which does not seem to interfere in her point of view, since these grammatical references are recovered contextually.

While in the source text the projecting clauses in paragraphs (4) and (14) are indicatives of Bertha's emerging of point of view, in the target text there is a change in her point of view, as the latter is not as 'highlighted' as in the source text because the projecting clauses do not present Bertha Young in thematic position.

As well as in the source text, the relational processes *parecia* ('seemed') in paragraphs (14) and (15) and *parecera* ('had seemed') in paragraph (14) also show that the narrator's and Bertha's point of view is interwoven (Torsello 1990).

See next the partial remarks of this paper.

### 3. Partial remarks

The similarities between the texts are more concentrated on the matters of appreciation and modality. The differences relate to the linguistic systems involved, e.g., Portuguese tends to present more participant elliptical themes than English (cf. Rodrigues & Pagano 2005). Moreover, they also relate to idiosyncratic choices on the translator's part, e.g., in paragraph (16) the 'non-translation' of a sentence, a sentence that is relevant for information flow in the text. Thus this paper shows that the corpus proves advantageous for further analyses.

It is important to mention that this paper presents a tentative and partial analysis. For the doctoral dissertation, I will analyse the whole texts, including two more translations into Brazilian Portuguese and three more translations into Iberian Spanish. I hope I have contributed towards a possible way of understanding the linguistic pair English/Portuguese from a linguistic and literary perspective.



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