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MICHELE WILBERT

CULTURAL TRANSLATION:

An Analysis of the book "To kill a mockingbird"

SÃO LEOPOLDO
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Orientadora: Profa. Dra. Andrea Ferrás Wolwacz

SÃO LEOPOLDO

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Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. (PAZ, 2005, p. 46)

ABSTRACT

The translation studies field has been receiving a significant amount of attention in the past decades, especially for the globalization factor that exploded after the advent of the digital era. Thus, a relevant number of translation works has emerged within academia and hence required even more studies and enhancements in different segments globally, such as the entertainment and music industries. For Bassnett (2016, p. 304), "Every language is a world" as every one of them encompasses its own cultural, political, and social aspects. Consonant to this author's quotation, the objective behind this monograph is to analyze and compare excerpts, containing cultural marks of language, taken from the American English and two Brazilian Portuguese versions of the book *To Kill a Mockingbird*. The book's scenery is set in the South of the United States where the Southern American English is spoken. This cultural comparative analysis consists of examining and describing the level of equivalences and differences between the source excerpts in English and two different editions published in Brazilian Portuguese. To do so, a table with the relevant aspects regarding translation was created to examine each excerpt. Notwithstanding that, this study proposes the analysis of the translators' lexical and expressional choices when transferring cultural marks of the source language to the target language. The results show that translation involves more than only grammatical and lexical knowledge of the source and target languages; especially for localizing cultural marks, expressions, idioms, and slang to a specific country or audience. Besides, results indicate that publishers and translators might prefer using the standard variation of Brazilian Portuguese when translating a work from a regional dialect or colloquial language into the target language.

Keywords: Cultural Translation. Language variation. Translation. Culture.

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1 INTRODUCTION

The world evolved throughout the years and along with it the several fields of study that exist. The translation field is no exception to this fact. Globalization contributed to the increase in translation studies, especially regarding the written and spoken approaches to it. Thus, the interest in the field is growing around the world, motivated as much by English being the main language spoken worldwide. Bassnett (2016) in her research article *"The Figure of the translator"* claims that translation is "a vital force in intercultural communication and is a shaping force in literary history". In this sense, there is a vast demand for translation, as the new generation is internet-savvy[1] and hence communicates with their friends via virtual tools, studies through new gadgets, and connects with people via online means to share with them all types of content. It is possible to affirm that, nowadays, access to information is essential and uncomplicated, as there are several technologies available for everyone; and the same applies to access to knowledge. Consequently, people demonstrate more interest in different cultures - as an example, we can cite the growing influence of K-Pop culture[2] in the western world -, and hence to these cultures' literary contents.

In this sense, the electronic media explosion of the 1990s and its implications for the processes of globalization highlighted issues of intercultural communication. Not only has it become essential to provide access to the world through the information revolution, as it also has become necessary for people to comprehend more about other cultures, beliefs, as well as to see from others' perspectives; thus, helping some people practice their empathy. Thereby, translation has emerged as a significant ally in this global and interconnected world; therefore, the figure of the translator has occupied more space in the publishing market. Consonant to this argument, Bassnett (2005, p. 10) states that "translation has a crucial role to play in aiding understanding of an increasingly fragmentary world."

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[1] Knowledge of the **Internet**. It implies more than being able to occasionally surf the Web and use the e-mail. Internet-savvy means having the next level or next several levels of Internet/Web skills, which includes downloading files and updating applications, as well as being extremely aware of potential viruses.
[2] To briefly explain this concept, one can say that K-pop is, since the 2000s, a popular music gender originated in South Korea. Its culture is based on music videos – mostly on You Tube -, which have become an iconic representation of the larger cosmopolitan Korean culture, as well as of its social lifestyle (JIM; YOON, 2016); moreover, it is constituted of styles, genres, and trends from other cultures around the world.

Within the context mentioned before, the interest in the translation field is notorious in the academy, as well as in people's daily lives. Some authors corroborate the previous argument by explaining that a significant number of books on translation have been recurrent in literature in the past two decades, as well as "[...] new journals of translation studies have been established, international professional bodies such as the European Society for Translation have come into being and at least half a dozen translation encyclopedias have appeared in print […] (BASSNETT, 2002). Besides the existence of these printed materials, Bassnett (2002), exposes the existence of a broad international interest in translation studies in various languages and fields, by mentioning new courses on translation in universities from various countries. Bassnett (2016) mentions in her article that the editor Daniel Hahn started his editorial for the Journal for Literary Translators "*In Other Words"* issued in 2013*,* with the statement that: "it does feel to me as though things have changed significantly for the literary translation profession in the last few years". In conclusion, it is possible to affirm that there is no sign of the decrease of the vital reputation of the translation field in this and the next century. (BASSNETT, 2005).

Considering the exposed above, this study presents a systematic review of translation studies using mainly translation theories as the theoretical framework. It discusses what translation means/is, its implications, and complexities regarding linguistic, cultural, social, and political aspects that translation may encompass. Moreover, it presents a comparative analysis between the original source text of the book *To Kill a Mockingbird* and two editions in the Brazilian Portuguese version. Thus, it is necessary to note that translation is more than only translating word-for-word, transferring meaning from one language to another, and analyzing the best equivalent word. It goes beyond all the previously mentioned aspects, as it requires the translator to have an in-depth knowledge of cultural, social, and political aspects of a determined language, which encompass a language's essence.

As Lefevere (1992, p. 14) states, "[…] translations are not made in a vacuum. Translators function in a given culture at a given time." In other words, culture is an inherent aspect of language which may influence a translation; therefore, professionals from the translation field must comprehend a language in its essence. In this sense, Lefevere states, by referring to Victor Hugo's view on translations, that they "[...] can be potentially threatening precisely because they confront the receiving

culture with another, different way of looking at life and society." (LEFEVERE, 1992, p. 14). Hence, translation studies share a common feature: emphasis on culture and translation context. Therefore, during the process of translation, there are criteria followed by translators "[…] that transcend the purely linguistic, and a process of decoding and recoding takes place." (BASSNETT, 2005, n. p.)[3].

On this wise, besides the presentation of the previously mentioned literature review, the present study attempts to discuss the following argument, stated by Lefevere (1992, p. 19), that affirms that "translators tend to have relatively little freedom in their dealing with patrons, at least if they want to have their translations published." The objectives of this study will be analyzing and comparing through the lens of translation, literary excerpts extracted from the literary classic *To Kill a Mockingbird* (1960), an American fiction novel by Harper Lee that won the Pulitzer Prize of Literature. This literary book is a reference for approaching cultural, social and political serious issues from American society. The book contains several quotes which infer English variations spoken in determined regions of the United States such as Alabama, where the richness in terms of culture is broad. So, they will be analyzed and compared in terms of linguistic translation choices, as the translators had to translate linguistic variations from the Southern English into Brazilian Portuguese.

The book's choice considered translations that encompassed linguistic variations in their core. While *To Kill a Mockingbird* was chosen for containing an English variation from the South of the United States - this variety was spoken and still is by the white and black community in Alabama at the beginning of the 1930s.

As this study is purely analytical, the approaches chosen are descriptive and comparative, for it involves theoretical literature for providing an overview of translation studies. These approaches also provide a means to examine whether cultural, social, and political aspects are determining factors for the translations. Furthermore, considering the objective of analyzing and comparing the translators' lexical choices of the Brazilian Portuguese translation of excerpts retrieved from the two books, this study attempts to answer the following questions:

1. What are the translators' lexical choices when translating Southern American English into Brazilian Portuguese?

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[3] Quotation retrieved from Chapter 1 – Central Issues – Decoding and Recording.

2. What is the degree of similarity between the source language and the target language from selected excerpts?
3. What are the alternative suggestions of cultural marks translations?
4. Are economic, social, and political aspects determining factors for these choices?

For answering these questions, this study evokes the work of relevant scholars from the translation field, such as Bakthin (2015), Bassnett (2005), Jakobson (1959) Lefevere (1992), and Paulin (1996). Based on their work, this study attempts to present an analysis of the translations' choices of two books' excerpts. These translations are from Southern English variation (South of the U.S.A.) into Brazilian Portuguese, and they attempt to answer whether cultural, social and, political aspects and idiomatic expressions are determining factors for translation. Thus, this study's relevance lies in providing and clarifying possible factors that can interfere with translation choices, such as regionalism, political, and social factors.

Therefore, it is intended with this study achieve the following objectives: provide some definitions of what translation is and a historical overview of the evolution and theories of translation studies; study the previously mentioned authors' works focusing on translation as interpretation; select book excerpts that contain cultural marks in Southern American English variation; compare excerpts between original source language (American English) to the target language (Brazilian Portuguese) by using two different book editions; verify the level of similarity and difference between the original source excerpts and target language excerpts from two different editions published in Brazil; analyze the translators' lexical choices based on the theory evoked; and suggest translation alternatives.

Considering the exposed, it is vital to note that variations are equally grammatical and, thus, they are simply slight variations in the grammar, spelling and pronunciation that characterize the various regions where a determined language is spoken. In this sense, every variation has its rules based on the standard language, which is usually determined by the most influential social class. Hence, a Southern, rural, or black accent is far from being a matter of breaking grammatical rules; instead, accents may be identified as cultural identities, which might come from economic and / or social spheres. (BEARD, 2020).

Therefore, the relevance of this study is concerning the importance of language variations and the diversity in speaking styles, once the variety may

indicate the social class of the speaker or what community s/he belongs. Thus, as previously cited, translation is interpretation; however, sometimes, it may surpass the authors' linguistic choice, reaching the political and economic spheres. As Bassnett (2005, p. 58) asserts, "translation is perceived as having a moral and didactic purpose with a clear political role to play, far removed from its purely instrumental role in the study of rhetoric that coexisted at the same time." In this sense, the questions and objectives of this study appear purposeful and relevant to the current scenario of translation.

Thus, the present study is divided into five sections. The first one presents a review of the literature through a historical overview of translation studies as well as theories of respected scholars in this field. The second section encompasses the description of the methodology applied to this study. The third section comprises the analysis of the books' excerpts, while the fourth one includes the discussion of the findings and alternative translations suggestions. Finally, the fifth section comprehends the final remarks of this study.

2 LITERATURE REVIEW

2.1 What is translation?

Translation changed over the years. Mostly, due to the explosion of the digital era, as it brought together cultures around the world. However, to create this type of connection, or relationship, among cultures is a difficult task. It is important to keep in mind that every culture is singular, and the differences and dilemmas they face strongly differ from one to another. According to Kumar (2015), translations may be considered "inter-cultural phenomena", and, in this sense, these phenomena may cause cultural encounters and provoke cross-cultural concerns to translators. Eagleton (2000, p. 113) refers to this process as a "cultural transmission", which presents conceptual structures that convey divergent perspectives for an understanding and interpretation of such dissemination.

Edward Sapir (1956, p. 69) postulates that "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct, not merely the same world with different labels attached." In other words, language is connected to the context of culture, and it is impossible for it to exist separated from the natural language; thus, the translator should consider the "receiving culture" background during the transferring process between two languages.

During the 1990s, two contrasting images of the translator's roles emerged. On one hand, one says that "[…] the translator is a force for good, a creative artist who ensures the survival of writing across time and space, and intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable." On the other hand, the second image describes the translator's job as a "highly suspicious activity, one in which inequality of power relations, inequalities of economics, politics, gender, and geography is reflected in the mechanics of textual production." (BASSNETT, 2005, p. 4).

HAWKES (1977, apud BASSNETT 2005, p. 22) affirms that "[...] although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions." Besides the linguistic approach, translation involves the transfer of 'meaning' contained in one set of language signs into another through competent use

of the dictionary and grammar; this process involves a whole set of extra-linguistic criteria also. (HAWKES, 1977 apud BASSNETT, 2005, p. 22).

For Jakobson (1959), the role of the translator is to transfer the meaning from a source language to a target language, as well as to understand the cultural aspects involved in the work of translation. For this author,

> Translation is a communicative process that requires the translator to mediate between two languages and cultures. It is a process of cross-cultural interaction that occurs in a particular social context. It does not merely require cognizance of the literary qualities of the source-text but also a precise grasp of the linguistic traits, extra-linguistic characteristics like psychological and sociological dimensions, and cultural aspects of both the source culture/language and the target culture/language. A translator must substitute the chain of signifiers of the source language/culture of the source-text with a chain of signifiers of the target language/culture. (JAKOBSON, 1959, p. 233).

However, Bassnett (2016) states that there are many reasons to mention how important and significant translation in the movement of texts across cultures is, because it makes us consider the meaning and what we understand by "origin" and "originality"; it makes us reflect about the infinite multiplicity of possible readings; and it demands us to think dialectically, because there is always a relationship between source and target readings and rewritings. Thus, it is important to note what Bassnett (2016, p. 312) states, when she affirms that translation has an important role as "it runs through discourses of intertextuality, global influence flows, transnational movement, canon formation, and canon deconstruction."

Thus, translation is a relationship between two languages one is "so-called original, and the other so-called translation" (BASSNETT, 2016). It means that each language is a world. For Bassnett (2016, p. 313),

> Octavio Paz (1992) sees what he terms translation and creation as "twin processes." In the one process, the poet chooses words and constructs a poem, which he defines as "a verbal object made of irreplaceable and immovable characters" (160). The translator takes that object, dismantles the linguistic signs, and then composes anew in his or her own language, producing another poem. Paz uses significant figurative language here: he sees the task of the translator as an act of liberation, for the translator's task is "freeing the signs into circulation, then returning them to language" (159).

Metaphorically, it is an inner connection between two different people: one of who wrote a text in one context, time and place, and another who encountered that text and reconfigured it as a new one somewhere else. We might compare the

creativity of a poet with the work of a translator; the only distinction between them is that the poet starts his work with a blank sheet of paper, whereas the translator starts with the traces of someone else's poem already written. (BASSNETT, 2016).

Consonant to what Kumar (2015) affirmed regarding the interculturality of the translation phenomenon, it must be noted that translation is more than only a simple linguistic activity. It helps form, transform, and connect intercultural relationships. According to Pym (1992), studies on translation should concern about the relation of translation and cultures; they should include ideas, such as why texts move and how they can represent such movement; and what the ethics of these intercultural relations are and how translators should respond to them. According to this author, translation differs according to the work's audience and its purpose. Why is the translator translating that work? What is the work trying to communicate?

Margaret Rogers (2018), conducted a research to verify the types of specialized translations there are in this job market. In her work, translation is described as an action that covers a broad range of practices, written or oral, including interpreting in all its modes. Thus, translation, for the translation market, involves some categories such as literary translation and adaptation, commercial and technical translation, translation for the stage and in digital media, and multimodal forms such as dubbing and subtitling.

The type of translation this research approaches is named literary translation, and that is the reason why this section deals with translation and culture. This type of translation consists in transferring the meaning of a source language to a target one in works of poetry, theater plays, novels, songs, literary articles, among others. Thus, it is important that a translator reflect on the style of the source work without losing their own style.

According to *Translation Journal* (2015), literary translation suffered some transformation throughout the years, especially as a result of globalization. In other words, currently every translation of literary works must contribute to a better and correct understanding of a determined source culture / country. And, here, the role of the translator shall not be ignored. After all, as Eugene (2012) affirms, the translator is a central key to this process, and they cannot be treated separately from the process of translation.

As previously stated, translation has changed over the years. The same might be said about the role of the translator. Thus, to better understand these changes

and the analysis proposed in this research, it is presented in the next subsections some translation theories and how they evolved throughout the time.

2.2 Some important theories on Translation Studies

The present section presents a selection of historical studies on translation. In order to do so, this study evokes some renowned scholars, such as Etienne Dolet (1509; 1546), John Dryden (1631; 1700), Roman Jakobson (1959), Saussure (1916), Muir (1959), Tom Paulin (1996), Terry Eagleton (2000), Walter Benjamin (2000), Susan Bassnett (2005), Kumar (2015).

2.2.1 The Theories

One of the first writers to elaborate a theory of translation was the French humanist Etienne Dolet. His first work was a short outline of translation principles entitled *How to translate Well from one Language into Another* (1540). In this work, the scholar determined significant principles, such as the role of translators must be to fully understand of the sense and meaning of the original authors; although they are at liberty to clarify obscurities. They also should have a perfect knowledge of both source language and target language, as well as they should avoid literal translations, use forms of speech in common use, and order words appropriately to produce the same tone as the source work.

It is important to mention some categorization used within the field. For John Dryden (1631-1700), an important theorist in this field, there are three basic concepts for translation, namely (i) **metaphrase**, or turning an author's word by word, and line by line, from one language into another; (ii) **paraphrase**, translating sense-for-sense view of translation; and (iii) **imitation**, where the translator can abandon the text of the original as he sees it fits.

By analyzing linguistic variations, which is the case of this research, it is necessary to note that no language is unchanging. In other words, every language changes over time, and currently, what is considered standard might be outdated in the future. Thus, the non-standard variations should be treated as a regular linguistic phenomenon as language may vary due to social or ethnic identity.

For scholars of the eighteenth and nineteenth centuries, translation is just an act of mirroring; in this sense, for them, translation lacked creative potential and, therefore, it is a subsidiary and derivative practice. In addition to that, it is also described as a mechanical process associated with the notions of imitation and mimicking. (MUIR; MUIR, 1959).

In the twentieth century, as according to Walter Benjamin (2000, p. 18), a translator would acquire a significant position as their task involved contributing to the "eternal life of works and the perpetual renewal of language." Whilst Benjamin's (2000) contribution is significant to the growth of theory in translation, the major existent development in the field is by Ferdinand de Saussure's in his postulates from the revolutionary book titled *Course in General Linguistics* (1916). Saussure's teachings are attentive to an approach to studying the linguistic units of every language to make human communication possible. Thus, his work encompasses the study of language as a system of signs instead of individual speech units. In this sense, once a translator must deal with two language systems, a study of the objective linguistic features of both languages would assist in reaching a linguistic balance in translation. (SAUSSURE, 1916; KUMAR, 2015).

For Kumar (2015), the concept of translation might be identified within the idea of "translation as an inter-cultural phenomenon". This author states that, for being understood as the previously mentioned phenomenon, "[...] and cultural encounters a cross-cultural concern, the internal and external subtleties during such interactions are more complicated than one can possibly imagine." In this sense, the author complements his argument by stating that the previously mentioned interactions "[...] are operations associated with the process of "cultural transmission" (EAGLETON, 2000, p. 113).; hence, they require conceptual frameworks that impart divergent perspectives for an understanding and interpretation of such dissemination. (KUMAR, 2015, p. 1).

Kumar (2015) uses Eagleton's (2000) expression to affirm that translations are related to "cultural transmissions", and hence to affirm it is necessary to understand how particular variables connect to each other, as well as to interpret them. Through a critical analysis of translation theories, researchers are capable to understand the "[...] nuances involved in the cultural process." (KUMAR, 2015, p. 1).

It is necessary to highlight the relevance of Jakobson's studies on translation and the impact that they have on the present study. In this sense, two of his works

are used in this review of the literature. The first one is titled *On Linguistic Aspects of Translation* (1959), and the second *Language and Culture* (1985).

In his first work, Jakobson (1959) states the importance of interlingual or inter-semiotic transportation, while in the second one, he notes the importance of the intercultural value of translation. Translation functions to establish interlingual contact and, therefore, intercultural ties concerning political and economic choices. (JAKOBSON, 1985).

Another notable name for research on translation is Paulin (1996), a scholar who affirms that editorial standardization of language undervalues regional speech as it gives privilege to the standard language. In this context, it is essential to note that printed language tends to turn vernacular language into "monolithic simplicities, which, in the author's words, "[...] distort the spirit of the living language." (PAULIN, 1996, p. 260). Thus, consonant to this argument, Paulin (1996, p. 249) states that "vernacular is a term used by sociolinguists to refer to the indigenous language or dialect of a speech community." This concept is essential as one of the aims of the present study is to analyze whether the lexical choices made by the translators are related to the policies of publishers. Thus, Paulin's (1996) work will contribute to the discussion on political and economic aspects that might contribute to the translators' choices.

For Bassnett (2005), cultural marks are words or expressions that are difficult to be translated from a source language to a receiving language, once they are related to a specific social and cultural context that demands from the translator the knowledge that comes beyond dictionaries. She asserts that:

> Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors the process may involve discarding the basic linguistic elements of the source language text. (BASSNETT, 2005, p.34).

Thus, it is also important for translator to have knowledge about "localization", of the target language, which means adapt and adjust the original source literary text to the cultural linguistic, political, social and legal/technical requirements of a specific audience, place or country (BUSINESS DICTIONARY, 2020). Considering language variations, social, political, and cultural contexts in which source works are inserted, for a target culture to understand the source one it demands from the translator a broad knowledge of both cultures and contexts.

The aspect to be considered here is that studies on translations have evolved much along the time. Thus, to understand these evolutions, it is primordial to understand how translation was perceived before. Therefore, in the next subsection we present a brief exposure of some translation studies.

2.3 Translation Studies: from 2.000 B.C to 21st century

The history of translation started about 2.000 B.C., as it has its first appearances in manual translation. These appearances date to 2.000 B.C. and concern partial translation from the Epic of Gilgamesh and from Sumerian into Asian languages. As history proves, the Rosetta Stone[1] is the first known attempt at translation. It dates to 1799 B.C. and it concerns a recorded text on Egyptian, hieroglyph, demotic, and Greek that, at that time, assisted on deciphering hieroglyphics different from the period.

Besides that, in the translation history, the first known terminology establishment, a translator training base called "The House of Wisdom", was responsible for controlling the quality of translations. Later, in 1601, Martin Luther King, translates the Bible into German to expand the access to the sacred writings of Christianity to other countries. The of this sacred book is one of the first great print runs in history; however, with the explosion of knowledge through printed translation the 17th century Europeans started to worry about it. (TRANSLATION JOURNAL, 2015).

The industrial revolution was responsible for creating a large demand of business documentation and hence it helped formalize the translation job in the world. Around the 1940s, there is a raise in the demand of automatizing the translation process. This process is named machine translation[2] and it is the process performed by a computer program, which is often helped by manual pre-and post-editing unedited. Since then, translation is available for free online. (TRANSLATION JOURNAL, 2015).

The Computer-Assisted Translation (CAT) raised between 1960 – 1990. It refers to a type of manual translation that a person uses to be assisted by a

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[1] According to Wikipedia, the Rosetta Stone is a granodiorite stele, discovered in 1799, which is inscribed with three versions of a decree issued in Memphis, Egypt, in 196 B.C. during the Ptolemaic dynasty. It was on behalf of King Ptolemy V Epiphanes.
[2] According to Wikipedia, Machine Translation (MT) refers to fully automated softwares which are able to translate source content into target languages.

dictionary or grammar software. Although; the professional translator must have a good knowledge of the language to be translated into and familiar with the subject of the source text, CAT tools spread the translation ease around the world. Nowadays, everything that is available online might be translated into another language thanks to them. However, these types of tools do not encompass the possibility of transferring the meaning of every cultural mark a language might have.

As was prior discussed in this research, culture is a sensitive topic concerning translation as it requires more than just literal transferring of meanings. It demands deep knowledge of determined languages, cultures, and everything else that belongs to their context. Thus, to understand works such as literary works and translate them to another language, the translator must consider these previously mentioned aspects.

Thus, to comprehend what requires translating a literary work, the next section brings to light linguistic and cultural aspects that are encompassed in the translation process.

2.4 Linguistic and Cultural aspects of Translation

The process of translation involves linguistic and semiotics aspects, the later representing the field responsible for studying sign systems or structures, sign processes, and sign functions. (HAWKES, 1977). In this sense, translation implies transferring the meaning contained in one set of signs from the original language into another set of signs from a target language. Translation also involves culture, as it plays a major role in the translation process – translating one thing to another language implies intercultural communication and hence it implies in making sense of something (a person, object, or animal, for instance) that might not even exist in the target culture.

Therefore, in this subsection, both aspects are treated as major aspects to consider in the translation process.

2.4.1 The Linguistic Aspect

As Bassnett (2005) affirms, it is impossible to see language isolated from its cultural context. As Sapir (1956) highlights, "No language can exist unless it is

steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language." (SAPIR, 1956, apud BASSNETT, 2005, p. 23).

Roman Jakobson (1959), a Russian linguist, literary theorist and a pioneer of structural linguistics, who was influenced by Saussurean linguistics, developed a formalist approach to the process of translation. He distinguished three ways of interpreting a verbal sign - it may be translated (i) into different signs of the same language; (ii) into another language; or (iii) into another nonverbal system of symbols, namely:

1. Intralingual translation, or rewording: an interpretation of verbal signs by means of other signs in the same language.
2. Interlingual translation or translation proper: an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or transmutation: an interpretation of verbal signs by means of signs of nonverbal sign systems.

For this author, "[...] languages differ not merely because they are two different semiotic systems, but because they convey different messages." In this sense, the translators' job "[...] is to find an 'equivalence in difference', which would lead them to an examination of their mutual translatability." (JAKOBSON, 1959, p. 234).

Although, translation encompasses more than only linguistic aspects. It is a process of decoding and recoding where the translator analyses the source language text and then, transfers and restructures it to the receiving language. Eugene Nida (1969, p, 484) in "*The Theory and Practice of Translation"* represents the translation process in the image below.
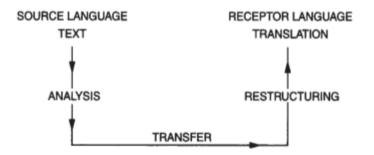
Figure 1 – Model of the translation process

Source: Retrieved from the book Translation Studies (2005, p. 25)

As illustrated in the image above, Nida's model of translation process contains stages involved in the interlingual translation. It might be complex for translators to transfer terms from the source language to the target language. As an example, some terms and expressions in Portuguese such as *"saudade", "cafuné", "passear", "Tá ligado?" "Vai ver se eu estou na esquina!"* are quite tricky to transfer into English as they do not have a 100% semantic equivalence in the language. It has to do with the fact that, as previously mentioned, two languages involve two different cultures with different societies and values that the translator should master beforehand.

For Holmes (1978 p. 29-48 apud BASSNET 2005, p. 26), equivalence in translation implies, in cultural and temporal context,

> The use of the term equivalence is "perverse", since to ask for sameness is too much, while Durisin argues that the translator of a literary text is not concerned with establishing equivalence of natural language but of artistic procedures. And those procedures cannot be considered in isolation; but must be located within the specific cultural_temporal context within they are utilized.

Bassnett (2005, p. 31-32) admits that a translator may find problems of equivalence when translating idioms, as well as slangs which fit in the category of cultural marks. She considers some important concepts that translators should observe when translation from a source language to a target language. First, translators should accept the untranslatability of the source language word/phrase in the target language on the linguistic level and accept the lack of a similar cultural

convention in the target language. Second, translators should consider the range of target words/phrases available, taking into consideration the presentation of class, status, age, gender, their relationship with the audience, and the context of their meeting.

In addition to that, translators should consider the meaning of the phrase or term in its context— i.e. as a moment of high tension in the dramatic text. Finally, translator should replace, in the target language, the invariant core of the source language phrase in its two referential systems - the system of the text and the system of culture out of which the text has originated.

2.4.2 The cultural aspect[3]

It is undeniable that culture and language are dependable of each other. Hence, it is paramount to note that language cannot be understood apart from culture and that culture is inexistent without a community connected by a language. As Elyildirim (2008) asserts, language is the heart of culture. It is relevant to note, however, that when we mention culture, we encompass all of its aspects, such as political institutions, education, history, beliefs, and customs. After all, as previously asserted, translation is an intercultural process that demands the translator to have a deep knowledge of both source and target languages.

Translators are the first readers of a culture. Their job is to present another culture in a primary process. (GINTER, 2002). However, culture is a complex concept, as it is a product of the interaction between humans and the different types of existent social groups, countries, companies, and environments that they belong.

As an example of that, Valdeón (2015) asserts that Latin immigrants who defend their language usage against English, in the U.S.A., tend to face difficulties due to interactions with English native speakers, who require them to abandon their mother tongue to interact in that given situation or even opt to code-switch to make themselves better understood. Thus, through this example it is clear the importance of culture for translation as it affects the final message. Hence, translators must consider this aspect as they are dealing with boundaries of cultural marks of

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[3] In order to write this subsection, this monograph takes as a reference the work and scholars evoked by Alcalá (2016).

languages, and their job is to transfer meanings without losing the essence of the message.

One of the main issues regarding cultural translation is whether a determined cultural term has an equivalent in the target language. Is culture translatable? Culture and Cultural Translation are put together by Bassnett and Lefevere (1992) to refer to cultural elements of a society. Hence, translation is an intercultural exchange and that is the reason why these aspects are dependable of each other. After all, the translation process involves many cultural aspects that cannot be dealt only under the linguistic perspective (CHEN YAN, 2014).

However, as cultures are broad and complex, translators might find it difficult to deal with the scope of all possible translation equivalencies existent. Therefore, there are translation strategies for cultural translation.

Venuti (1995) proposes two strategies: (I) the conservation of the elements of the source language culture - maintaining the elements and providing (or not) additional information to explain them; and (II) localizing, meaning replacing the cultural marks of the source language by cultural elements of the target language - e.g. in Brazilian Portuguese, they tend to replace PETA (People for the Ethical Treatment of Animals) with IBAMA (in English, Brazilian Institute for the Environment and Renewable Natural Resources).

The first tendency exposed is also known as *exoticizing* the language. In other words, bringing the target audience a new language and culture by offering them the essence of the source text. Nowadays, with the advent of the Internet, this practice is totally feasible as the audience is one click away from the meaning of a determined foreign word. Meanwhile, the second tendency is known as *domesticating*, which means moving the text in the direction of the target audience to make it accessible and familiar. (VENUTI, 1995).

Other translation strategies worth noticing are proposed by different scholars, such as Peter Newmark (1988), Paul Vinay and K. Darbelnet (1973), and Jean Delisle (1999). They are:

1. Word-for-word translation (close translation), which consists on transferring grammar, word order, and meaning from source to target language;
2. One-to-one translation (close translation), which consists on each has a correspondent one in the target language. In other words, each word

has a semantic equivalent word that corresponds to it in another language; although they might not encompass 100% of the original meaning.

3. Literal translation consists in transferring word-for-word, group to group, collocation to collocation, and so on, to the target language.

Regarding cultural translation, we might cite:

1. Translation (calque) refers to the literal translation of collocations, names, and organizations. This strategy is often applied to cultural translations.
2. Transference (borrowing), which consists in transferring of the source language to the target one.
3. Naturalization (direct transfer), which is the adaptation of the source language word / construction to the standard variation of the target language. This strategy is useful for audiences as it adapts the source work and make it more accessible to them.

There are several aspects that one must take into consideration before translating. For example, grammatical differences between source and target languages and how their different structures may chance the translation. For this, there are two techniques coined by Catford (1965): (I) Transposition, which is the change of grammar class from the source language to the target one; and (II) Modulation, which is the change of point of view, and regularly of category - e.g. positives instead of double negatives, double negatives for positives, cause for effect, active for passive, and so on.

Furthermore, there is the Adaptation (VINAY; DARBELNET, 1973), or Cultural Equivalent (1988), which consists on replacing cultural marks with a reality that is specific to the target language.

Another strategy, named Expansion (VINAY; DARBELNET, 1973), consists of using more words in the target work to explain an idea from the source work. Finally, there is the Equivalence (VINAY; DARBELNET, 1973), which is replacement of a statement in the source language for another equivalent one in the target one.

The following chapter presents the methodological approach of this work such as the criterion used for the gathering and organization of data, the choice of the book and the analysis categories.

3 METHODOLOGY

The purpose of this qualitative study is to compare and to describe the lexical choices of cultural marks translations between the original work *To Kill a Mockingbird* (1982), which was written in American English, and two other editions published in Brazilian Portuguese, translated as the title *O Sol é para todos.* This research adopts the descriptive-comparative methodological approach for it compares excerpts from the source language (American Southern English) in relation to the target language (Brazilian Portuguese) aiming at identifying whether and how these lexical choices differ from each other, as well as to explain possible causes of the findings.

The analysis contains a vocabulary survey of the lexical choices adopted by the translators from two different book editions published in Brazil. The chosen books were: (I) the first edition in a graphic version of *O Sol é para todos* (2019) translated by Mariana Vargas; and (II) the thirty-third edition in a regular book format of *O Sol é para todos (2019),* translated by Beatriz Horta.

This book was selected as the object of this research as it is set in the South of the U.S.A., a place where the Southern American accent is spoken. In this location, there is also a context of rich social, political, and cultural aspects.

Therefore, twenty-four excerpts from the original book were taken and examined by the author. These excerpts were chosen indiscriminately, and the ones that were selected were picked for containing major cultural marks to be analyzed.

All original excerpts were listed alphabetically and classified in a table created by the author. The table contains the following topics, original source excerpt, page, variation term, lexical choices Edition 1 (referring to the edition translated by Beatriz Horta), and lexical choices Edition 2 (referring to the edition translated by Mariana Vargas).

From the total number presented, four excerpts were chosen to be analyzed in-depth in this monograph. The analysis was based on aspects of theories previously presented, as well as on online language dictionaries namely *Urban Dictionary, Merriam-Webster,* a *Glossary of Quaint Southernisms*, and a *Guide to Southern accents and sayings.*

3.1 The literary book *To Kill a Mockingbird*

The analysis object for this study was the novel of *To Kill a Mockingbird* by the American author Harper Lee, first published in 1960 by the publisher J.B. Lippincott & Co. This book is a classic modern American literature work that won the Pulitzer Literature Prize. This fiction was selected as it approaches strong and serious issues of the American society, such as rape, racism, racial inequality and injustice.

As this novel was written in a region where slavery was once widespread, the story is full of social, cultural, and political aspects pertinent to the translation. For this reason, its content is rich in vocabulary, dialogs, and excerpts in which the Southern American English variation is used. Therefore, it is the aim of this study to analyze how these cultural marks were translated to Brazilian Portuguese; which lexical decisions were adopted by the translators, and how similar these two different editions are in regards their translations.

3.2 Analysis Categories

First, the analysis of this study started from a survey of excerpts from the original version in English of the book *To Kill a Mockingbird*, edition 1982 and publisher Warner Books, NY. The primary linguistic criteria were to find phrases, sentences or clauses which contained regional vocabulary, idiomatic expressions, slangs, or street talk[1] typical of the Southern American variation.

Then, online language dictionaries - *Urban Dictionary, Merriam- Webster, Glossary of Quaint Southernisms, and a Guide to Southern Accents and Sayings* - were accessed to verify their meanings. These excerpts were listed and classified according a table created by the author on Microsoft Word. The adopted classification was by excerpt (source text), page, variation term, meaning, lexical choices edition 1, and lexical choices edition 2.

Subsequently, the selected excerpts in English were analyzed and compared to the target/receiving language (Brazilian Portuguese), and then both translated editions were compared in terms of textual genres and translators' choices. The goal was to verify the lexical choices made between the two editions in Portuguese, as

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[1] According to the Merriam Webster dictionary the definition of street talk is a way of speaking that is associated with people who live in a poor part of a city.

well as the level of similarities and differences. In addition, there was an aim to compare to the source/original version in English and ultimately achieve findings. Finally, each translation is labeled according to their type of translation procedures and strategies, namely word-for-word, one-to-one, literal translation, transference (borrowing), translation (calque), naturalization (direct transfer), transposition, cultural equivalent, expansion, and equivalence.

Last, in the discussion section, this study suggests alternative translations of the cultural terms, by trying to find vocabulary which better represents the regional and social dialects at play depicted in the book, and therefore, help create a better image of the cultural context through the language. To find more appropriate terms for the cultural context involved in the text it was used online English dictionaries such as *Urban Dictionary* and *Merriam Webster*.

The next section brings gathering of twenty-four excerpts and a close analysis of four excerpts.

4 ANALYSIS

In this section a book synopsis, a historical background and contextualization are brought to light. In addition, a comparative analysis is made considering the excerpts from the version in English of the literary book *To Kill a Mockingbird* (1982) and 2 of its translations into Brazilian Portuguese - two different genres and editions that were labeled as edition 1 (by translator Beatriz Horta), and edition 2 (by translator Mariana Vargas).

A total of twenty-four excerpts were selected from the original source text and were listed alphabetically in a table (see appendix A) to better organize the author's work. The variation terms analyzed in-depth were *"dunno", "suh",* "*sho", "reckon*" and "*fixin".* The transference of these cultural references, which are named here as variation terms from the source text (Southern English), were analyzed and compared to the target language (Brazilian Portuguese) in the editions 1 and 2 (see tables 1, 2, and 3). Thus, online language dictionaries - *Urban Dictionary, Merriam Webster, Word Reference, and Glossaries of Quaint Southernisms* – were consulted in order to measure the degree of translation reliability. For other linguistic aspects of translation, this study relied on Jakobson's theories (1959), Nida´s translation process (1969), and Vinay and Darbelnet (1973) views of translation.

4.1 *To Kill a Mockingbird*: Contextualization

The literary book titled *To Kill a Mockingbird* is a Southern romantic regionalism novel set in the South of the United States. It is one of the most important American novels from the twentieth century. It was translated into more than forty languages. The novel was termed as "the spirit-corroding shame of the civilized white Southerner in the treatment of the Negro", by the book reviewer Harding LeMay. (ZUNIGA, 2011).

The book's story is narrated by Scout, a sensible child whose father is the lawyer Atticus Finch, responsible for defending Tom Robinson - a black man falsely accused of raping a white woman, in a small rural town from Alabama, in the South of the United States in the beginning of the 30s. Scout and her brother witness the horrors of racism and the conformity in the face of injustices. The story is set in the

fictional town of Maycomb in the countryside of Alabama, which is suffering through the Great Depression (1929–39).

It was when published during the civil rights campaign led by the Southern Christian Leadership Conference is an African-American civil rights organization (SCLC) and the National Association for the Advancement of Colored People (NAACP). This campaign aimed at ending racial inequality and segregation throughout the nation. According to some literary scholars (ZUNIGA, 2011) *To Kill a Mockingbird* was written and published amidst the most significant and conflict-ridden social change in the South since the Civil War and Reconstruction.

According Zuniga (2011) *To Kill a Mockingbird* was written and published amidst the most significant and conflict-ridden social change in the South since the Civil War and Reconstruction.

In the South of the United States the Southern American accent was developed over hundreds of years ago and had many contributing factors to its spread, most notably immigration and slavery. The main origin of the accent comes from British immigrants. The older Southern American accent, which became less prominent following the Civil War, had stronger similarities to the British accents of Northern England. Over the years, the Cockney accent became less prominent and the influence of Creole language from slaves became more prominent. (JOHNSON, 2018).

4.2 The Southern American English

The term *"Southern", a*s defined by the *Urban Dictionary*, is usually used to describe, in a geographical sense, where a person is originally from. 'Southern' is commonly used as an adjective to describe the attributes held by someone from the south of the United States. The term is usually directed by someone from the north to someone from the south. The term can also be used to insult and stereotype a person who is from the south. Other common insults include southern fairy, soft southerner, southern pansy, and posh southerner. These insults essentially mean the same as one another. The term 'southern' is particularly useful in insulting people who are 'soft', posh, unable to drink alcohol without falling over and who need to wear a coat when the weather is a bit nippy. (JOHNSON, 2018).

The Southern American English, or Southern U.S. English, is considered a regional dialect or collection of dialects of American English spoken throughout the Southern United States, though increasingly in more rural areas and primarily inhabited by White Southerners. The variation is commonly known in the United States simply as Southern; while formal, more recent terms within American linguistics include Southern White Vernacular English and Rural White Southern English.

The best-known feature about the way a Southerner talks is the speed. Southerners are typically more laid back and that is reflected in the speech which has drawn-out vowel sounds. Southerners don't say *I* or *eye,* it is more of an aah with a short "a" sound. They say *mah* for the word *my,* also with the short "a." So, for example, you may hear *"Aah have an aah-lash in mah aah"* (I have an eyelash in my eye). (JOHNSON, 2018).

Once the setting of the novel *To Kill a Mockingbird* is in Alabama, many examples of cultural marks that represent the Southern English variation could be found and selected which will be analyzed throughout this study. One example is the exclusion of the letter *"g"* in the words ending in *"ing"*. Along the text could be identified many examples with this feature such as, *nothin', sittin'* and *waitin'* that show this variation. Another example is the term *"chillun"* representing a black or Southern pronunciation for children and "*chile"* for child. A list of examples is available in the appendix A as well as an analysis for other terms discussed in the analysis section.

4.3 Excerpts Analysis

In this subsection, four excerpts of the previously mentioned book are analyzed considering original variation term used in the book; in other words, the lexical choice made by translator 1, and the lexical choice made by translator 2.

4.3.1 Excerpt 1

The first source language excerpt analyzed was *"Two year_ three year_dunno",* (p.185). This excerpt contains the variation term "*dunno",* which, according to Merriam Webster dictionary, implies the informal form of *"do not know".*

Consonant to that, the *Urban Dictionary* states that "*dunno*" is considered a slang and it is the short/contraction form for "*do not know*". This translation is classified, by Jakobson (1959) as an interlingual translation as it is an interpretation of verbal signs by means of some other language.

The levels of comparison from the source text and the lexical choices between edition 1 and edition 2 consider word equivalence, syntax, and textual levels. After the comparative analysis, it is worth noting that the original source excerpt differed from the target excerpts. Both translators opted for the same choices, both rendered as plural "*anos*" - a noun that means "*year*" in Portuguese. In addition, both professionals transferred the part of speech "*dunno*" into "*não sei*"; even though it is a short term for "*do not know*", *a*s it can be seen in the table below. The translation strategy adopted here is transposition (CATFORD, 1965), as it changes the grammar from the source to the target language.

Table 1 – Analysis of Excerpt 1

Excerpt 1 Source Text	Page	Variation Term	Meaning	Lexical choices Edition 1- Beatriz Horta	Lexical choices Edition 2- Mariana Vargas
"Two year— three year— dunno."	185	Dunno	I do not know	Dois anos, três...não sei	Dois anos, três anos...não sei

Source: Created by the author.

4.3.2 Excerpt 2

The second original source excerpt analyzed was: "*I sho' did, suh*" (p.198). This excerpt contains two variation terms: "*suh*", which according to the Urban Dictionary is the pronunciation of the word "*sir*" (senhor) with a southern accent (sr-uh) or an abbreviation for the word "*sister*". For the same dictionary, the other term, "*sho*", refers to the word "sure", which means well said or said in an agreement. These translations are classified, as Jakobson (1959) states, as an interlingual translation for it is an interpretation of verbal signs by means of some other language.

The lexical choices from editions 1 and 2 did not differ from each other, both translators interpreted as "*senhor*" for "*suh*", and "*corri sim*" and "*foi isso*" for "*sho*".Thus, the translation of "*senhor*" for the variation term "*suh*" conveys a

standard/grammatical language in the target language; although, when transferring *"suh"* into Brazilian Portuguese language it does not show any cultural marks of regionalism or accent; hence, the translation chosen by both translators does not match with the Southern context that *"suh"* represents in the text. Therefore, the translation strategy adopted here is transposition (CATFORD, 1965), as it changes the grammar from the source to the target language.

Table 2 – Excerpt 2

Excerpt 2 (Source Text)	Page	Variation Term	Meaning	Lexical choices Edition 1- Beatriz Horta	Lexical choices Edition 2- Mariana Vargas
"I sho' did, suh"	198	Sho'	Sure	Corri sim, senhor.	Foi isso, senhor
"I sho' did, suh"	198	Suh	Mister or Sir	Corri sim, senhor.	Foi isso, senhor.

Source: Created by the author.

4.3.3 Excerpt 3

The third excerpt analyzed is from page 120. In this excerpt, more than one cultural mark was identified. The terms highlighted in the context of the sentence: "*Yeah, an' I reckon you's comp'ny at the Finch house durin' the week*" were *reckon, you's* and *durin'*. The elimination of the consonant *"g"* from words ending in *"ing"*, as in *durin',* is a *c*haracteristic of Southern American accent. The use of "*reckon",* according to *WordReference* online language dictionary, is mostly from the countryside and defined as Southern U.S. variation term that means *think or figure.* The second singular person of the verb to be, "*you are*", is represented as "you´s" in the excerpt. Thus, it is evident more than one informal and dialectal language.

The translation category follows the same of the other excerpts analyzed, which were classified as intralingual, according Jakobson concepts (1959). The translation' choices from edition 1 and 2, from the target texts, were labeled as standard language, according to *Merriam-Webster* dictionary and the *Raymond Murphy grammar book* when compared to the original excerpt. It happens as the translators transferred *durin'* as *durante,* and *you's* as *você é.*

Based on the Portuguese language grammar (CEGALLA, 2010), these choices made by both translators do not reveal any cultural mark of regionalism or social group belonging; therefore, the cultural marks emphasized in the source text might be unnoticed by the receiving reader. Thus, the translation strategy adopted here is transposition (CATFORD, 1965), as it changes the grammar from the source to the target language.

Table 3 – Excerpt 3

Excerpt 3 (Source Text)	Page	Variation Term	Meaning	Lexical choices Edition 1- Beatriz Horta	Lexical choices Edition 2- Mariana Vargas
"Yeah, an' I reckon you's comp'ny at the Finch house durin' the week."	120	"Reckon"	To figure, to think	Sei, e acho que durante a semana você que é a acompanhante na casa do Finch.	Sei, e você é convidada na casa dos Finch durante a semana.

Source: Created by the author.

4.3.4 Excerpt 4

The fourth original source excerpt analyzed was *"You know something? I was fixin' to run off tonight because there they all were."* (page 144). This excerpt contains the variation terms *fixin'*, which means to get ready to do something or thinking about doing something, also is considered vernacular language and it is a term peculiar to the Southern of U.S. – according to the Urban Dictionary. Although, "*fixing"* with the pronunciation **/ŋ/** for the *WordReference* language dictionary means *to repair something*. The elimination of the **/ŋ/** sound such as the term *fixin'* is the spelling representation of deleting the *"ing"* pronunciation which is characteristic of Southern American speakers. Both Received Pronunciation and General American, the IPA phonetic symbol **/ŋ/** corresponds to the final consonant sound in words like "sang", "sing", "song" and "sung" and, of course -ing forms. Not all words with "ng" have that **/ŋ/**.

The translation category follows the same of the other excerpts analyzed which were classified as intralingual according Jakobson concepts (1959). The translators Beatriz Horta and Mariana transferred this term to Brazilian Portuguese as *"pensando",* which could be categorized as standard language based on the grammar Portuguese language (Cegalla, 2010). This choice made by both translators do not reveal any cultural mark of regionalism or social group belonging; therefore, the cultural marks emphasized in the source text might be unnoticed by the receiving reader. The translation strategy adopted here is transposition (CATFORD, 1965), as it changes the grammar from the source to the target language.

Table 4 – Excerpt 4

Excerpt 1 Source Text	Page	Variation Term	Meaning	Lexical choices Edition 1- Beatriz Horta	Lexical choices Edition 2- Mariana Vargas
"You know something? I was fixin'to run off tonight because there they all were."	144	Fixin'	Fixing	_Sabe de uma coisa? Eu estava pensando em fugir hoje porque eles não saem daqui.	_Sabe de uma coisa? Eu estava pensando em fugir esta noite porque eles estavam todos aqui.

Source: Created by the author.

5 DISCUSSION

The results of this study show that translation involves more than replacement of lexical and grammatical items between languages; it involves knowledge about the target language culture and history. Therefore, it means that, the translator should adjust and accommodate the source original text to the cultural, political and social context of the target language so that the originality and richness of the source text, as well as its cultural and historical marks can be preserved and understood by the target reader.

Although, Lefevere (2003, p. 14) states that translations have the power to be "[…] potentially threatening precisely because they confront the receiving culture with another, different way of looking at life and society, a way that can be seen potentially subversive, and must therefore be kept out", when a translator transfers from a source language to a target one the ideological concepts and values from one society to another is transferred too. Lefereve (2003, p. 14) also admits that "ideology is often enforced by patrons, the people or institutions who commission or publish translations." Furthermore, this author continues to say that "patrons can encourage the publication of translations they consider acceptable as well they can effectively prevent the publication of translations they do not consider so." In this sense, "translators tend to have relatively little freedom in their dealing with patrons, at least if they want to have their translations published". (LEFEVERE, 2003, p. 19).

Regarding the research questions, the translators' lexical choices were very similar even though genres and editions were different. Moreover, these findings proved that both translators opted to use the standard/grammatical language to transfer from American Southern English terms to Brazilian Portuguese. Thus, adopting the transposition (CATFORD, 1965) translation strategy.

Considering the analysis from the excerpts, this monograph suggests translation choices that emphasize and convey the cultural marks presented in the source text better. After all, there is a historical period and language variation that might equal the ones presented in the original book. Thus, for the excerpt one the suggestion was *"Dois ano, três ano, num sei."* This lexical choice was made taking into consideration the geographical context (South of the U.S.A), the speaking character and spelling. It also is similar to the colloquial variation spoken by the poorer community located in the countryside of some places in Brazil. This

information might be considered well-known, as the variation is often used in Brazilian soap operas.

For excerpt two, the author's alternative translation for *"I sho' did, suh"* is *"Craro, sinhô".* The term "*suh"* is a part of speech whose context happens in the 30s, in a small rural town, and the speaker is a Southern black man. Taking into consideration these features when transferring this term into Brazilian Portuguese, the choice *"sinhô"* might show to the reader a cultural mark once it is a variation term for *"senhor"* used by the black men who worked in the Brazilian farms when interacting with white men and farmers. The term *"sinhô"* was used in Brazil during the slavery period which is the same context of the original text in "To Kill a Mockingbird". However, the translators' choice was *"senhor",* which in Brazilian Portuguese conveys a formal/grammatical or educated language. It expresses neutrality, so the reader is unable to perceive any mark of regionalism or social aspect.

In excerpt three, the translation's choice suggested by the author is *"Ah tá, e aposto que ocê que é a acompanhante na casa do Finch durante a semana".* For excerpt four, the translation suggested is *"Sabe de uma coisa? Eu tô afim de fugir esta noite, porque eles estavam todos aqui."*

A possible explanation for the translation choices of the translator, which might have led to the translator's decisions in keeping their focus on formal language, is that Brazil has a broad cultural and language diversity. For this reason, publishers might prefer to use the transposition (CATFORD, 1965) strategy.

Translation (BASSNETT, 2005, p. 4) was effectively used in the past as an instrument of colonial domination. In other words, a means of depriving the colonized peoples of a voice. As in the colonial model, one culture dominated, and the others were subservient, hence translation reinforced that power hierarchy. Thus, the translator was identified as a social-historical agent.

6 FINAL REMARKS

The aim of the present research was to examine the translators' lexical choices having the American book *To Kill a Mockingbird* as main source, and as the target text two different versions and genres of the same book published in Brazilian Portuguese. Another purpose of this study was to analyze the degree of similarity between source and target language from twenty-two selected excerpts, as well as suggest translation alternatives.

For the analysis a table where original excerpts were compared with the target excerpts was created to exam the selected excerpts. The table was constituted of the following aspects: source excerpts, page, variation term, meaning, lexical choices edition 1 (translator Beatriz Horta), and lexical choices edition 2 (translator Mariana Vargas). The analysis followed Roman Jakobson's (1959) linguistic aspects of translation and Susan Bassnett's (2005) translations studies, as well as online language dictionaries - *Urban Dictionary, Merriam Webster, Southern Accent Guides, and Cegalla Portuguese* grammar. It also verifies if economic, social, and political aspects somehow influence translators' decisions.

This study also aims to provide an overview definitions of what translation is and a brief exposure of theories of translation studies. This monograph previously mentioned authors' works focusing on translation as interpretation, selected excerpts that contain cultural marks in Southern American English variation, compared excerpts between original source language (American English) with the target language (Brazilian Portuguese) by using two different book editions and genres, and verified the level of similarity and difference between the original source excerpts and target language excerpts. Moreover, it analyzes the translators' lexical choices based on the theories evoked and suggested translation alternatives. The Southern American accent is a variation of grammar, spelling and pronunciation, and it is spoken in the South region of the United States. It is not a matter of knowledge of the grammar rules, it is simply a regional variation and variations are equally grammatical; after all, they characterize the various regions where that language is spoken. All the variations have as rigorous rules as those of the standard language, which is usually determined by the most influential social class. Thus, speaking with a Southern, Brooklyn, or Black accent is not a matter of breaking the rules of grammar, but of speaking with a slightly different variation. The reasons may

be economic or social, they should not be linguistic. (BEARD, 2004). Spoken language has an important role in our social relations, not only because it is the most ordinary way of communication and interaction among people, as through language one speaks, defines what group, community, or social class a certain individual belongs, and so on. Language is significantly interlaced with the individual identity, acceptance and belonging in the society. For these reasons this present study was designed to highlight the relevance of regional dialects and the diversity in speaking styles through examination of cultural marks translation in literary works such as the book *To Kill a Mockingbird* - object of analysis of this monograph. The results of these study show that the translator's lexical choices analyzed and compared, starting from source excerpts and target excerpts, do not underline cultural marks of regionalism or social group belonging. The findings suggest the translators decided to use the standard language in both analyzed genres and editions, reaching the conclusion that the Southern variation terms found in the original text were not stressed in the target text so that the real originality of the text became unnoticed by the reader. Therefore, this work concludes that the original source text suffered losses in the transference of the source language to the target language, even though; it is known that "sameness cannot exist between two languages in the translation process." (BASSNETT, 2005, p. 38). The issue of the linguistic and cultural untranslatability is encountered by the translator where there are differences in the source text and target text or by the absence in the target language culture of a relevant situational feature for the source text. (BASSNETT, 2005, p. 39). Concluding, these findings are relatively small, and considerably more work will be necessary to be done in order to identify possible contributions and solutions for future translation studies and on how translators should render cultural marks focusing more in the source text (or more in the target text) using the translation strategies such as the one cited in this work.

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APPENDIX – TABLE OF ANALYSIS

Table 4 – Analysis of the chosen excerpts

Variation term	Page	Source Excerpt	Meaning	Lexical choices edition 1 by Beatriz Horta	Lexical choices edition 2 by Mariana Vargas	Author`s lexical choices
all's	118	What am I gonna do about you all's church this Sunday?	all	O que vai acontecer com vocês sozinhos na igreja domingo?	Not found	O que eu vou fazer com todos vocês domingo na igreja?
Bout	118	How 'bout it?	About	O que acham?	O que acha?	E aí, que acha?
Chile	196	Mr. Finch, I was wonderin' why it was so quiet like, an' it come to me that there weren't a chile on the place, not a one of 'em, and I said Miss Mayella, where the chillun?"	Child	Sr. Finch, fiquei pensando por que estava tudo tão quieto, e era porque não tinha nenhuma criança ali, e perguntei onde elas estavam.	Sr. Finch, eu estava me perguntando por que estava tudo tão quieto, e percebi que não tinha nenhuma criança lá, nenhuma, então perguntei para a srta Mayella onde elas estavam.	Sr Finch, eu fiquei pensando porque tava tudo tão quieto, aí eu percebi que não tinha nenhuma criança ali, aí perguntei para a srta Mayella onde elas tavam.
chillun	136	"There`s his chillun"	Children	"Esses aí são filhos dele"	"Essas aí são crianças dele"	Essas são os piás dele
Dunno	185	"Two year—three year—dunno."	I don't know	Dois nos, três..não sei	Dois anos, três anos...não sei	Dois ano, treis ano, num sei
"em"	117	"He spends his time doin' things that wouldn't get done if nobody did 'em."	Them	__Ele passa o tempo todo fazendo coisas que se alguém não fizesse ficariam por fazer.	Not found	Ele passa o tempo fazendo coisas que se ele não fizesse, ninguém faria.
Fixin'	144	You know something? I was fixin' to run off tonight because there they all were."	Fixing	_Sabe de uma coisa? Eu estava pensando em fugir hoje porque eles não saem daqui.	-Sabe de uma coisa? Eu estava pensando em fugir esta noite porque eles estavam todos aqui.	__Sabe de uma coisa? Eu tô afim de fugir esta noite, porque eles estavam todos aqui.

Variation term	Page	Source Excerpt	Meaning	Lexical choice edition 1 by Beatriz Horta	Lexical choice edition 2 by Mariana Vargas	Author`s lexical choice
Gimme	124	Gimme your dime, Scout	Give me	Me dê a sua, Scout	Passe para cá sua moeda.	Mi dá tua moeda, Scout
Hafta	127	"That doesn't mean you hafta talk that way when you know better,"	Have to	Mas isso não quer dizer que precisa falar errado, se sabe falar certo.	Not Found	Mas isso não quer dizer que você tem que fala errado, se você sabe falar certo.
Knowed	187	I knowed who he was, he passed the house every day	Knew	Sabia, ele passava em frente de casa todos os dias.	Not Found	Eu sabia quem ele era, ele passava pela casa todos os dias
Lemme	198	I didn't wanta harm her, Mr. Finch, an' I say lemme pass, but just when I say it Mr. Ewell yonder hollered through th' window."	let me	Não queria machucar ela, sr Finch, pedi para passar e então o sr Ewell apareceu na janela e ficou esbravejando	Eu disse: Srta Mayella, me deixe sair, e tentei fugir, mas assim que disse isso o Sr Ewell ali apareceu na janela"	Eu não queria machucar ela, seu Finch, eu disse me decha passa, mas bem na hora o seu Ewell apareceu na janela xingando.
Linin	125	"Linin'?" she asked. "Is that what it is?" "Yeah, it's called linin'.	Lining	Verso a verso? Ela quis saber. E assim que chamam? E, chama-se verso a verso.	Not Found	Em verso? ela perguntou. O que que é isso? Sim, isso se chama em verso.

Variation term	Page	Source Excerpt	Meaning	Lexical choice edition 1 by Beatriz Horta	Lexical choice edition 2 by Mariana Vargas	Personal translation
Mighta	198	"Not anything, suh. He mighta said somethin', but I weren't there—"	might	Nada, senhor. Pode ter dito, mas eu nao estava mais la.	Ele pode ate ter dito alguma coisa, mas eu não estava lá...	Nada, sinhô, ele deve ter dito alguma coisa, mas eu não tava lá.
paw's	186	My paw's never touched a hair o'my head in my life	Father	Meu pai nunca tocou num fio de cabelo meu, nunca	Meu pai nunca tocou um fio de cabelo meu na vida	Meu pai nunca tocou nenhum fio de cabelo meu na vida.
Reckon	120	"Yeah, an' I reckon you's comp'ny at the Finch house durin' the week."	to figure or think	Sei, eu acho que durante a semana você que e a acompanhante na casa do Finch.	Sei, e voce e convidade na casa dos Finch durante a semana.	Ah tá, e aposto que ocê que é a acompanhante na casa do Finch durante a semana.
Sho	196	She said she sho' had.	Sure, definitely	Ela disse que sim	Foi isso	Ela disse, claro.
Suh	198	"I sho' did, suh."	Sir	_Corri sim, senhor.	Foi isso, senhor.	Craro, sinhô.
Thataway	202	"That old Mr. Gilmer doin' him thataway, talking so hateful to him—"	that way	Não, aquele sr Gilmer tratando Tom daquele jeito, com tanto ódio.	Not found	Aquele velho Gilmer, tratando o Tom daquele jeito, com tanto ódio...
They's my company	120	They's my company	Are	Tao me acompanhando	Eles sao meus convidados.	Tão junto comigo
Tollable	186	He does tollable, 'cept when__ "Except when nothin'," said Mayella. "I said he does tollable."	Tolerable	_Dá para aguentar, a não ser quando...Nada.eu disse que dá para aguentar.	Ele é tolerável, a não ser quando	Dá pra aguenta ele, a não ser quando..nada eu disse dá pra aguentar ele.

Unwindin	125	Reverend took a long time unwindin' this morning, he's not usually so tedious."	[with object] Undo or be undone after winding or being wound: [no object] relax after a period of work or tension:	Hoje o reverendo falou muito, ele não costuma ser tão aborrecido.	O reverendo alongou bastante o sermão esta manhã, ele não costuma ser tão entediante.	A pregação do reverendo demorou muito está manhã, ele não costuma ser tão entediante.
Wanta	198	"Mr. Finch, I tried. I tried to 'thout bein' ugly to her. I didn't wanta be ugly, I didn't wanta push her or nothin'."	want to	Tentei senhor. Tentei, sem ser bruto com ela. Nao queria machucar, empurrar ela nem nada.	Sr Finch, eu tentei. Eu tentei, mas sem ser bruto com ela. eu nao queria ser bruto, nao queria empurrar ela nen nada.	Seu Finch, eu tentei, eu tentei não ser grosso com ela, não queria empurra ela nen nada
Whaddya	187	Whaddya mean?	What do you	Como assim?	Como assim?	Como assim?
Whatcha	186	Love him, whatcha mean?	What do you	Gostar, como assim?	Amar, como assim?	Ama ele, como assim?