Wuthering Heights

and two Danish translations

A comparative analysis of two Danish translations of Wuthering Heights
with focus on the two translators' choices
regarding micro-strategies

Master Thesis

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1. Introduction

Some classic novels are not only translated and published but retranslated and then republished. This thesis deals with Emily Brontë's novel *Wuthering Heights*, which has been published and republished several times and been translated into numerous languages including Danish. It has also been *re*translated into Danish. This thesis is about a comparative analysis of a translation and a retranslation of *Wuthering Heights*. The two target texts are compared with each other and with the source text.

There is no doubt that *Wuthering Heights* has become a success (Gress, 1962: 5); it has been sold in numerous copies, been made into movies several times, and it has also been adapted to the stage as a musical. Even though Emily Brontë did not get any recognition for writing *Wuthering Heights* while she lived (Gress, 1962: 5), her legacy continues to live on through her first and only novel.

1.1. Problem statement

The topic of this thesis is the retranslation of a classic novel. More specifically it will analyse and conclude on the retranslation of *Wuthering Heights*. The focus is not on specific language traits such as archaisms but on the two translators' translation choices on micro level and the target texts' level of accuracy/elegance.

The source text and the first and the second target texts make up the corpus from which the empirical data is contrived. In this thesis, source text is abbreviated as ST and target text is abbreviated as TT. The ST and the two TTs are the following three novels: The original English novel *Wuthering Heights* (the ST), an old Danish translation by the name *Stormfulde Højder* from 1941 (TT1) and a retranslation also called *Stormfulde Højder* from 2009 (TT2). The three novels are labelled 'the ST', 'TT1' and 'TT2', respectively, for easy reference. Three novels have been chosen in order to compare selected parts of the ST with its translations in the two TTs.

The overarching question is based on two sub-questions. The first sub-question that this thesis will answer is: Why are classic novels such as *Wuthering Heights* retranslated? And secondly: What are the differences and similarities between the translation and the retranslation when comparing them to the ST? These two sub-questions will help to answer the overarching question which is: Is the Danish retranslation better and/or more accurate than the older Danish translation?

The starting point for carrying out the present analysis is the hypothesis that retranslations of classic novels (in Denmark) are more ST-oriented as the status of translated classic novels might change through time from first translation and publication to the publication of the retranslation. In order to answer the three questions presented above, I will include theory and data sources, and I will apply theory to my analysis. The applied theory includes Schjoldager's twelve micro translation strategies. The sources I will draw on includes scholarly literature such as Ida Klitgård's chapter on literary translation, Anne Schjoldager *et al*'s book *Understanding Translation*, and the introductions to each of the three novels. The practical approach that this thesis is structured after is based on John W. Creswell's book on research design.

The motivation for analysing two translations of *Wuthering Heights* is threefold. One reason why I find it motivating is that I find translation theory interesting. The second reason is that I am a writer myself and a future translator who would like to translate novels. I therefore find it interesting to see how two translators have chosen to translate a novel. The third reason is that I would like to get a broader understanding of not only Emily Brontë and *Wuthering Heights* but also the linguistic and societal context in which she wrote her novel. I believe that all three parts of my motivation for writing this thesis will be fulfilled. Another additional motivation which is also compelling to me is that others might benefit from this thesis as well.

1.2. Methodology

The methodology used for this thesis will be gone through in detail in this subsection. The applied theory will also be gone through, and how it has been used is explained in subsection 1.3. An example of how the empirical data is ordered is shown in subsection 1.4. I will delimit the scope of this thesis is subsection 1.5. This first section deals with research design and I will state which design I have applied to this thesis. I will also touch upon worldview and state which worldview I have, and finally I also state the kind of study this thesis builds on.

According to Creswell (2009) there are three different kinds of research designs. The three kinds of research design are the qualitative approach, the quantitative approach, and the mixed methods approach (Creswell, 2009: 3). Creswell defines research designs like this: "Research designs are plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis" (Creswell, 2009: 3). In other words, choosing a research design impacts all parts of the writing process, hence information gathering, structuring of data, analysis of data, the actual process of writing the thesis and the conclusions the researcher draws. The qualitative approach is typically about exploring and understanding phenomena in the world. Researchers who choose the qualitative approach cannot draw general conclusions from particular findings. However, they can put their findings into a greater perspective and present qualified guesses regarding how their findings can be relevant for future studies. The researcher interprets the meaning of the qualitative data (Creswell, 2009: 4). This means that this type of research is very subjective. Furthermore, Creswell states that the final written report within qualitative studies has a flexible structure (Creswell, 2009:4). However, as will be seen from this thesis, its structure is similar to the structure of reports written within the quantitative research design. The quantitative approach typically involves testing objective theories, it includes numbers, and statistics are key words (Creswell, 2009: 4). The way that the final report is written within the quantitative approach begins with an introduction, then follows literature and theory sections, then methods, results and discussion. This resembles the structure of this thesis. However, even though the quantitative approach has not been chosen, the

structure of this thesis yet follows the quantitative report's structure as certain academic criteria are expected. Furthermore, research design apart, the most logical structure has been chosen and it was logical to introduce the reader to the basic knowledge before getting to the analysis and the conclusion. The third and final research design is mixed methods. Creswell points out that the qualitative and the quantitative research design approaches are not opposites (Creswell, 2009: 3). Rather, "they represent different ends on a continuum" (Creswell, 2009: 3). Hence, the 'borders' between these two ends on the continuum are rather fluid, and therefore the mixed methods approach ranges from one end of the continuum to the other. The mixed methods approach is labelled as 'mixed' as it blends elements from both the quantitative and the qualitative approaches (Creswell, 2009: 3).

According to Creswell, the way of looking at the research design approaches in a complete way is to consider the philosophical worldview that the researcher has (Creswell, 2009: 3-4). Creswell's four different worldviews will not be gone through here, however, I will mention that I am a constructionist. The constructionist worldview is based on the notions that humans try to understand the world in which they live in a subjective way, and that no two persons will experience the same things the same way (Creswell, 2009: 8). According to Creswell, a constructionist worldview is typically found within qualitative research approaches (Creswell, 2009: 8).

The final pillar that makes up the tower of a complete research design is the choice of type of study. Creswell refers to this as *strategies of inquiry* (Creswell, 2009: 11). These strategies are grouped together under one of the three groupings which are qualitative, quantitative, and mixed methods strategies (Creswell, 2009: 11-15). The strategies of inquiry will not be gone through in this thesis. However, the strategy called *case study* is worth mentioning here as it applies to the kind of data collection and analysis presented in this thesis. According to Creswell, case studies are grouped as qualitative research (Creswell, 2009: 12-13). The research performed in connection with this thesis resembles case studies the most. According to Creswell (2009), a case study typically involves a researcher who explores a program, a process, one or more persons, an event or an activity in detail (Creswell, 2009:

13). As the empirical data analysed in this thesis is a *product* of a process, it does not seem to fit case studies one hundred percent. However, by analysing and comparing the two translations with each other and with the ST, I can guess at *how* the two translators have done so, and this is relevant for the study of a *process*. Based on this, I believe that the type of research applied to this thesis is case study.

The empirical data that is analysed in this thesis, is both analysed in a quantitative and qualitative way. Examples of translation strategies on micro-level are presented and analysed (qualitative approach), bar charts of the used translation strategies on micro-level are presented and these show numerical data (quantitative approach). However, as only two chapters form the empirical basis, the quantitative data is still qualitative information. It is limited not only to two chapters, but also to one novel (the ST) and two of its translations (the TTs). Qualitative research is about analysing a smaller amount of data in-depth, whereas quantitative research is about analysing bigger amounts of data (numerical data) in a more superficial way.

In sum, the chosen research design is the qualitative approach, the worldview on which this thesis is based is the constructionist, and the strategy of inquiry is case study. All these three areas point to the fact that this thesis is in fact qualitative. However, there are two, though small, exceptions to the overall qualitative research design which is the structure of this thesis, as mentioned previously, and the numerical data in connection with the analysis of the applied translation strategies on micro-level in the two translations of *Wuthering Heights*. This thesis is therefore qualitative in all aspects except for its structure and the quantitative data that shows the distribution of used translation strategies on micro-level. These two exceptions might or might not be reason enough to categorise it as a mixed methods approach and not pure qualitative. The structure is common within this field of academic studies and it was therefore an obvious choice regardless of its quantitative aspect. The quantitative data is based on a limited number of pages, so even though this thesis includes quantitative data based on the whole corpus it is still qualitative. However, as the whole corpus cannot be analysed in-depth it has been necessary to present the overall

strategies and categories for the two chapters in full. This has been done in order to support the findings in the analysis chapter that includes twenty examples. These twenty examples only make up about 11.2 percent[1] of the whole corpus.

1.3. Theory

When the methodology has been decided on, it is important to consider which theories to use and how. As mentioned previously in this thesis in section 1.1. (Problem statement), the theory I will use includes Anne Schjoldager's twelve micro translation strategies. I will go through these micro translation strategies in detail in section 6.2. and its subsections. I will refer to the applied translation strategies on micro-level as 'labels'. The definitions of the two overall translation strategies called source text-oriented and target text-oriented will form the overall categories in which the two Danish translations of *Wuthering Heights* will be placed. In order to pinpoint the overall translation strategies, I will also include distinctions between mechanical/creative translation and accurate/elegant translation. The ST-oriented and TT-oriented translation strategies will be gone through in section 6.1. and its two subsections. The conclusion will determine whether the two TTs are ST- or TT-oriented. Additionally, I will apply my three own categories to the separate segments in the two TTs. These three categories were established in connection with my exam assignment in *Billedmedieoversættelse*[2]. The three categories are applied to segments in the two TTs and it shows the degree of semantic accuracy in comparison with the ST. These three categories help to determine whether the translations are either mechanical/accurate or creative/elegant. The three categories are the following: *Semantic content of ST maintained in TT*, *Semantic content of ST partially maintained in TT*, and *Semantic content of ST not maintained in TT* (Pedersen, 2014: 6-7). My three categories are abbreviated as CM, PM, and DF. In order to remember which abbreviation denotes which category, the abbreviations stand for the following: CM stands for **c**ontent **m**aintained. PM stands for **p**artially **m**aintained. DF stands for **d**ifferent **f**rom. It is relevant to combine the twelve micro

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[1] Twenty examples divided by total ST-segments (178) multiplied by 100
[2] English course title: Audiovisual Translation

translation strategies with these three categories in order to establish the extent of accurateness.

The specific TT phrases/words might not seem like correct translations in all cases, but if the semantic meaning is the same, the segment has been categorised as CM. If the semantic content has only been partially maintained, the segment has been categorised as PM. Partially maintained content might for example be in a segment where both translators have used a word from the same word class as in the ST, like for example a verb as in the example mentioned in subsection 1.4. below. One translator might have chosen a verb that does not denote the same as the verb in the ST, whereas the other translator might have chosen an accurate translation of the verb. The final category DF might be self-explanatory, but it will none the less be explained here. If the semantic content of the TT is different from that of the ST, it means that the semantic content has been replaced. This might for example be in cases where one translator has chosen to delete or substitute a part of the sentence whereas the other translator might have chosen to translate the whole sentence. Due to the nature of the DF-category, it is not expected to be applied to whole sentences (typically referred to as segments) but rather on sub-segment level. Sub-segment level designates a grammatical unit within a sentence/segment. Each sentence in the ST has been put into its own table cell. However, the corresponding TT-segments might be split into several sentences within a segment, or be combined with other sentences. Sometimes the TT-sentences overlap two ST-segments as the translators choose a different punctuation than the ST's.

Whether the content is the same or not depends on the semantic accuracy. The three categories CM, PM and DF correspond very well with 'mechanical/accurate translation'[3], 'creative/elegant translation'[4], and 'Substitution' plus 'Deletion', respectively. I will get back to mechanical/accurate translation, creative/elegant translation, and the twelve micro translation strategies.

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[3] Mechanical translation and accurate translations are synonyms.
[4] Creative translation and elegant translation are synonyms.

1.4. How the empirical data is ordered in tables

The empirical data has been ordered in two tables – one for each of the two ST-chapters. An example is provided below in order to facilitate the understanding of how the empirical data and its TTs, labels, and categories have been ordered.

51	Then, striding to a side door, he shouted again, 'Joseph!'	Saa gik han hen til en Sidedør og raabte igen: "Josef!"	Paraphrase (PM) and Direct translation (CM)	'stride' is not translated well by 'gik' (walked) as this verb is more relaxed and neutral. To stride towards something shows that someone takes long steps. To walk somewhere does neither display long steps nor any hurry.
		Så skridtede han hen til en sidedør og råbte igen: "Joseph!"	Direct translation (CM)	'skridtede' is a better translation for 'striding' than 'gik'.

The column to the left contains the number of the ST-segment. The ST-segment number for this example is 51. The ST-segments have been numbered in order to facilitate easy reference. I have chosen to number the ST-segments consecutively[5] in order to avoid confusion. As all ST-segments have unique numbers there is no risk of confusing two segments with each other. The second column from the left contains the ST. As mentioned previously, the ST has been split in its logical segments which means into sentences. The third column from the left contains two cells for each TT-segment. The first cell contains the TT1 segment whereas the lower cell contains the TT2 segment. The two TT segments will be referred to as the ST-segment's number plus either 'TT1' or 'TT2'. TT1 designates the translation from 1941 and TT2 designates the translation from 2009. The fourth column from the left contains labels and categories for each of the TT1- and TT2- segments. The micro translation strategies are referred to as labels, whereas my three groupings (CM, PM, and DF) are referred to as categories. The column to the right (the fifth column) contains my comments for the two TTs.

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[5] ST-segments 1-80 are from the first chapter in Wuthering Heights. ST-segments 81-178 are from chapter 31. Note: The fifth column has been deleted from the examples in the Analysis-chapter in order to minimise the number of characters.

1.5. Delimitations

Due to the limited scope of this thesis, only selected parts from the English novel *Wuthering Heights*, the translation from 1941, and the retranslation from 2009 are included in the analysis. As it will be too comprehensive to include the whole novel for all three corpuses, I have therefore chosen to limit the empirical data to chapters 1 and 31 from *Wuthering Heights* and their translations. Even though the copyright for the original work of *Wuthering Heights* ran out in 1918[6], the empirical data has been limited in this thesis as translations (and retranslations) get their own copyright (Ophavsretsloven, § 4, subsection 1). As *Wuthering Heights* is public domain, translations thereof are not dependent on the original copyright (Ophavsretsloven, § 4, subsection 2). Because the translations are copyrighted it means that the copyright of the translation from 1941 will run out in 2033 and that the copyright of the new translation (the retranslation from 2009) will not run out till either 2079 or the translator's life + 70 years. It has therefore been necessary to limit the amount of empirical data due to copyright and due to the limited scope of this thesis (time and number of pages).

Chapters 1 and 31 (chapters i and xxxi) have been chosen as interesting differences have been detected between the translation and the retranslation when comparing them to the ST. Another reason why these two chapters have been chosen is that they are narrated by Mr. Lockwood who describes what he sees. The language that Emily Brontë has used in Mr. Lockwood's chapters are more descriptive and they thereby use more adjectives. The chapters that are narrated by Mrs. Nelly Dean to Mr. Lockwood is more straightforward and a lot of it is dialogue that Nelly Dean quotes. These 'dialogue'-chapters have therefore been disregarded as it has been more interesting to analyse translations of descriptive language. This is due to the possibility that descriptive language is harder to translate than 'mere' dialogue. A chapter from the beginning of the novel and one of the last chapters have been deemed fitting as there might be changes throughout the book in each translator's case as he/she might become more familiar with the story and its characters. Hence, in order to

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[6] The copyright for works like novels are copyrighted for the life duration of the author plus 70 years (Riches & Allen, 2011: 445), and Emily Brontë died in 1848.

have empirical data that is as representative as possible, a chapter from the beginning and one from the end are expected to bridge possible differences that might occur during the novel.

An English version from 1963 has been obtained in order to have an ST I can compare the two TTs with. It has not been possible to obtain a version in English older than 1963 due to rarity and high costs. An old Danish translation (from 1941), a newer edited translation (from 1962) and a retranslation (from 2009) have also been obtained. The edited version from 1962 has been disregarded due to the fact that it is not a 'clean' translation because it is just an edited version of, presumably, the translation from 1941. Even though the old Danish translation contains nouns written with initial capital letters and double As instead of the Danish letter Å, it has been chosen anyway in order to get a Danish translation that is 'authentic' (i.e. unedited) and therefore on par with the other TT. It would not be 'fair' to compare an edited TT with a 'raw' translation even though they have probably both been subjected to proofreading. An edited version might be subjected to more than just a proofreading, like for example deletions and adaptations to the new situation that it is published into. As the semantic content does not change just because the translator has written nouns like 'Vejen' (the road) and 'Lune' (mood) with initial capital letters and used double A, it is regarded as having no impact on the analysis presented in this thesis.

It might be claimed that the translation from 1941 cannot be a translation of the edition of *Wuthering Heights* from 1963. However, the edition from 1963 used for comparison in this thesis is a reprint of the version from 1930. The 1963 version was last edited in 1930 (Page, 1930/1963: 419). Emily Brontë's novel has been continuously edited and republished. The first edits appeared as far back as in 1850 and these were made by Charlotte Brontë (Page, 1930/1963, 429). I therefore believe that a *very* old version would have to be obtained in order to display the 'real' style that Emily Brontë used. It is believed that none of the editions that the translators have translated their Danish versions from is old enough to be unedited. I therefore presume that if their STs varied they did not differ much. Hence, this is not considered as significant in this thesis.

2. Translation in context

This chapter deals with basic elements of this thesis that are relevant in connection with translation theory. The first section defines the key terms that are crucial in connection with analysis of translation. The next section is about categorisation of the TTs. Categorising the empirical data in this thesis is also important as it might influence the results. The final two sections in this chapter deal with the question of why novels are retranslated, and translation theory that is specifically relevant for the two TTs. Translation is referred to as (written) literary translation in this thesis unless stated otherwise.

2.1. Definition of key terms

In order to fully understand this thesis, some key terms should be defined. Fourteen key terms are defined in turns and in the order mentioned. The key terms that will be defined are intralingual and interlingual translation, translation and its sub-category literary translation, source text, target text, micro translation strategy, macro translation strategy, source text-oriented (abbreviated as ST-oriented), target text-oriented (abbreviated as TT-oriented), source text language and culture, target text language and culture, and Machine Translation and Translation Memory. The fourteen key terms are paired as they belong together two and two. The key term pairs are defined with the most basic ones first.

Key terms 1 and 2: Intra- and interlingual translation (with focus on written translation)
Roman Jakobson distinguishes between three kinds of translation. The first one is intralingual translation. Intralingual translation means that a text (or in general verbal signs) are reworded by using other words/signs in the same language (Jakobson, 1959: 114). This is also referred to as *rewording* (Jakobson, 1959: 114). *Rewording* can for example be a medical text in English that is translated into an English text that is easier for children to understand. Hence, this is intralingual translation as a text is translated from layman English into English for children. The second kind of translation is interlingual translation. Interlingual translation is according to Jakobson (1959: 114), "interpretation of verbal signs by means of some other language". This is also referred to as *translation proper* (Jakobson, 1959: 114). *Translation proper* can for example be translation of an English novel into

Danish. The third and final kind of Jakobson's terms is referred to as *transmutation*. *Transmutation* can for example be interpretation for the deaf as the definition reads like this: "Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of nonverbal sign systems." (Jakobson, 1959: 114). Translation will not be referred to as 'interpretation' as Jakobson does regarding interlingual translation (and transmutation), as *interpretation* deals with the translation of verbal sounds and not verbal signs (text). Jakobson's distinction between intralingual and interlingual translation is valid as it draws up an important difference. However, this thesis will only deal with one of Jakobson's kinds of translation which is interlingual translation (of written text). Jakobson's two other kinds of translation are not relevant for this thesis. Even though transmutation can be interlingual translation it is not concerned with written text and it does therefore not apply to the empirical data in this thesis. As *rewording* does not translate from one language into another it is therefore not relevant to this thesis either. The fourteen key terms practically become thirteen as the focus is on inter- and not intralingual translation. The focus is furthermore on written text and so Jakobson's *transmutation* might only apply to adaptations for the screen based on the novel *Wuthering Heights*.

Key terms 3 and 4: Translation and literary translation

Translation and literary translation are paired because one is the overarching term and the other is a subcategory thereof. Translation and literary translation are defined as they are crucial to this thesis. Catford (1965) defines the overarching term 'translation' as "[...] the replacement of textual material in one language [...] by equivalent textual material in another language [...]" (Catford, 1965: 20). However, as Schjoldager *et al* point out, translation today is not as simple as that. Schjoldager *et al* write: "Nowadays, however, most translation scholars would argue that the notion of translation should not be defined by means of equivalence" (2008: 17). This might mean that the TT should/may not be one hundred percent the same as the ST, both regarding semantics and grammar. Translation is an important key term in this thesis. However, as the term is too broad, I will therefore refer to translation as (written) interlingual translation. Translation is, like mentioned previously, the overarching term for all kinds of translation, whether the translation is interlingual,

intralingual, spoken, written etc. This thesis will only deal with interlingual literary translation. Literary translation often covers the works of prose, poetry and drama (Schjoldager *et al*, 2008: 34, based on Snell Hornby, 1995: 31f). According to Schjoldager *et al* (2008: 34-35), literary translation might possibly be more challenging than other types of translation (like for example general language translation) due to the complexity of literary translation. And further, "literary texts tend to be vehicles of more than information and seem to possess a fair amount of cultural, personal, emotional and aesthetic features that may hinder a smooth translation process" (Schjoldager *et al*, 2008: 34-35). Challenges like these will prove to be fairly relevant to the pieces from the two translations that have been analysed in this thesis. Due to the above-mentioned, literary translation is an important term in this thesis. In connection with the two TTs studied, I find literary translation intriguing due to its translational challenges and its (mostly) successful efforts.

Key terms 5 and 6: Source text and target text

It seems that the two terms source text and target text are used often and is widely known within translation studies. However, finding definitions of these two terms is difficult as the terms are rarely defined in spite of their widespread use. Two definitions have been found, and I will refer to source text and target text as follows: A source text is a text written in the language that a translation is translated *from* (wordsense.eu, undated). The target text is the text that has been translated into the target language (wordsense.eu, undated). This is hence the result of the translated ST.

Key terms 7 and 8: Translation on micro and macro level

Micro level deals with a text on sentence level (Schjoldager *et al*, 2008: 89) whereas macro level deals with a text on text-level (Schjoldager *et al*, 2008: 89). My primary focus in the analysis in this thesis is on the two translators' choices on micro level.

Key terms 9 and 10: Source text-oriented and target text-oriented

Source text-oriented and target text-oriented are relevant to a text's macro level. The overall translation strategy can be either ST-oriented or TT-oriented. Translation strategies on both

micro- and macro-level will be gone through in greater detail in chapter 6. Regarding a translator's overall translation strategy (macro level), the two relevant terms are defined as follows: An ST-oriented translation strategy is where the translator chooses to focus on the form and content of the ST (Schjoldager *et al*, 2008: 71). A TT-oriented translation strategy is where the translator chooses to focus on the effect of the TT (Schjoldager *et al*, 2008: 71). As mentioned previously, these will be determined based on my three categories CM, PM, and DF and mechanical/accurate vs. creative/elegant translation. The TTs will also be categorised based on their general traits on macro level.

Key terms 11 and 12: Source text language and culture and target text language and culture

The source text language is "the language from which a translation is done" (wordsense.eu, undated). In this thesis, source language and source text language is the same. The source text culture is the culture from which a translation is derived. A target text language is "the language into which a translation is done" (wordsense.eu, undated). In this thesis, target language and target text language is the same. I have chosen to use the definitions from wordsense.eu even though they only define 'source language' and 'target language'. In other circumstances, source language and target language might refer to other types of translation than just written translation. As mentioned previously, this thesis focuses on written translation and all key terms used in this thesis therefore apply to written translation. A target text culture is the culture into which a translation is made. Source text culture and target text culture are not common terms. However, I have chosen to define them as in the above as these would correspond with potential 'official' definitions.

Key terms 13 and 14: Machine Translation (MT) and Translation Memory (TM)

Machine Translation (MT) is performed by a piece of software that automatically presents the editor or translator with a translation of an ST (Hutchins, 1986: 15). In contrast, a Translation Memory (TM) is a database of terms and phrases that the translator has added terms and phrases to manually (Translationzone, undated). The difference between these

two is that MT is performed *without* interference from a human being whereas a TM is a database that consists of terms and/or phrases that are actively added by a human being.

2.2. Categorisation

This section categorises the ST and the two TTs in two areas. The first category concerns the fact that the ST is a novel written in English. Target text 1 is the Danish translation and target text 2 is the Danish retranslation of *Wuthering Heights*. The form therefore looks like this: English writing --> Danish writing. A further categorisation of the two TTs (the translation and the retranslation) can then be made. The overview of different types of translation in the chapter by Henrik Gottlieb on page 44 shows various types of translations (Gottlieb, 2008: 43-44). As the translation of *Wuthering Heights* is verbal and interlingual it therefore falls within the category called synchronic translation. The retranslation is also verbal and interlingual translation, and it is therefore also categorised as synchronic translation. Several screen adaptations of *Wuthering Heights* have been made. Screen adaptations of novels are categorised as supersemiotic translation as there are more channels than in the original. It is also categorised as deverbalizing as a verbal ST is turned into a nonverbal TT (Gottlieb, 2008: 43). Screen adaptations of *Wuthering Heights* are found under the heading adaptational translation, which means that the translation is more detached from the original than in conventionalised translation (Gottlieb, 2008: 47). The written translations of *Wuthering Heights* fall under the heading conventionalised translation as they are (presumably) both translated by using dictionaries and other types of reference tools.

According to Schjoldager *et al*, a translation can either be overt or covert (Schjoldager, 2008). Overtness refers to whether the receiver is aware of/cares that he/she is reading a translation (Schjoldager *et al*, 2008: 31). An overt translation tends to have the following characteristics (as listed in Schjoldager *et al*, 2008: 31): The receiver is probably aware that he/she is reading/listening to a translation. The ST tends to have a high standing in the source culture and the sender is expected to be known by the TT receivers. And the final characteristic of overt translation is that presuppositions should probably be transferred to the TT. Covert translation tends to have these characteristics (as listed in Schjoldager *et al*,

2008: 31-32): The receiver does not know or does not care that he/she is reading a translation. The ST does not have a special standing in the TT culture and it cannot be expected that the sender is known by the receiver. The third and final characteristic of covert translation is that presuppositions do not need to be transferred to the TT. In relation to both translations, the receiver ought to be aware that he/she is reading a translation. The ST has definitely a high standing in the target text culture today as *Wuthering Heights* has become a classic novel which many Danes presumably also enjoy reading in the ST language. The third characteristic also applies but only to the old translation from 1941 as presuppositions are transferred to the TT. I believe that TT1 is/was more covert than TT2. TT2 is overt translation. I will return to the possibility that TT1 was more covert than TT2 due to changes in the cultural context.

2.3. Why are classic novels retranslated?

Some translated novels are so popular that they are republished. Publishers in other cultures than the ST's might want to get a translator to retranslate the original work prior to republishing it. This section presents possible answers to the question: Why are classic novels retranslated?

Skyum-Nielsen states that "litterære værker skrives ind i en *tradition*, hvorimod oversat litteratur skrives ud fra en snævrere og mere usikker fornemmelse af en *situation*"[7] (Skyum-Nielsen, 1997, 51). This means that the translated novel loses some of its original context, which might or might not affect the target readers' experience of reading the novel. According to Skyum-Nielsen translation of literature is treason against the poetic text (1997: 53). Skyum-Nielsen furthermore believes that translation as a means of unproblematic transfer of meaning is impossible (1997: 54). This view is partly shared by other translation-interested professionals as they claim that some aspects of the original is lost when it is translated. Viggo Hjørnager Pedersen is one of the professionals who support this view. Pedersen (1999: 18) claims that some of the linguistic effects in a text are lost when it is

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[7] My translation: Novels are written into a *tradition*, whereas translated literature is written based on a narrower and more insecure feeling of a *situation*.

translated. However, Pedersen also states that the translator can attempt to compensate for this loss by other means in the translation (Pedersen: 1999: 18). This means that alliterations for example appear in another place. Translating a text so that alliterations appear somewhere else in the TT compared to the ST is relevant for the micro translation strategy called Permutation which will be discussed later in this thesis. Translating a text by using Permutation might mean that the ST and the TT might not be the same grammatically, but it might be the same in terms of style and semantics. A possible reason why classic novels are retranslated is the notion that translations become outdated (Skyum-Nielsen: 1999: 39). According to Skyum-Nielsen, a translation is only 'valid' for an average of 40-50 years (Skyum-Nielsen, 1999: 39). Language changes as well as the societal situation. Therefore, a novel is not only a work of language but also of culture. So when Emily Brontë wrote *Wuthering Heights* there was a certain context involved which includes, among other things, the social status of women, the social class in relation to economy and family name, the language and the dialect spoken where Emily Brontë was born and lived. I will get back to this in chapters 3 and 4. Additional reasons for republishing a novel (specifically a retranslation of *Wuthering Heights*) are presented in the following section.

2.4. Translation theory regarding the two target texts

As indicated in the previous section, certain context-related matters affect a retranslation of a novel like *Wuthering Heights*. This section is an extension of the previous section, but unlike the previous section which was generic, this section is more specific and it focuses on the two translations of *Wuthering Heights* and relevant translation theory regarding the two translators' overall translation strategy. Furthermore, this section also provides additional reasons for why *Wuthering Heights* was retranslated.

As the time-span between the first translation and the retranslation adds up to 68 years, the context that the two translations have been written into is therefore expected to differ both regarding Danish language and Danish culture. Skyum-Nielsen states that a translation is only valid for up to 50 years (Skyum-Nielsen, 1999: 39), and as the time span between the two translations exceed 50 years, the reason for retranslating *Wuthering Heights* is

therefore considered as justified. *Wuthering Heights* was translated into Danish for the first time in 1919 (Den Store Danske, undated). It is unknown how many Danish translations of *Wuthering Heights* were published between 1941 and 2009. However, it is known that at least one edition exists and that is the edited copy from 1962. The chance is that many, if not all, possible Danish translations published between 1941 and 2009 are 'only' edited versions of older translations like the copy from 1962. The Danish version from 1962 I have obtained is only an edited translation and therefore not a translation *per se*. Due to the fact that it is not a translation, it is, as mentioned previously in the delimitations chapter, not included in the analysis.

Language is important when translating a foreign novel into the domestic language, in this case English translated into Danish. Emily Brontë wrote some of the characters' dialogue phonetically in order to show how they spoke. The dialect is not transferred to the TT in any of the three translations I have read. This is possibly because it would seem inappropriate to transform a Yorkshire dialect into for example vestjysk[8] in the TT. This could have been done, but in this case, both translators have chosen to translate the dialect as if it were standard English and it has therefore become standard Danish in the TTs. No phonetically written dialogue is present in any of the two chapters (in the ST) that have been selected as the empirical data. The chapters used as empirical data for this thesis were chosen for other reasons. (See section 1.5. Delimitations.)

When comparing the two old translations with the ST, it is clear that the language differs. The language in the version from 1941 is old-fashioned and the translator has written all nouns with initial capital letters. The translator has also used double As instead of the Danish letter Å which was not officially the norm according to the Danish orthographic rules[9] until 1948 (Sproget.dk, undated). However, the letter Å has been used prior to 1948 and texts where Å is used can therefore easily be found even though it did not follow the official orthographic rules (Sproget.dk, undated). It took some time before these new orthographic

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[8] The dialect the people in the Western part of Jutland speak.
[9] These rules are drawn up by Dansk Sprognævn and published in their book Retskrivningsordbogen. The book is by Jervelund *et al*, 2013.

rules were generally accepted among the Danes. The other old translation is an edited version (from 1962) of a previous translation. It is unknown which edition has been edited and republished. When comparing the ST with this edited version and the translation from 1941, various differences become clear. The edited version has modernised the translation by changing the initial capital letters in nouns into small letters and changed the double As into Ås. However, even though this edited version is also grammatically and semantically interesting it has not been included in this thesis as empirical data. As mentioned in the Delimitations section, it is just an edited translation and not a real translation. Translation is the focus in this thesis and edited translations can therefore not be used as empirical data. I have chosen to analyse two chapters from each of the translations. Target text 1 is the translation from 1941 and Target text 2 is the translation from 2009. I will also compare the two TTs with their corresponding ST-segments with the purpose of determining the two target texts' accuracy. In order to conclude on whether the two TTs are semantically the same, partially the same, or not the same as the ST, I will compare the two TTs with the ST and assign labels and categories to them.

There is reason to believe that there are several reasons for retranslating *Wuthering Heights*. One reason is that Danish language and culture have changed since the first Danish translations were published and up till now. Another reason is that Danish translators have gained a broader basis for making good – or at least faster – translations. This basis includes better dictionaries, vaster knowledge, language specific educations aimed at translation in a cultural context (like the translator and interpreter education), Machine Translation-systems, Memory Translation-systems, and more dictionaries with more and better entries. Skyum-Nielsen (1997: 52) concludes that in spite of all the modern technologies translators have for translating texts, the specific area of literary translation will never be 'an anonymous technical process' (like for example Machine Translation) as the translation of the ST will always be subject to personal interpretation (Skyum-Nielsen, 1997: 52).

According to Bjerg (1999), modern aids of translating texts enhance the expectations for the quality of a translation (1999: 87). The quality needs to be higher today than previously in

order to be considered a good translation. Translation today is also a lot more thorough than previously. It was not uncommon, for example, to delete 20% or more (Pedersen, 1999: 18). During the past two centuries the norm was to maintain a certain 'formal equivalence'. The result was that translation got a bad reputation (Pedersen, 1999: 16). Pedersen does not define what he means by formal equivalence, but he refers most likely to Nida who established a distinction between formal equivalence and dynamic equivalence (Nida, 1964: 159). Formal equivalence corresponds well with the overall translation strategy called ST-oriented, and dynamic equivalence corresponds well with the TT-oriented macro translation strategy. As will be seen later in this thesis, it seems that the old translation (1941) broke the tradition of translating texts by not focusing on formal equivalence. Furthermore, formal equivalence corresponds with translation of literature whereas dynamic equivalence corresponds with literary translation. I will return to translation of literature and literary translation later in this section.

Pedersen states that the general strategy for translating literature has changed throughout time (Pedersen, 1999: 15). The year the old translation (1941) was published is presumed to fall within the time period that Pedersen refers to as the era where translators (generally) focused on formal equivalence as this era covers the past two centuries. In contrast to this, the new translation from 2009 is presumed to be from an era where translators focused on dynamic equivalence due to the fact that the bad reputation of translating with formal equivalence might tempt the translator to take on a different approach (Pedersen, 1999: 16). Hence, based on Pedersen's (1999: 16-17) viewpoints it seems that old translations should stick closer to the ST on a semantic and grammatical level, whereas newer translations are 'allowed' to be freer so they sound more like literature in their own right. As will be seen in the analysis and the conclusion, the translators seem to have done the opposite of what Pedersen's general trends prescribed. This means that I believe that their general translation strategy has been reversed, which means that the old translation is TT-oriented and the new translation is ST-oriented. However, as I will return to later, the fact that the two translators seem to have broken the trend might only be because Pedersen's general trends do not apply to translation of classic literature.

Draskau (1978), referred to by Pedersen (1999), points out that scholars have tended to distinguish between 'translations of literature'[10] rather than 'literary translation'[11] (Pedersen, 1999: 16). The difference between these two is clear even though some might interpret it as denoting the same thing. Translating literature is something an MT-system can do. However, literary translation is something skilled human translators work hard to produce. The idea that literary translators are often writers themselves is an obvious possibility when considering all the aspects mentioned above. Hence, a good translation is not just a mere translation of words, but rather a translation of moods, contexts, and culture. Many writers read a lot too, and this is an advantage when translating fictional literature. As Klitgård says "to translate serious literature successfully, one has to be a translator of wide reading" (Klitgård, 2008: 278). This supports the notion that it is an advantage to have a broad background knowledge. Klitgård goes on to state that cultural background is not enough (Klitgård, 2008: 278). The translator should not only take a technically and linguistically professional approach but also be subjective in an original way, be imaginative, intellectual and work with translation intuitively (Klitgård, 2008: 279).

In order to deal appropriately with all the fallacies within literary translation, the translator needs to be prepared for anything. To be prepared for anything can mean knowing how to translate contradictions, tensions, and ambiguities (Klitgård, 2008: 279). When translating a novel, there is not *one* right way of doing so. Some would focus on the form and content of the ST, and others would focus on the effect of the TT. The overall translation strategy depends on various aspects which vary from text to text (Klitgård, 2008: 252-253). Skopos theory is less applicable to literary translation (Klitgård, 2008: 253) and this is possibly due to the hybrid nature of fictional literature, which is in most cases (presumably) a mix of fiction and historical context (fact). Skopos theory will therefore not be included in this thesis. However, the overall translation strategy that each of the two translators has used *will* be presented and concluded on. As will be seen later in this thesis (particularly the Analysis

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[10] My translation

[11] My translation

section), one translator has chosen a more ST-oriented translation strategy on macro-level and the other has chosen a more TT-oriented translation strategy.

Klitgård references Bennett's fallacies of translation (Klitgård, 2008: 254). These fallacies will be applied as far as possible to the examples of translation strategies on micro-level that the two translators have used. The fallacies will be understood as they are presented in Klitgård (2008: 254). Klitgård goes on to say that due to these possible fallacies, the translator must read the ST closely in order to try to avoid fallacies (Klitgård, 2008: 254). According to Klitgård (2008: 254), the translator needs to be aware of the impossibility of obtaining a 'comprehensive comprehension'. By stating this, Klitgård indicates that no matter how much time and effort a translator spends on close-reading the ST, he/she will never succeed in translating all the possible meanings and/or denotations etc from the ST into the TT.

It seems that the translator can choose to be either elegant or accurate. According to Pedersen (1999) it is impossible to be accurate *and* elegant at the same time (Pedersen, 1999: 19). Another literary translation scholar is Levý who was a Czech university teacher. Levý worked with literary translation for many years. He had a great impact on translation theory (Hausenblas, 2011: ix-xiii), and Levý's ideas are therefore considered as valid, and a couple of his ideas will be included in this thesis. Levý (2011) presents the distinction between a mechanical and a creative translator. He describes an uncreative[12] translator as one who only translates the text, whereas the creative translator goes beyond the text and tries to imagine the context of the characters and the ideas behind the text (Levý, 2011: 34). Levý also states that a perfect translation does not exist as that would entail an ideal translator *and* an ideal reader (Levý, 2011: 71). In terms of Pedersen's distinction between accuracy and elegance, the level of accurateness probably corresponds with the overall translation strategy that Schjoldager *et al* refer to as an ST-oriented translation strategy. The level of elegance probably refers to what Schjoldager *et al* refer to as a TT-oriented translation strategy. Levý's uncreative (mechanical) translation corresponds well with the ST-

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[12] Uncreative translation and mechanical translation are synonyms. Mechanical translation is the term used in the rest of this thesis.

oriented macro translation strategy, and his creative translation corresponds well with the TT-oriented macro translation strategy. I will get back to the two translation overall translation strategies (macro level) later in this thesis (See section 6.1.).

As will be seen later in this thesis, it will be suggested that the two translators have not spent the same amount of time and effort on their translations. This is due to the perception of the two translations as one being a mechanical translation (lack of creativity) and the other being a creative (and not mechanical) translation. It is believed that a mechanical translation is made faster than a creative translation. However, there might be several reasons why the two translations differ. These reasons will be guessed at later in this thesis.

3. Emily Brontë, her family, and *Wuthering Heights*

In order to fully analyse the ST in context, it is crucial to take Emily Brontë and her novel *Wuthering Heights* into account. This is not only relevant for me (the author of this thesis), but also for those who read this thesis.

Emily Brontë's father was Irish. He moved to England and left his sisters, brothers and parents behind (Maugham, 1954: 205). The name Brontë changed through time, and it was Patrick Brontë, Emily's father, who at some point changed it to Brontë with the dieresis (the two dots above the e) (Maugham, 1954: 205). Even though he disliked children (Maugham, 1954: 212), Patrick Brontë had six children with a woman named Maria Branwell. She had her own money and came from a respectable middleclass family (Maugham, 1954: 205). The two eldest of Emily's siblings, Maria and Elizabeth, are not mentioned that often, but this is because they died when they were young (Woel, 1941: 6). Maria Brontë (Emily's mother) died of cancer in 1821 after nine years of marriage (Maugham, 1954, 206) and three years after Emily was born (Woel, 1941: 6). Emily's father Patrick Brontë outlived not only his spouse but also his six children (Maugham, 1954: 218). He died when he was eighty four years old (Maugham, 1954: 218). Emily's father struggled to achieve more than what had been in the cards for him in terms of social standing and economic background. He struggled to make something of himself and he might have had an exaggerated perception of his own abilities (Maugham, 1954: 209). Even though Emily's father came from a poor background, he and his family still managed to get a decent life. They had an acceptable income and they were neither rich nor poor (Maugham, 1954: 209).

Emily Brontë and her two other sisters wrote prose. Their brother Branwell[13] wanted to be a painter, but he never got an education (Woel, 1941: 6). He also tried to write but gave it up. He drank too much and he also started eating opium (Maugham, 1954: 214). Branwell died by drinking himself to death (Maugham, 1954: 215). It was said that Branwell wrote some of Emily Brontë's *Wuthering Heights*. However, due to various reasons, Maugham does not

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[13] Emily's brother Branwell is named Patrick like their father, but he is referred to as Branwell in order to avoid confusion.

believe it to be the case (Maugham, 1954: 225). In the way Maugham (1954: 219) portrays Emily Brontë, I believe that her personality matches the style and ambience in *Wuthering Heights* well. Emily Brontë was born in 1818 (Gress, 1962: 5), and she wrote *Wuthering Heights* when she was 27 (Woel, 1941: 8). Both Emily and her sisters Charlotte and Anne wrote under a male penname. Emily wrote as Ellis Bell, Charlotte wrote as Currer Bell, and Anne wrote as Acton Bell (Maugham, 1954: 213). They wrote under a male penname in order to try to avoid some of the prejudice there might likely be if they did not conceal the fact that they were women (Bell, 1850: xvii). More has been written about Charlotte and Anne than about Emily. Maugham states that the reason is that the books written about the Brontë family is more concerned with Emily's father, brother and Charlotte (Maugham, 1954: 218-219).

Maugham describes Emily as a "strange, mysterious and shadowy figure" (Maugham, 1954: 219). He goes on to say that "She is never seen directly, but reflected, as it were, in a moorland pool. You have to guess what sort of woman she was from her one novel, her poems, from an illusion here and there and from scattered anecdotes" (Maugham, 1954: 219). This description of Emil Brontë adds an extra layer of meaning to her novel *Wuthering Heights*. Cai M. Woel states in his introduction to his Danish translation *Stormfulde Højder*, that the author should never be irrelevant to the reader as the author is reflected in his/her work, whether it is directly or indirectly (Woel, 1941: 5). In Emily's case, it can be suggested that all the characters in *Wuthering Heights* display traits of Emily's own personality. Maugham believes this is the case (1954: 228-230). He thinks that Heathcliff is actually a literary portrait of Emily herself (Maugham, 1854: 229). As an author myself, I agree with both Maugham and Woel, as I cannot imagine an author write about something that does not have some sort of connection with the author's own personality. Maugham suggests that Emily might have been homosexual. He states: "Much in her character and behaviour that disconcerted her contemporaries can to-day be easily explained" (Maugham, 1954: 221) and then he goes on to write about homosexuality. He also refers to people who said that Emily "was more like a boy than a girl" (Maugham, 1954: 221). An explanation for Emily's boyish behaviour might be that she practically grew up with no other female role models

than the maids and her older sister Charlotte. However, it is believed that Emily could only look up to Charlotte when looking up to a female role model. I suggest that Emily would not look up to her maids as role models. Emily would probably not look up to a maid as she would have looked up to her mother if her mother had lived long enough to see her children grow up. Emily might have resembled her father less if her mother had lived until Emily was fully grown. All things considered, Emily Brontë had a more than tolerable life, and even though most people back then might not have been better off, it is still a shame that she did not live to gain recognition for her novel *Wuthering Heights*. However, if she had lived to write more novels, her one and only novel might not have gained the success it has. Sometimes a work – whether it be a painting, a novel or a poem etc – can gain greater recognition if the creator died young. Emily Brontë died in 1848 (Bell, 1963: xxii) from 'galloping consumption'[14] (Maugham, 1954: 216).

Regarding *Wuthering Heights*, a brief introduction is presented here. The story is told by narration. Mr. Lockwood comes to the Grange in order to live there. The Grange is the prettiest of the two buildings that Heathcliff owns. Mr. Lockwood rents the Grange from Heathcliff. Heathcliff is an adult and he is living with young Catherine and Hareton. Mr. Lockwood is very interested in the family's history and he therefore encourages the housekeeper at the Grange Mrs. Nelly Dean to tell him the story. Most of the story is told in dialogue by Nelly Dean. The first chapters are very descriptive as they are told by Mr. Lockwood in retrospect. I suppose he is writing his experiences down in a journal, so the reader of *Wuthering Heights* can 'read his mind'. Old Catherine (young Catherine's mother) and Heathcliff are in love but they cannot be together. Heathcliff wants revenge over his rivals, and they include old Catherine's brother and Edgar Linton (who marries old Catherine). Old Catherine dies in bed in connection with the birth of young Catherine. Heathcliff is dark and mean and he does not even wish to see Hareton happy – at least it does not seem so. Hareton is the result of Frances and Hindley's (old Catherine's brother) marriage. He sees Catherine in Hareton and he cannot really loathe him even though he

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[14] Galloping consumption is tuberculosis.
See http://www.medical-exam-essentials.com/what-is-tuberculosis.html

keeps him down. Heathcliff is sure that old Catherine haunts him. One by one, Heathcliff's rivals die and he ends up dying slowly by tormenting himself over old Catherine's death. Hareton and young Catherine have never really got along, but in the end, they finally become friends. Heathcliff is sick and he does not even seem to bother at the end that Hareton and young Catherine are friendly towards one another. Mr. Lockwood is there to experience the last part of the story and it ends happily despite the novel's overall mood.

I find it confusing that the children are named after their parents by first name, and it can therefore be hard to tell them apart during the novel. For the sake of comprehensibility, here is the family tree of the key characters in *Wuthering Heights*:

Diagram 1: Overview of the combined family trees[15] of *Wuthering Heights*

| Frances | Hindley Earnshaw | (Old) Catherine Earnshaw | Edgar Linton | Isabella Linton | Heathcliff |

| Hareton Earnshaw | (Young) Catherine Linton | Linton |
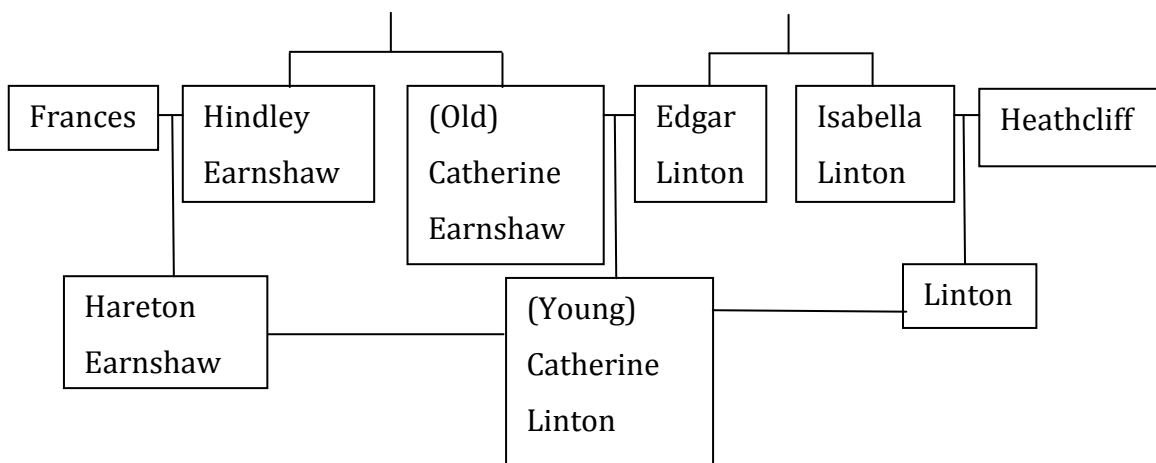
Old Catherine is only called Catherine in *Wuthering Heights* whereas young Catherine is referred to as both Catherine and Cathy. Hareton is referred to as both Hareton and Earnshaw in *Wuthering Heights*. Hindley (old Catherine's brother) is also referred to as Earnshaw and this can be quite confusing. In order to try to avoid confusion in this thesis, I refer to old and young Catherine as either old or young Catherine. I refer to Hareton as Hareton and not as Earnshaw. However, the two chapters analysed in chapter 7 do not include old Catherine and Hindley Earnshaw. I have chosen to be consistent with their names

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[15] Lines that connect the characters above the boxes indicate sister-/brotherhood. Lines that connect the boxes horizontally indicate marriage- or love-interest. Lines that are drawn from the marriage-/love-interest lines indicate parent/child-relationship.

in order to make this thesis clear. This section and the analysis include both old and young Catherine and it has therefore been crucial to distinguish between them.

4. The cultural context of *Wuthering Heights*

This chapter is also relevant for the readers and the author of this thesis. It is relevant due to the notion that the cultural context in which *Wuthering Heights* was written and the time period in which the story in the novel takes place influence and broaden the understanding of the novel and of this thesis.

Even though Maugham, among others, claims that *Wuthering Heights* is detached from the time period in which it was written (Maugham, 1954: 223-224), it is still believed that Emily Brontë cannot have avoided being influenced by the social and cultural context in which she lived. I believe that authors write about what they know, and this view is supported by Maugham (1954) as he states that ideas for a novel very rarely come out of the blue (1954: 231). This shines through in Emily Brontë's *Wuthering Heights* as some of the aspects in the novel were highly relevant in British society at that time. According to Levý, the novel is the author's subjective interpretation of reality (Levý, 2011: 24-25). This difference is probably the biggest distinction between non-fiction and imaginative literature. Maugham states that *Wuthering Heights* is not like any other works of fiction written at that time (Maugham, 1954: 224). Maugham also states that some disbelieve that a woman living as secluded as Emily Brontë could have written *Wuthering Heights* (Maugham, 1954: 224). The fact that some people believed that her brother Branwell had written *Wuthering Heights* – or at least parts of it (Maugham, 1954: 224) – might have been because it was atypical for a woman to write in the brutish way of dark passion and violence. The language in *Wuthering Heights* is not typical for the time period in which it was written. According to Maugham (1954), Emily Brontë and her sisters wrote in a way Maugham refers to as a turgid and pedantic style (1954: 225-226). Emily Brontë and her sisters were governesses, which, according to Maugham, was one of the two only choices for women who considered themselves ladies (Maugham, 1954: 211). Their other choice was to be school mistresses. Emily Brontë went to school on and off to get an education, but due to the family's economic situation, they could not afford a finer school. The girls were therefore sent to school in a place meant for poor clergymen's daughters. The school was called Cowan Bridge School. The girls did not stay at that school for long as their health deteriorated. The food was bad and the school was

generally not healthy. The two eldest daughters died, and Charlotte and Emily's health was affected and so they left the school and came back home (Maugham, 1954: 210). Emily's father's favourite has most likely been the one and only son Branwell. Mr. Brontë considered Branwell to be the clever child and Mr. Brontë even took it into his own hands to educate his son. Women and men were not equal as the society they lived and wrote in was male-dominated (Rabeie & Shafiee-Sabet, 2011: 145). So it can be suggested that Emily Brontë did in fact rebel against the British society by portraying a strong and independent woman (old Catherine). Like Maugham suggests, Emily Brontë resembled a boy more than a girl (1954: 221). Maugham further believes that Emily Brontë created her characters based on herself (Maugham, 1954: 228-229). Furthermore, he suggests that Emily Brontë actually used her father as the main inspiration for the character Heathcliff. Having read the description of Emily's father and *Wuthering Heights*, I definitely concur with Maugham that there is a strong resemblance. This corresponds well with the idea that authors write about what they know personally or have heard about from others, and even though Emily Brontë lived a secluded life (by choice, as she was shy and other people's small talk irritated her) she still had a general idea about how her contemporary society worked. The novel takes place from 1801 to 1802 but the narrated story within the story dates further back than that. Emily Brontë also had an idea about how the English Inheritance Act worked as the properties in her novel are inherited from man to man (father to son). As mentioned previously, Emily Brontë wrote *Wuthering Heights* in a turgid and pedantic style (Maugham, 1954: 225) and it would be improbable that the maid Mrs. Nelly Dean would speak in the language that Emily Brontë used (Maugham, 1954: 226). Emily Brontë explains Mrs. Dean's language via Mrs. Dean herself who says that she has read books. However, I believe that reading books, can and will not make a person change the style of how they speak. However, readers might be influenced by grammatical errors. I will return to this later. *Wuthering Heights* works in spite of its many faults, concludes Maugham (1954: 233) and I agree with Maugham as the story is universal. It is about love, envy, hate, revenge and friendship and these are all universal feelings shared by people today.

Due to the belief that *Wuthering Heights* is in fact a reflection of its cultural context, a list of relevant aspects of the novel is listed below:

- Heathcliff is labelled as a gypsy and this strongly indicates that he does not have a European heritage (he is not Caucasian).

- Both the young and the old Catherine are at the mercy of their masters and they have therefore not many opportunities for living their life on their own terms.

- The two families the Earnshaws and the Lintons have several maids and male helpers and this indicates that they were rich.

- The characters Hindley, Heathcliff, old Catherine, Isabella, Frances and Linton die young. Several of these characters die due to disease. This corresponds well with the fact that many people died young in the 1800s.

- Several of the characters in the novel are named after their parents, and this might very well be a reflection of the naming of children in Emily's own family. It is believed that it was common to name children after their parents and this often resulted in having to differentiate between father and son by calling the son Junior.

- It is believed that social class influenced the way the characters spoke, and the difference between the uneducated and the educated is clearly seen in *Wuthering Heights*. Joseph (one of the helpers), Hareton (Frances and Hindley's son) and other characters in the story speak in dialect. Hareton's dialogue turns into standard English during the novel as he becomes more and more well read.

- Old Catherine may not marry Heathcliff as he is of a lower class. This is equal to the aspect of rich girls/women who could/may not marry men from lower classes. Isabella is an exception as she marries Heathcliff. They run away together because her marriage with him is not accepted.

- Old Catherine ends up marrying Edgar Linton who comes from a richer family than her own. She wants to marry him because she wants to share his wealth. This reflects the idea that girls who were poor had a chance of marrying upwards in social classes, unlike men. However, Heathcliff is an exception to this rule as he marries Isabella Linton. Isabella regrets the marriage, but by having married Heathcliff he inherits all of Isabella's property.

The nineteenth century was a time period where industrialisation rose and infrastructure expanded (Black, 2000). The number of children born also rose. Travel became easier and faster as railways and trains were built. War affected every household and society at large (Black, 2000). Industrialisation contributed to improving society and old achievements were considered inferior to modern achievements (Black, 2000). The goal of industrialisation was to make Britain the most powerful nation. The British empire had expanded by colonisation and Britain has endured several wars in defence of their empire (Black, 2000). The novel takes place in 1801-1802, and at that time Britain was defending their colonisation in Egypt from the French (Black, 2000) and they were also fighting against the Danes in 1801 (Black, 2000). In 1801-1802, Britain and France negotiated about peace but the negotiations did not last long and the two powers were at war with each other again in 1803. Due to the wars Britain was involved in during 1801 and 1802, I therefore suggest that what Mr. Lockwood is actually fleeing from in *Wuthering Heights* might not be disappointment of love but war.

The prospect of social class in *Wuthering Heights* is not to be overlooked. Luise Hemmer Pihl states that the British class society has probably always been worse than the class society in Denmark (Pihl, 2009: 8). Pihl furthermore states that Heathcliff represents the poor and uneducated people when he returns to get revenge (Pihl, 2009: 8). Emily Brontë lets her character (old) Catherine be friends with Heathcliff even though he does not have the right to be her friend (Pihl, 2009: 7). Old Catherine marries Edgar Linton even though she does not love him. He is richer than her, and she wants part in his wealth as she achieves to be a real lady. Young Catherine, on the other hand, changes during the story and she finally ends up befriending Hareton. Heathcliff loves Hareton in his strange and brutal way, but because Hareton is the son of Heathcliff's deceased enemy (Hindley, old Catherine's brother), Heathcliff needs to keep Hareton down. Hareton is, in my view one of the only sympathetic characters in *Wuthering Heights*, but his good qualities are overlooked as he is not as educated as young Catherine. Another sympathetic character is Edgar Linton, but Emily Brontë ridicules him by the way Heathcliff and old Catherine speak about him. Emily Brontë is subtle when she, via Mr. Lockwood, concludes on the persons occupying Wuthering Heights. Mr. Lockwood reflects on young Catherine and Hareton's relationship. Young

Catherine perceives Hareton as a 'dunce', but Hareton looks up to young Catherine and wants to read the same books as her in order to become as clever as she is. Social class has, presumably, always been tied tightly together with wealth, but having money does not make a person good. This might be what Emily Brontë conveyed in her violent and emotional love story. Pihl refers to *Wuthering Heights* as one of the most important novels in the 1800s (Pihl, 2009: 5). The development in the story towards the end becomes intriguing as it is interesting to see young Catherine deal with her two suitors Hareton and Linton. As Pihl states, one is gold used as cobblestone and the other is tin polished to look like silver (Pihl, 2009: 8). Furthermore, Pihl compares Emily Brontë's *Wuthering Heights* to works of Charles Dickens, as they have both one thing in common: social indignation (Pihl, 2009: 7).

5. The two translators and the linguistic and cultural contexts of the two target texts

The two Danish translations of *Wuthering Heights* are relevant to place in a broader cultural context. The ST (the English version of *Wuthering Heights* from 1963) was written in a British cultural context when wars had raged, people were poor, and the class society did its best to hold people down. As the cultural context in which a novel is written is important, I therefore find it relevant to include the cultural context of the two Danish translations as well as the cultural context might affect the way the novel is translated.

The first translation that will be put in a cultural context is the old Danish translation from 1941. Afterwards, the second translation from 2009 will be put into a cultural context. Each of the two subsections below (5.1. and 5.2.) includes background information on the translator. The information on the two translators is included as it is believed that the linguistic and cultural context are not the only factors that affect a translation. Furthermore, it is believed that the gender of the translator might have an impact on the way he/she chooses to translate the ST.

Before moving on to the subsections on each of the translational linguistic and cultural contexts, I will briefly write about the effect of the translators' gender by referencing two other academic papers that each conclude on the translator's gender in connection with translation. Analysis of sections from *Wuthering Heights* is included in both academic papers. The first work referenced here is Ghodrati & Anari (undated). They have compared and analysed two translations made by a male translator with a translation made by a female translator. They analysed translations for two novels. One of those novels is Emily Brontë's *Wuthering Heights* and the other is Jane Austen's *Pride and Prejudice*. Ghodrati and Anari conclude that there is no significant difference between the female and the male translations when it comes to accuracy (Ghodrati & Anari, undated :13). Rabeie and Shafiee-Sabet are the authors of the other study. They analysed a Persian translation of *Wuthering Heights* with focus on whether the two translators' gender has an impact on their translation regarding gender ideology. They conclude that there *is* a difference between the translations

(Rabeie & Shafiee-Sabet, 2011: 155). One of the differences is that the male translator does not care about or downplays the positive adjectives about the female characters whereas the female translator increases the positive descriptions (Rabeie & Shafiee-Sabet, 2011: 155-156). These two analyses of selected translated parts of *Wuthering Heights* are interesting as the two translations analysed in this thesis are also made by a man and a woman. In sum, it can therefore be suggested that the gender of the translator might play a part in the way the translation is made. The next two subsections deal with the linguistic and cultural contexts of TT1 and TT2, respectively.

5.1. The translator and the linguistic and cultural context of target text 1

The old translation from 1941 has been translated by a man, Cai M. Woel. Woel was born in 1895 and he died in 1963 (Den Store Danske, undated). Cai M. Woel was an author and he has written several novels and poems (Den Store Danske, undated). He founded his own publishing company which published poems from poets who later became known in Danish literature (Den Store Danske, undated). He was also one of the main forces in creating Forfatterforbundet[16] which he was president of. Later he became president of Dansk forfatterforening[17] (Den Store Danske, undated). His interest in literature and its beauty is, in my view, quite clear in his translation of *Wuthering Heights*. It seems that he has done his best to make the translation seem like a novel written in Danish and not just a translation. Having stated the background of the author, I will now move on to the linguistic context of TT1.

The translation from 1941 was made in a time when the Second World War against the Germans was still being fought (Christensen, 2000: 96). The orthographic rules at that time entailed that nouns were written with initial capital letters and the Å was still not officially accepted. Hence, the translation of *Wuthering Heights* from 1941 is therefore written in this old-fashioned way. Following the Second World War, a reason to change the Danish orthographic rules appeared. Writing nouns with initial capital letters stemmed from

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[16] A union of authors
[17] A society of authors

Germany, and following the Second World War the Danish government believed that the Danes were ready for a new reform. The government therefore presented a new reform in 1948 which, among other things, dictated that nouns like for example 'Vej' and 'Mand' should now be written with small initial letters (Larsen, 2003/2004). Furthermore, words like 'skulde' and 'vilde' now had to be written in a new way as 'skulle' and 'ville', respectively (Københavns Universitet, undated). However, the Danish population were not ready for this reform and they stood by the old way of writing and referred to great Danish writers who wrote in the old-fashioned way (Larsen, 2003/2004). The Danes opposed the new reform even though the government's reason for believing that the time was right for rejecting the German way of writing nouns was that Denmark was no longer controlled by the Germans. The Second World War ended in 1945 and on the 4th of May that year, Denmark was liberated (Christensen, 2000: 105). In spite of the liberation, the Danes were not ready to accept the new way of writing with Å and nouns with small initial letters. The author of an article writes that eight years went by from 1948 before nouns were written with small initial letters in the newspaper he writes pieces for (*Berlingske Tidende*) (Larsen, 2003/2004). And it took several years before Å appeared in newspapers as it was not accepted by the newspaper until 1961 which was 13 years after the reform had been passed (Larsen, 2003/2004). It just shows that things take time to get used to, and even though new rules and reforms are made they do not take effect right away.

The cultural context of TT1 is also relevant for the analysis performed in this thesis. It is unknown *when* in 1941 the translation was published, but here are some of the most important events that happened that year. The Icelandic government ceased the treaty with Denmark. 350 Danish communists were arrested after the German invasion in Russia. The law against communists was passed and it criminalised all communist affairs in Denmark. Aarhus celebrated its 500 years anniversary. Furthermore, the amount of peat produced in Denmark that year was only about one quarter of the normal amount of solid fuel the Danes used in times of peace (Christensen, 2000: 97). Being occupied by the Germans was expensive. It was expensive not just in terms of solid fuel but also in lives lost. The social welfare of 1941 is also important. The total unemployment rate for 1941 was 18.4

(Johansen: 1985: 290) which is relatively high compared to later years. The book of statistics by Johansen does not provide any other figures for 1941 than the total unemployment rate. Johansen writes in a note (1985: 291) that the statistics have changed in a way so the new figures are no longer comparable to previous years. In order to better compare the numbers with that of today, I have therefore chosen to focus on the following year. The figures for 1941 indicate that there were more unemployed men than women[18] (Johansen, 1985: 290). However, as it is presumed that most women at that time were employed with housekeeping, which means taking care of the house, the children and the husband, these housewives are not represented in the statistics. This is because the figures are presumed to only include those women and men who were actually looking for a job, and they do therefore not include the stay-at-home women. According to Johansen (1985: 93), a big expansion of the public sector succeeded the Second World War. Hence, more and more of the Danes' income went to the public administration so the Danes' net income decreased. The net income for employed Danish men and women in 1941 was 2,366 Danish kroner. The net income fell during the war. When the war broke out in 1939, the net income for employed men and women was 3,104 Danish kroner (Johansen, 1985: 409). At the time the war ended in 1945, the net income for employed men and women was 2,695 Danish kroner (Johansen, 1985: 410). The net income during the Second World War was at its lowest level in Denmark in 1941 (Johansen, 1985: 409-410). Normally the net income rises due to inflation. Due to the Second World War, many Danish men were involved in the war and were therefore not included in the statistics during those years. It is therefore possible that most of the net income listed in Johansen (1985: 408-411) during the Second World War was the women's. The number of Danes who could neither read nor write fell to zero during the nineteenth century (Johansen, 1985: 36). The act that stated that all pupils had to go to school made sure that all pupils learned the basic skills. These skills included basic arithmetic skills and how to read and write (Johansen, 1985: 36). Johansen furthermore states that the pupils' attendance could be irregular as the parents might keep their children at home so they could help perform chores around the house (Johansen, 1985: 36). So in sum, the women were left at home while their husbands were out fighting against (or with) the

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[18] The figures for the years 1930-1978 only include employees who were insured.

Germans. Most women of that time knew how to read, and since broadcasting television programs in Denmark was not done till 1949 (Den Store Danske, undated), they must have had some hours here and there when they did not manage the house or the children where they could spend the time reading. It is possible that the translation of Emily Brontë's novel was published for the sake of the Danish women who wanted a love story that could take their mind off of sadder things. Money was short in 1941 and the reason for translating a classic novel and publishing it might have been a good way to make money. As mentioned previously, *Wuthering Heights* became public domain in 1918, and the publisher could therefore spend a minimum of money as the publisher would not have to pay for acquiring rights or paying royalties to the author (or her heirs). The publisher only had to pay the translator and the rest of the income went to the publisher. Now that the translator's background, and the linguistic and cultural context of TT1 have been discussed, it is relevant to discuss the same aspects of TT2.

5.2. The translator and the linguistic and cultural context of target text 2

The new translation from 2009 was made by Luise Hemmer Pihl. It is unknown when Luise Hemmer Pihl was born. She went to Skovvangsskolen in Aarhus from 1947-1952 (Luise Hemmer Pihl on LinkedIn, undated). After having gone to elementary school, Luise Hemmer Pihl went to the high school called Aarhus Katedralskole, and she graduated in 1959 (Luise Hemmer Pihl on Facebook, undated). She has also gone to Aarhus University. She got her master's degree[19] in modern language and culture in 1967 (Luise Hemmer Pihl on Facebook, undated). She owns a publishing company called Grevas Forlag (Luise Hemmer Pihl on LinkedIn, undated). Grevas has published 19 books (bog.nu, undated). Hemmer Pihl is also editor of the journal New European (New European, undated). She has translated eight books and edited one (bog.nu, undated). One of the books Hemmer Pihl has translated is of course Emily Brontë's *Wuthering Heights*. It is presumed that she is in her sixties today. Because the information I have been able to find on her is quite limited, I have written her an email in order to gain more information. At this time of writing I have not yet received a reply. My message and my translation of it can be found in the Appendices. The questions I

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[19] Her master degree is designated as cand.mag. in Danish.

asked her were based on ideas I got while comparing the two TTs with each other and with the ST. In general I have thought a lot about the two translators' translation strategies on the micro and the macro level. As I have not got any answers to my questions, I am therefore left to guess. In relation to the other translator, Cai M. Woel, I could not write and ask him as he died in 1963. However, more information was accessible on him than on Luise Hemmer Pihl. The information I could find on Cai M. Woel is considered as sufficient. I would have liked to have just as much information on Hemmer Pihl. However, the information presented in this chapter has to suffice. Having considered the second translator's background, I will now move on to the linguistic and cultural context of TT2.

The Danes are well-educated (Danmarks Statistik, 2008: 9) and generally good at reading and writing. Young Danes are not as good at reading and writing as previous generations (Riedel, 2004). Most of the Danes speak Danish as their first language (more than 90%) (Den Store Danske, undated). Even though Danes are good at reading and writing, the use of social media and texting on cell phones make Danes bad at spelling and at grammar (DR, undated). The young Danes' grammar and spelling even affect their writing in school (Riedel, 2004). However, some people believe that all the writing and reading in connection with social media makes the Danish teenagers better at spelling and grammar because they read and write a lot more than previous generations did (Rossau, 2009). As mentioned previously, young Danes are not that good at spelling and writing correctly regarding grammar. This might in part be the teachers' fault as a journalist suggests in his article about school children's spelling (Mikkelsen, 2004). I therefore find it important that novels are written in a correct language without errors. Normally I would not believe that Danish teenagers would read the translation of *Wuthering Heights*. However, due to the fact that *Wuthering Heights* has been republished with a notion of likeness to the Twilight series (Barnett, 2009) (Wiemer, 2012), Danish teenagers might read the literary classic after all. Regardless of who reads the novel, it is important that the proofreading is thorough as the readers might adopt grammatical mistakes.

The Danish language has become more uniform as the dialects have slowly disappeared and been replaced by the dialect spoken in Copenhagen (Københavns Universitet, undated). The linguistic aspects that are relevant to the analysis of the translation of *Wuthering Heights* from 2009 include, among others, the fact that Danish has strongly been influenced by English in recent times (Københavns Universitet, undated). Hence, the translator of TT2 might therefore get away with maintaining some words and phrases in English as many Danes today understand a lot of English. As the closing point for this section, it is relevant to mention that the number of published books, both non-fiction and fiction, has risen since the late 1950s (Danmarks Statistik, 17). This leads to the next subsection in this chapter which is the cultural context of TT2 and the events leading up to 2009.

Denmark has changed a lot since 1941 when TT1 was published. The time leading up to the financial crisis in 2008 were years of progress and economic wealth. However, Danes have generally become richer and we work less hours than previous generations (Danmarks Statistik, 2008 pages 14 and 10, respectively). As a consequence of the women's entrance on the labour market, the children had to be taken care of by others than the family (Danmarks Statistik, 2008: 11). The Danes spend more money on housing and less on food (Danmarks Statistik, 2008: 14). This is because food has become cheaper as an effect of industrialisation. Denmark has become a multiethnic society as a lot of people have immigrated to Denmark (Danmarks Statistik, 2008: 18). The total taxes were at a level of 20% in 1947. In comparison, the total taxes were approximately 50% in 2007. This is due to the increased public sector (Danmarks Statistik, 2008: 21). The Danish women marry late and give birth to approximately 2 children on average, and the women are older when giving birth to their first child than previously (Danmarks Statistik, 2008: 4). The number of people per household has decreased over the years (Danmarks Statistik, 2008: 4). The Danes live longer and many of the diseases that Danes died from previously have been eradicated (Danmarks Statistik, 2008: 6). Instead of the old diseases, Danes die of new lifestyle-related diseases (Danmarks Statistik, 2008: 6). Due to the industrialisation, the Danes moved from the countryside to cities (Danmarks Statistik, 2008: 5). People are moving closer together physically, however, it seems that Danes become psychologically distanced from one

another due to all the electronic ways of keeping in contact. When we are not watching television or surfing the internet, we might occasionally pick up a book and read. 2009 might not have been an optimal year for publishing books due to the recession as people might not want to spend money on books. Yet the Danish publishing company *Rosinante&Co* published the retranslation of *Wuthering Heights*. However, it is believed that the publishing company might want a cheap (or cheaper) way to earn money during the recession. As mentioned previously, the copyright for *Wuthering Heights* ran out in 1918 (70 years after Emily Brontë's death). As there were no copyright issues to address, the publishing company could have *Wuthering Heights* translated and published and only have to pay the translator. A recession might be a good reason to cut costs, and publishing old novels that have become public domain might be an obvious way for doing so. 2009 was a year of several interesting events. Some of these events are listed in the following. 2009 was the second year of the worldwide recession (Den Store Danske, undated). Barack Obama became president, Michael Jackson died, and the climate change summit took place in Copenhagen (Lindqvist, 2009). Another event that happened in 2009 was that Anders Fogh Rasmussen became secretary general for NATO (Heede, 2009). All of these events and descriptions from 2009 and the years leading up to 2009 from the 1940s portray the modern times that Luise Hemmer Pihl's translation of *Wuthering Heights* was published into. Having described the cultural and linguistic backgrounds for both translations and their translators, I will now move on to the next section which lays out the theoretical and analytical framework for the analysis of the two translations.

6. Theoretical and analytical framework

In order to analyse the two chapters from TT1 and TT2, it is necessary to have an appropriate framework. The framework consists of theory and analytical tools. In order to analyse the two TTs, I will apply Anne Schjoldager's micro translation strategies to the empirical data. Furthermore, I will include Andrew Bennett's fallacies of literary translation as presented by Ida Klitgård (Klitgård, 2008: 253-255). The aim of the analysis is to determine whether the target texts' macro translation strategy is ST- or TT-oriented. This will be done by including my own three categories and cross-referencing the two TTs with either the mechanical/accurate or the creative/elegant translation style. The difference between the mechanical/accurate and the creative/elegant way of translating a text was presented in section 2.4. Ida Klitgård states that literary translation is typically a mix between documentary translation strategies and instrumental translation strategies (Klitgård, 2008: 252), as the chosen approach varies from text to text and maybe even from sentence to sentence. Previously in this thesis, it was suggested that a translation cannot be both elegant and accurate at the same time (see pages 26-27 in section 2.4.). The following theoretical and analytical framework helps to determine whether the two TTs are either elegant or accurate. Elegance denominates the creative translation style and Klitgård's instrumental translation (TT-oriented) and accuracy denominates the mechanical translation style and Klitgård's documentary translation (ST-oriented). The following section (6.1.) and its two subsections go through the macro translation strategies (overall level). Section 6.2. and its subsections go through the micro translation strategies.

6.1. Translation strategies on the macro level

The following two sections deal with the translation strategies on the macro level, which are the ST-oriented and the TT-oriented macro translation strategies. ST- and TT-oriented are defined below as stated by Schjoldager (2008: 71-72). The translations of *Wuthering Heights* might be placed in either the ST- or the TT-category. I will return to this in section 6.4.

6.1.1. Source text-oriented

By choosing, either consciously or subconsciously, the ST-oriented translation strategy, the translator focuses on the content and form of the ST. An ST-oriented macro translation strategy also entails that it is communication of someone else's communication and that the translation is overt (Schjoldager, 2008: 72). If any of the two translators has chosen an ST-oriented translation strategy, the result will probably be that the translator has used Direct translation[20] often, and that the translation actually seems like a translation and not like a novel written in the TT-language (in this case Danish).

6.1.2. Target text-oriented

The other translation strategy on the macro level is the TT-oriented translation strategy. The translator chooses an overall translation strategy, and she/he does so either consciously or subconsciously. If the translator focuses on the effect of the TT, to mediate communication between primary parties, and if the translation is covert (Schjoldager, 2008: 72), the result will be a TT-oriented translation. The traits that are expected to be found if any of the two translators has chosen a TT-oriented translation strategy are that the translation will sound more creative and like a novel written in the TT-language and not 'just' like a translation. Even though translations of a novel like *Wuthering Heights* are expected to be in the category of overt translation[21], there might still be reasons for choosing a TT-oriented translation strategy. This might be done if the translator wants to focus on the *effect* of the TT, and thereby try to adjust the TT to the TT culture.

6.2. Translation strategies on the micro level

The following twelve subsections go through each of Schjoldager's micro translation strategies. Definitions of the micro translation strategies serve to limit the scope of each. The twelve micro translation strategies are listed alphabetically for the sake of easy reference to the examples and bar charts later in this thesis.

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[20] See section 6.2. for micro strategies

[21] This is due to the nature of translated novels as the reader can easily see the author's name, the original title, the Danish title and the name of the translator.

6.2.1. Adaptation

The first micro translation strategy is Adaptation. Schjoldager defines this as a micro strategy that recreates the effect of an ST-item (Schjoldager, 2008: 103). Furthermore, Schjoldager states that this strategy replaces a cultural reference (Schjoldager, 2008: 103). Adaptation resembles oblique translation and paraphrase. However, Adaptation is a creative micro translation strategy (Schjoldager, 2008: 103) and it is more creative than for example Direct translation. Due to the nature of Adaptation it is not expected to be a widely used micro translation strategy in either of the two TTs.

6.2.2. Addition

Addition is when the translator adds a unit of meaning to the TT (Schjoldager, 2008: 104). According to Schjoldager, the theoretical difference between Addition and Explicitation[22] is that the units of meaning cannot be directly inferred from the ST (Schjoldager, 2008: 104-105). Due to the nature of Addition, the TTs are not expected to have any additional semantic meaning. As translations of a novel are expected to follow certain unwritten 'rules', the translators are expected to translate what the ST says and neither more nor less. Addition is therefore not expected to be found on segment level. However, it might be found on sub-segment level in some cases.

6.2.3. Calque

When the translator translates an ST by sticking close to its structure, he or she employs Calque (Schjoldager, 2008: 94). According to Schjoldager, Calque often results in an unidiomatic TT. Schjoldager further states that the translation would be called Direct translation if the TT did not seem unidiomatic (Schjoldager, 2008: 94). Calque is not expected to be applied often in any of the two TTs.

6.2.4. Condensation

When the translator formulates the TT in a shorter way while still maintaining the semantic content, he or she has used Condensation (Schjoldager, 2008: 102). Even though this micro

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[22] For a definition of Explicitation see section 6.2.8.

translation strategy is often used in subtitling (Schjoldager, 2008: 102), it might also be used in literary translation as creative translators might 'dare' to stray more from the ST and might therefore want to be able to use micro translation strategies that allow for a freer translation.

6.2.5. Deletion

Deletion may resemble Condensation as one or more ST-items are left out when translating the ST. However, Condensation might grammatically leave out a unit whereas the semantic meaning is (implicitly) still present (Schjoldager, 2008: 108). If the translator has not translated ST units, he or she has made a Deletion (Schjoldager, 2008: 108). Due to the nature of Deletion it is only expected to be found on sub-segment level.

6.2.6. Direct transfer

Direct transfer happens when the translator does not translate an ST-item but just copies it to the TT (Schjoldager, 2008: 93). Hence, the ST item is rendered in the TT as in the ST. Direct transfer is only expected to be applied in the two TTs in segments that contain names of persons or places. However, as the translation of names is a generic choice that applies to the whole novel, Direct transfer is not considered in the analysis that focuses on micro translation strategies.

6.2.7. Direct translation

Schjoldager compares Direct translation with Calque. However, she states that Calque is different from Direct translation as one results in an unidiomatic translation whereas the other (Direct translation) results in a TT that is idiomatic and correct (Schjoldager, 2008: 95). Furthermore, by using Direct translation, the translator translates the ST in a word-for-word sense which often entails using linguistic equivalents (Schjoldager, 2008: 95). This is one of the micro translation strategies that the two translators are expected to use often.

6.2.8. Explicitation

Explication means that the translator makes the TT content explicit based on implicit information in the ST (Schjoldager, 2008: 99). Explication is sometimes used in the two

translations as the TTs might require an explanation of what is meant in the ST. An important Explicitation has been made in TT1, which I will get back to in the analysis.

6.2.9. Oblique translation

According to Schjoldager (2008: 97), Oblique translation does not try to cover all possible meanings of the ST as it only attempts to translate the contextual meaning of an ST-item. Unlike Direct translation which operates in a word-for-word procedure, Oblique translation operates on a sense-for-sense basis (Schjoldager, 2008: 97). Oblique translation is used approximately twice as many times in TT1 than in TT2. This micro translation strategy is therefore relatively important compared with some of the other micro translation strategies. Oblique translation is the third most often used micro translation strategy.

6.2.10. Paraphrase

Paraphrase is the second most often used micro translation strategy as will be seen in the next chapter (the analysis, chapter 7). Paraphrase is a useful translation strategy as it is often a mix between maintaining the semantic ST-content while focusing on making the TT fluent and idiomatic in the TT-language. By using Paraphrase, the translator translates the ST freely (Schjoldager, 2008: 100). According to Schjoldager, the semantic meaning from the ST is translated. However, the way in which the content is translated is rather difficult to define (Schjoldager, 2008: 100). Paraphrase is a micro translation strategy that is often used in TT1.

6.2.11. Permutation

Permutation happens when the translator recreates the effect of an ST-item in a different place in the TT (Schjoldager, 2008: 109). Schjoldager goes on to state that Permutation is most often used in literary translation (Schjoldager, 2008: 109). However, the only example provided in Schjoldager (2008: 110) shows how Permutation has been applied to a translation of a poem. There are two examples for ten out of the twelve micro translation strategies (Direct transfer has also just one), and it is therefore believed that Permutation has been defined in a too narrow way in Schjoldager's chapter on micro strategies. In this thesis, Permutation is defined based on a broader notion which is simply "translates in a different place". As Permutation might be perceived as overlapping with Paraphrase, an

important difference is mentioned here. I have labelled the segments (or sub-segments) as Permutation in cases where a part of the sentence has been moved to another location in the TT when compared with the ST. Paraphrase is a free way of translating an ST whereas my interpretation of Permutation entails a reordering of grammatical units that was not necessary. Due to my definition of Permutation, I have been able to find twenty instances which means that Permutation is the fourth most often used micro translation strategy applied by the two translators. However, Permutation is not a translation strategy *per se* as it does not say *how* a grammatical unit has been translated but only *where*. This means that Permutation cannot stand alone as a micro translation strategy and is therefore always combined with at least one other micro translation strategy in this thesis.

6.2.12. Substitution

The twelfth and final micro translation strategy defined here is Substitution. Substitution occurs when the translator changes the ST-meaning (Schjoldager, 2008: 106). The ST-item has been translated, however, the semantic content has been changed (Schjoldager, 2008: 106). As translators of classis novels such as *Wuthering Heights* are expected to translate the ST rather closely, Substitution is not expected to be used often. Four instances of Substitution have been found in total and this means that it is one of the least applied micro translation strategies (it is the tenth most often (rarely) used strategy and is only used more often than Direct transfer and Adaptation). Substitution has not been applied to whole segments.

6.3. Fallacies of literary translation

In order to put the chosen examples of the two translators' choice of micro strategies into a broader perspective, it is relevant to include fallacies of literary translation. The following fallacies within literary translation are applied to the greatest extent possible to each of the twenty examples in order to determine why the two TTs have been translated differently. The fallacies of literary translation are defined below as described by Ida Klitgård (Klitgård, 2008: 254). Klitgård lists five different fallacies. These are as follows:

1: The fallacy of singularity

This fallacy refers to the notion that all literary texts have different meanings. There is not just one obvious meaning. A literary text may contain contradictions and various forms of ambiguity and tension (Klitgård, 2008: 254). By 'tension', Klitgård refers to the literary text's conflict. Klitgård also states that most literary critics agree that this inherent conflict in the text refers to the conflict between the individual and society (Klitgård, 2008: 249).

2: The fallacy of comprehensive comprehension

This fallacy means that it is impossible to understand all the possible meanings of the literary text (Klitgård, 2008: 254). According to Klitgård (2008: 254) the literary text is most intense in places where the meaning seems obscure or complex. It is also worth mentioning the idea that the language in literary texts often distorts ordinary language (Klitgård, 2008: 254). However, this distortion of ordinary language is always done for a purpose (Klitgård, 2008: 254). The language in *Wuthering Heights* is, as mentioned previously, pedantic. The language is also old-fashioned. However, using archaic/old-fashioned expressions is only expected as the novel was published in 1847. Some words and phrases that were common back then have become archaisms today.

3: The fallacy of authorial authority

This fallacy refers to the notion that it is impossible to know exactly what the author meant with a certain piece of text (Klitgård, 2008: 254). Furthermore, the author has no influence on the grammar and punctuation of his/her language, and this means that a reader might interpret the text as something that the author did not intend (Klitgård, 2008: 254). Klitgård writes about words and commas in the author's text that the author has no control over (Klitgård, 2008: 254). However, the author can at least try to write full stops and commas in places where these are expected. Several of Emily Brontë's sentences are long and might therefore also be difficult to read and understand properly. When comparing the two TTs with the ST, it becomes clear that the two translators have tried to improve the punctuation in some of Brontë's sentences by splitting long sentences into smaller sentences. The two translators have also changed the sentence structure by switching the order of grammatical

units. Regarding the perception and interpretation of a literary text, I believe that it is normal for people to interpret/understand a text in different ways. As every person is unique and every reading of a novel is subjective, it is therefore also obvious that no author can be sure that his/her readers will perceive the text in the same way. However, regarding *Wuthering Heights*, I consider the language and storyline as comprehensible in such a way that the variations for interpretation are limited. In spite of the pedantic style of writing, I believe that there is an underlying storyline which is accessible to most readers. A possible aspect of Emily Brontë's style of writing might even have made it difficult for readers of her own time to understand every sentence. She may have used words that were uncommon/unfamiliar to the average reader.

4: The fallacy of first reading

Klitgård writes that mistakenly believing that a literary text only needs to be read once results in loss of additional meanings (Klitgård, 2008: 254). It is unknown whether Cai M. Woel who translated *Wuthering Heights* in 1941 has read the novel more than once. It is known, however, that Luise Hemmer Pihl has read *Wuthering Heights* several times. In the preface for *Stormfulde Højder* (2009), she writes that there are only two novels that she has read four times, and one of them is *Wuthering Heights* (Pihl, 2009: 5). It is unknown whether she has read the novel in English or Danish, but as she writes the Danish title, it is presumed that the four times she has read *Wuthering Heights* were Danish translations. Reading Danish translations of an English novel and then translating the original might affect the translator's own choices. This can be a good thing as the translator possibly gets additional meanings for her own translation and she therefore has more solutions to choose from. However, it might also be a bad thing as parts of the translations she have read might be incorrect.

5: The referential fallacy

The fifth and final fallacy of literary translation is the referential fallacy. By 'referential', Klitgård states that a literary text works on at least two levels (Klitgård, 2008: 254). A novel might therefore not only refer to its own inherent world but also an underlying world of

ideas. This supports Maugham's notion that the author writes about what she/he knows (1954: 231). Hence, an author will probably always be influenced by the society in which she/he lives. The possibility mentioned previously in this thesis that Emily Brontë did in fact write a novel about the tension in the British society regarding social class might therefore be plausible.

Having described the five fallacies of literary translation as presented by Klitgård (2008: 254), I will move on to the next section which presents the expected differences and similarities between the two TTs. The expected differences and similarities are based on the information presented in previous chapters and their conclusions.

6.4. Expected differences and similarities between the two target texts

Based on the chapters above, the overall translation strategy can be either of the two macro translation strategies. This is based on the fact that Emily Brontë's novel is an old classic. On one hand, the two translators can either choose to present the readers with a TT-oriented translation as the readers might want to read *Stormfulde Højder* as if it had been written in Danish. On the other hand, the two translators might choose to translate the ST in a very ST-oriented way as many readers who read *Stormfulde Højder* today might already be familiar with the story and want to read a translation of *Wuthering Heights* that is as close to the ST as possible. Novels are presumably always categorised as overt translation as the TT-reader can see the English title and the name of the translator who has translated the novel from the ST-language into the TT-language. The expected differences regarding the two translators' macro translation strategy is summed up in the table[23] on the next page:

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[23] The table on page 72 in Schjoldager *et al* (2008) has been used as the basis for this overview.

Table 1: Overview of the characteristics of the expected macro translation strategies of the two target texts

ST-oriented macro strategy	TT-oriented macro strategy
The TT2 translator focuses on the form and content of the ST.	The TT1 translator focuses on the effect of the TT.
The TT2 translator communicates someone else's communication.	The TT1 translator mediates communication between two primary parties.
The TT2 translator is expected to translate the ST in an ST-oriented way as translating a (classic) novel is overt translation.	It might be that the old translation (TT1) was more covert than the translation from 2009 and this might also have influenced the TT1 translator's macro translation strategy.

When looking at how the two translators seem to have chosen to translate their texts on an overall level, a difference is clear. This might be because the old translation was made in a time when the translator focused on the effect of the TT, and the translator of the new translation from 2009 focused on the form and content of the ST.

Regarding the two translators' choice of translation strategies on both the micro and the macro level some differences include the following:

- Micro-strategies that stick grammatically (and semantically) close to the ST are expected to be used more often in TT2 than in TT1.

- Regarding TT1, micro-strategies that are more loosely connected to the ST or not connected to the ST at all, are expected to be used more often in TT1 than in TT2.

- TT1 is expected to be more TT-oriented whereas TT2 is expected to be more ST-oriented. This is based on the initial preparations for the analysis. As stated in section 2.4. this seems to be the opposite of what Pedersen suggests (See pages 26-27 above).

- In theory, any translation of *Wuthering Heights* can be either ST- or TT-oriented due to the nature of the ST. As can be seen from Table 1, the only aspect that does not seem to apply to a translation of *Wuthering Heights* is covert translation, as all persons reading the translation are expected to be aware that they are reading a translation and not the original. However, due to the possibility that the nature of translations of *Wuthering Heights* has changed through time it can be suggested that the old translation from 1941 was more covert than the translation from 2009. This might be because Emily Brontë's

novel has become more and more known in the Danish TT-culture. It has therefore moved from having no particular standing in the TT-culture to the standing it has achieved in Denmark today.

Based on the chapters above, an overview of the two overall translation strategies is provided below in order to sum up and systematise the different approaches that are expected to be used by the two translators.

Table 2: Systematic grouping of the two TTs

TT2 (The translation from 2009)	TT1 (The translation from 1941)
Source text-oriented	**Target text-oriented**
ST content maintained (CM)	*ST content partially maintained (PM)*
Mechanical translation	Creative translation
Accurate translation	Elegant translation
Formal equivalence	Dynamic equivalence
Translation of literature	Literary translation
Documentary translation	Instrumental translation

Schjoldager's macro translation strategies are the primary groups that the two TTs are categorised as. My own categories CM and PM are written in italics in order to highlight that they are applied in the analysis. The rest of the groupings are synonyms for the two macro translation strategies.

As can be seen from this overview, I expect my category *ST content maintained* to be a general trait of an ST-oriented translation strategy. I expect my category called *ST content partially maintained* to apply to a TT-oriented translation strategy. As mentioned previously, the DF category is not expected to apply to segment level as the DF category is connected with the micro translation strategies called Substitution and Deletion. Substitution and Deletion are not actual translations like the other micro translation strategies. There seems to be a general choice between focusing on the ST or on the TT, and as mechanical and accurate translations apply to the ST-oriented translation strategy, they have been grouped as traits that show that the translator focuses on the form and content of the ST. On the other hand, creative and elegant translations are more connected to a TT-oriented translation. In contrast to the two macro translation strategies, these traits can be seen on both micro and macro level. These traits are therefore connected in order to show the two translators' overall translation strategies.

7. Analysis

This chapter deals with the analysis of selected examples from the two TTs. The empirical data from the translation from 1941 is referred to as TT1, and the empirical data from the translation from 2009 is referred to as TT2. In order to do a systematic analysis, the structure of the examples follows the number of applied micro translation strategies, starting with the most often used strategies for both translations. The first section below provides a general overview of the applied micro translation strategies and how they are distributed in the three categories.

7.1. Quantitative information relevant for the analysis of the two target texts

After having read this section it will become clear that the two translators' choice of micro translation strategies vary both in relation to frequency of use and level of accuracy. The CM category generally implies high accuracy whereas PM implies a high level of creativity. The PM category is a mix between translating the semantic content of the ST while focusing on making a fluent translation of high quality in the TT language. Deletion and Substitution on whole segments cannot be called translation as they do not translate the semantic content of the ST. Only one instance of a Deletion of a whole segment has been found[24]. The two translators have used Deletion and Substitution on sub-segment level and these instances have primarily been categorised as DF. As the DF category is not one of the primary categories, this will therefore not be analysed in this thesis[25].

An overview of the frequency of applied micro translation strategies for both TTs is presented on the following page.

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[24] This is believed to be because the translator has overlooked it.

[25] For a chronological overview of the twenty examples (labels and categories) see pages 112-113.

Table 3: Overview of the micro translation strategies used in the two target texts

Applied micro translation strategies:	Target text 1 from 1941 (TT1)	Target text 2 from 2009 (TT2)
1	Paraphrase (137)	Direct translation (183)
2	Direct translation (113)	Paraphrase (68)
3	Oblique translation (17)	Deletion (8)
4	Permutation (13)	Oblique translation (8)
5	Deletion (9)	Calque (7)
6	Explicitation (7)	Permutation (7)
7	Condensation (6)	Explicitation (5)
8	Addition (5)	Addition (4)
9	Substitution (3)	Condensation (4)
10	Direct transfer (2)	Substitution (1)
11	Calque (1)	Adaptation (0)
12	Adaptation (0)	Direct transfer (0)

The numbers 1 to 12 are the order of applied micro translation strategies. Number 1 is the most used micro translation strategy and the twelfth is the least used. The numbers in parentheses after the names of the micro translation strategies represent the times they have been applied on segment and sub-segment level. In cases where there have been found an equal number of micro translation strategies, the strategies have been listed in alphabetical order.

The table shows how many instances of the micro translation strategies that have been found for TT1 and TT2. Some micro translation strategies were primarily or only found on sub-segment[26] level. These include for example Addition and Deletion. The two translators have chosen to add or delete parts to/from their TT in order to make the TT more fluent.

The twelve micro translation strategies vary greatly regarding the category they have been grouped by. In my exam paper in *Billedmedieoversættelse* I found out that some micro translation strategies could only be categorised as one out of the three categories and other micro translation strategies could only be categorised as two of my categories (Pedersen, 2014: 9). As will be seen from table below, this tendency also applies in this thesis.

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[26] Segments are the content in each of the table cells in the third column. Sub-segments refer to grammatical units within a segment.

Table 4: Combinations of the 12 micro translation strategies and the 3 categories

Alphabetical list of the twelve micro translation strategies	ST content maintained	ST content partially maintained	TT content different from ST
Adaptation	n/a	n/a	n/a
Addition		X	
Calque	X		
Condensation	X	X	
Deletion		X	X
Direct transfer	X		
Direct translation	X	X	
Explicitation	X	X	
Oblique translation	X	X	
Paraphrase	X	X	
Permutation	X	X	
Substitution		X	X

n/a means that no instances of that micro translation strategy were found. X marks the combinations of the micro translation strategies and the three categories that have been found.

The accuracy is not the same in the two TTs. TT1 is less accurate but more creative/elegant, whereas TT2 is more accurate but more mechanical. The bar chart on the following page shows the applied micro translation strategies distributed on the three categories CM, PM, and DF for TT1.

Bar chart 1: Total micro translation strategies distributed on the three categories that indicate the level of accuracy in target text 1
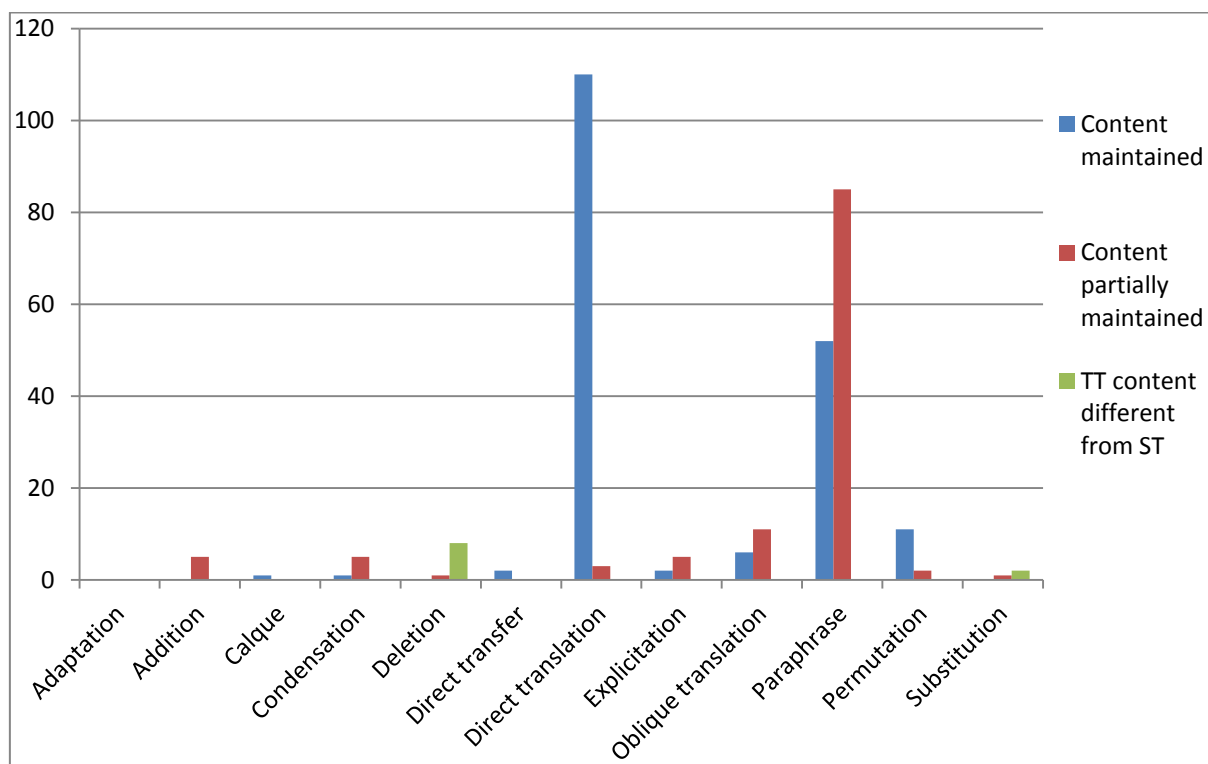
The majority of the applied micro translation strategies in TT1 have been categorised as CM (185 out of a total of 313)[27]. This indicates that the semantic content is accurate in most segments and sub-segments. The second biggest category for TT1 is Content partially maintained that contains 118 micro translation strategies on segment and sub-segment level. The third category DF only contains 10 instances of applied micro translation strategies. Instances where the semantic content is different from that in the ST have only been found on sub-segment level as the translator of TT1 has not strayed too far from the ST content.

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[27] The table that contains the figures behind bar chart 1 can be seen on page 199.

Regarding TT2, the bar chart below shows the distribution of the twelve micro translation strategies on the three categories.

Bar chart 2: Total micro translation strategies distributed on the three categories that indicate the level of accuracy in target text 2
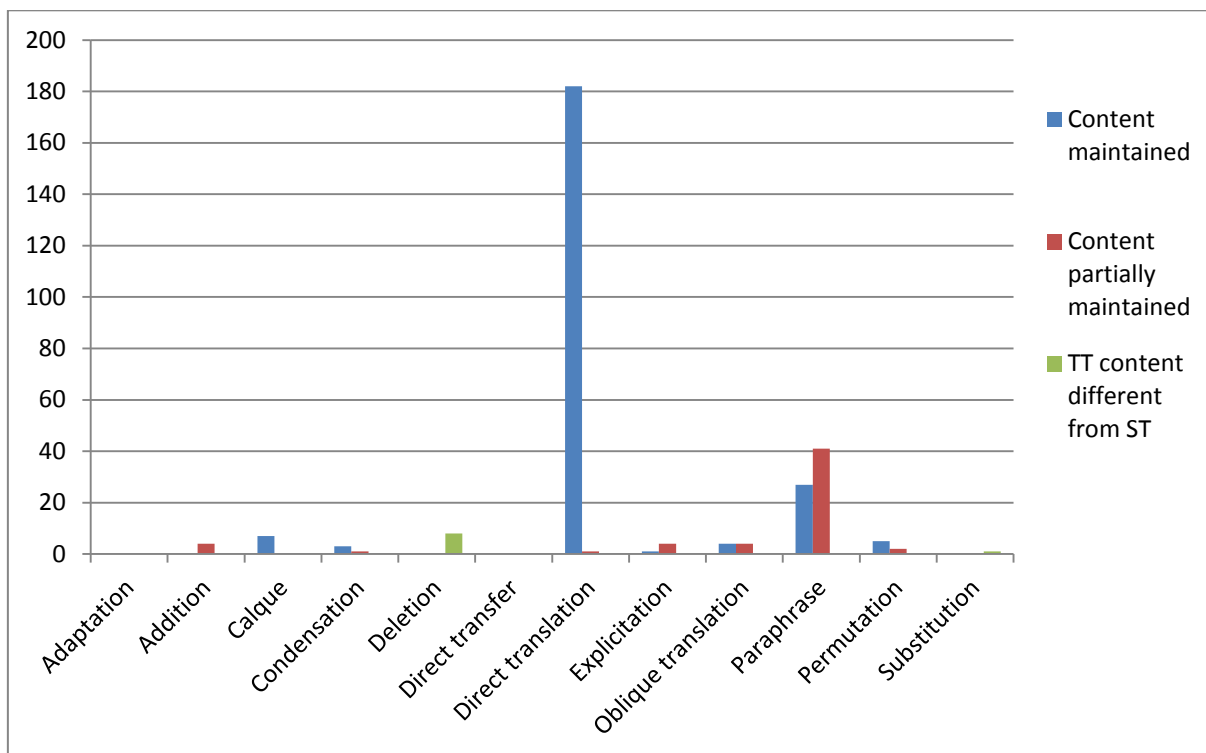

As can be seen from the bar chart above, Direct translation has almost only been categorised as CM. Paraphrase, the second most used micro translation strategy, has primarily been categorised as PM. Deletion and Substitution are the only micro translation strategies that have been categorised as DF. Due to the nature of DF, these two micro translation strategies are therefore only, or primarily, found on sub-segment level. The level of accuracy in TT2 is higher than in TT1 as the micro translation strategies categorised as CM make up 229 out of 295[28], which is 77.6 percent. In comparison, the percentage of micro translation strategies categorised as CM in TT1 is only 59.1. The second translator's 'lack' of creativity is clear when looking at how many percent the category PM adds up to. This percentage is 19.3 compared with the corresponding category in TT1 which is 37.7 percent. Finally, the percentage of the

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[28] The table that contains the figures behind bar chart 2 can be seen on page 200.

application of DF is below 4 percent in both TTs. Only 3.2 percent in TT1 has been categorised as DF and the percentage is only 3.1 in TT2.

The difference between TT1 and TT2's level of accuracy can be viewed in the following bar chart. The three categories CM, PM, and DF are shown in percentages for both TTs.

Bar chart 3: The three categories CM, PM, and DF for both target texts (in percentages)
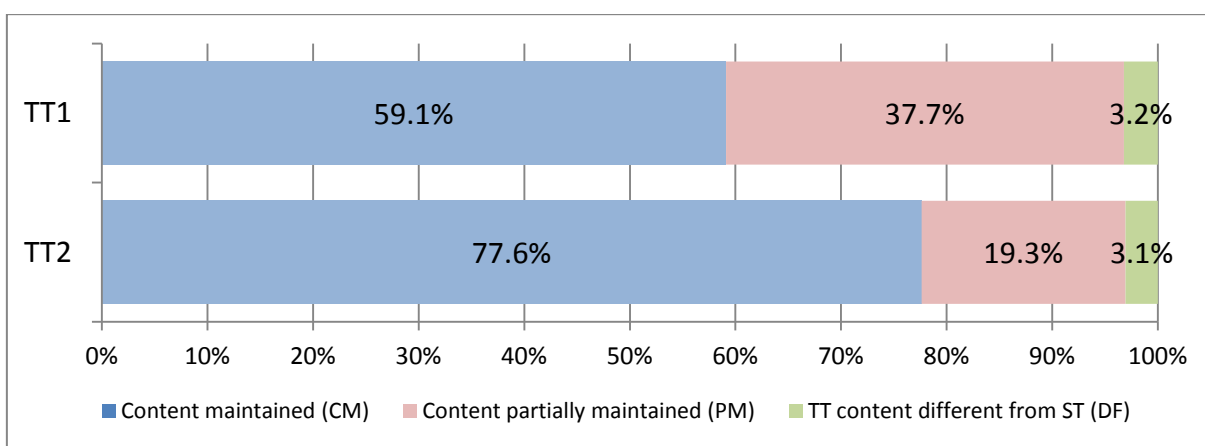
This bar chart clearly shows the difference between the two TTs. The fact that TT2 is more accurate than TT1 becomes clearer when the data is presented graphically.

Having presented an overview of all of the empirical data it is relevant to go into details. Twenty examples will be provided and analysed in total – ten examples show the differences between the two TTs and ten examples show the similarities. However, even though the second group of examples show similarities between the two TTs they still contain differences on word level.

7.2. Ten examples of differences between the two translators' applied micro translation strategies

This section provides examples[29] of the most frequently applied micro translation strategies that show the differences between the two translators' accuracy. The empirical data is presented as it appears in the Danish translations. My comment [sic] is added in bold inside segments after the word it applies to. In cases where the same micro translation strategy applies to more sentences in a segment, the micro translation strategy applies to the whole segment. The nouns in TT1 are written with capital initial letters, but these have not been corrected and I have not applied [sic] to them as that was the correct way of spelling back in 1941. The use of double A instead of Å has not been corrected either. However, I have added [sic] after words like 'skulde' and 'vilde'. In order to clearly show which micro translation strategy that applies to what part of the sentence, I have marked the interesting part of the TT-segment together with the applied micro translation strategy with red. This only applies to TT segments where more than one micro translation strategy apply.

This section presents ten examples in total. The first five examples show how the translator of TT1 has chosen Paraphrase (categorised as PM) whereas the translator of TT2 has chosen Direct translation (categorised as CM). Then three examples show how the translations are reversed in comparison with the first five examples. The TT1 translator has applied the micro translation strategy called Direct translation (categorised as CM) compared to the other translator's TT that has been translated by using Paraphrase (categorised as PM). The final two examples in this section show how the two translators have applied the two strategies Oblique translation and Direct translation. In the case of TT1, Oblique translation has been categorised as PM. TT2's application of Direct translation is categorised as CM. All ten examples represent the applied micro translation strategies to the greatest extent possible. The examples therefore primarily include Direct translation and Paraphrase in both TTs.

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[29] In order to minimise the number of characters in my thesis, I have deleted the fifth column that contains my comments. The comments can be seen in the Appendices.

This first example shows how the TT1 translator has chosen to focus on making the TT fluent whereas the other translator has chosen to focus on accuracy. The chosen example includes Paraphrase as the primary translation strategy in TT1 and Direct translation as the primary translation strategy in TT2.

Example 1 – TT1 Paraphrase (PM) vs. TT2 Direct translation (CM)

11	I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance soliciting the occupation of Thrushcross Grange: I heard yesterday you had had some thoughts—'	Jeg vilde **[sic]** gerne hilse paa Dem saa snart som muligt og haaber, at jeg ikke har plaget Dem ved min Iver for at komme til at bo i Thrushcross Grange; jeg hørte i Gaar, at De havde haft nogle Betænkeligheder – "	Paraphrase (PM)
		Jeg tager mig den ære at aflægge besøg hos Dem så hurtigt som muligt efter min ankomst for at give udtryk for min forhåbning om, at jeg ikke har forstyrret Dem ved at insistere på at få lov til at bo på Thrushcross Grange. I går hørte jeg, at De havde haft visse tanker –"	Direct translation (CM) and Calque (CM)

The difference between TT1 and TT2 is that TT1 is more TT-oriented whereas TT2 is more ST-oriented. I believe that the translation in TT1 works well. Cai M. Woel has made a creative translation, but this affects the accuracy in his translation when comparing it with the ST. 'Betænkeligheder'[30] is a good word for 'thoughts'. I believe that 'thoughts' should not be translated literally like the TT2 translator has done. Luise Hemmer Pihl has translated 'had had some thoughts' into 'havde haft visse tanker', which I believe is unidiomatic in Danish. This is therefore labelled as Calque. The first part of the translation in TT2 is alright as Direct translation works well in this segment. Another difference is that TT1 has been categorised as PM whereas TT2 has been categorised as CM. The first translation is freer and more creative whereas TT2 is very close to the ST both regarding semantic content and

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[30] Can be translated as concerns; hesitations; reservations, among others.

grammatical structure and choice of words. When applying one of the fallacies to translations of ST segment number 11, the fallacy of first reading seems to apply here. However, as the TT2 translator has read *Wuthering Heights/Stormfulde Højder* four times, this is not the case. Maybe the translator has read *Wuthering Heights* too *many* times so that she becomes too focused on the precise wording in the ST. By reading the ST loosely (only once) before translating the text, the translator might allow him- or herself bigger creativity so he/she is not so focused on maintaining the same structure as the ST.

The second example also shows a double difference between the two TTs. The micro translation strategies that have been applied to the second half of the segment are different and their categories are different as well.

Example 2 – TT1 Paraphrase (PM) vs. TT2 Direct translation (CM)

24	Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door; above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date '1500', and the name 'Hareton Earnshaw'.	Inden jeg traadte over Tærskelen, standsede jeg for at beundre nogle groteske Udskæringer, som prydede Forsiden og især Hovedindgangen; mit Blik faldt paa Aarstallet 1500 og Navnet "Hareton Earnshaw" mellem et Vildnis af ormstukne Gribbe og smaa, nøgne Drenge.	Direct translation (CM) and Paraphrase (PM)
		Før jeg gik over tærskelen, standsede jeg op for at beundre en rigdom af grotesk billedhuggerarbejde over hele facaden, men navnlig omkring hoveddøren. Oven i den opdagede jeg i et vildnis af smuldrende griffe og skamløse smådrenge årstallet "1500" og navnet "Hareton Earnshaw".	Direct translation (CM)

This example is interesting to analyse as I believe that TT1 is a poor translation whereas TT2 is alright. Direct translation is not a creative translation strategy but yet the result can be as

good as the ST. TT1 is a 'loose' translation of the ST. The last part of the TT1 segment "mellem et Vildnis af ormstukne Gribbe og smaa, nøgne Drenge" has been translated from "among a wilderness of crumbling griffins and shameless little boys". This is the part of the segment that is analysed in this example. The reason why TT1 is considered incorrect is due to the translations of 'crumbling', 'griffins' and 'shameless'. All three words have been translated into words that do not denote the same in Danish. The word 'crumbling' has turned into 'ormstukne', 'griffins' has become 'Gribbe', and 'shameless' has been translated into 'nøgne'. It can be argued that 'ormstukne' is an acceptable translation of 'crumbling' as a direct translation might not be preferable. The two other words 'Gribbe' and 'nøgne' are incorrect as they mean 'vultures' and 'naked', respectively. These words are not correct when comparing TT1 with the ST. TT2 is better as the semantic content of the ST is maintained. This translation works, at least to a certain extent. The translation of 'crumbling' can be translated into 'smuldrende' and this is therefore alright even though it is unknown whether a Dane would say this. Idiomatic or not, the semantic content of the ST is maintained. There might be relevant cultural context to this segment as 'shameless' might have denoted 'naked' in olden days. Today, however, 'shameless' would be translated into 'skamløse' and this is also what the TT2 translator has done. The fallacy of literary translation that applies to this example is that of singularity as the ST can have various meanings as seen in the two TTs.

The third example also shows differences between the two TTs. In this example, the two translators have also applied Paraphrase (plus Explicitation in TT1) and Direct translation as their main translation strategy/strategies.

Example 3 – TT1 Paraphrase (PM) vs. TT2 Direct translation (CM)

62	'The herd of possessed swine could have had no worse spirits in them than those animals of yours, sir.	"De Svin, der var besat af den onde Aand i Bibelen, kan ikke have været værre end Deres Dyr, Sir.	Explicitation (PM) and Paraphrase (PM)
		"Flokken af urene svin kunne ikke have haft en værre ond i sig end Deres bæster dér.	Direct translation (CM)

This example shows how the two translators have chosen to translate the ST differently. As can be seen from the example above, the two translations are different regarding both the micro translation strategies they have chosen and the categories I have applied to the two TT segments. Even though this example has been chosen due to the use of Paraphrase and Direct translation, I will also focus on the important Explicitation that the TT1 translator has made which the TT2 translator has not. I focus on the Explicitation first. The TT1 translator has made an Explicitation of the ST sub-segment "The herd of possessed swine". After having searched for relevant information on the Internet, I found out that it is a reference to the Bible. The TT1 translator has therefore made a good translation that focuses on the effect of the TT. The reference to the Bible is lost in TT2 as the translator has chosen to translate the ST segment in a word-for-word procedure. The use of Direct translation is in most cases alright. However, in this segment, the translation does not convey the true content of the ST. I have categorised TT1 as PM as the Explicitation translates implicit information into explicit information. The second part of the segment has also been categorised as PM as the translator generally has chosen to maintain the semantic content of the ST by using Paraphrase. However, in contrast to the TT2 translator the TT1 translator has chosen to paraphrase the ST. The ST says "could have had no worse spirits in them than those animals of yours, sir". However, the translation in TT1 says "cannot have been worse than your animals, sir"[31]. There is a difference between the ST and TT1 as 'could' indicates a possibility whereas 'can' ('kan' in Danish) indicates a fact. Even though it can be argued that the semantic difference is quite small it has been categorised as PM. The TT2 translator has, as mentioned previously, chosen to translate the ST by using Direct translation. This results in the fact that the reference to the Bible is lost as it is believed that Danes will not interpret the phrase "flokken af urene svin"[32] as a reference to the Bible. It is unknown whether the loss of reference to the Bible is deliberate or whether the translator was unaware of it. An additional note worth mentioning here is the fact that the name Joseph in the ST has been translated differently in the two TTs. The name Joseph is the only name that has been translated in either of the two TTs. The TT1 translator has chosen to translate Joseph into

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[31] My translation.
[32] My translation: The flock of impure swine

the corresponding Danish name Josef. The other translator has chosen to transfer the name directly into TT2. The two translators' different strategies regarding the name Joseph also indicates the emphasis on the Christian faith in *Wuthering Heights* as Joseph is a biblical name. The TT1 translator has therefore chosen to focus on the effect of the TT by translating the name so that the connection between the man of strong faith (the helper Joseph) and the Bible is clear. Regarding the fallacies of translation, it is also relevant to apply one of them to this segment. Based on what has been discussed in this example, it is suggested that this is an instance of the cultural background of the ST. This is therefore categorised as the fallacy of reference.

The fourth example shows how the first translation is creative while the other translation is more mechanical in terms of applied micro translation strategies. As will be seen in the section below the example, this results in TT1 being categorised as PM and TT2 being categorised as CM.

Example 4 – TT1 Paraphrase (PM) vs. TT2 Direct translation (CM)

120	'Mr. Hareton is desirous of increasing his amount of knowledge,' I said, coming to his rescue.	"Mr. Hareton har vel Lyst til at lære noget mere," sagde jeg og kom ham til Hjælp.	Paraphrase (PM) and Direct translation (CM)
		"Mr. Hareton ønsker at øge omfanget af sin viden," sagde jeg og kom ham til hjælp.	Direct translation (CM)

This is another example where Paraphrase has been categorised as PM and Direct translation has been categorised as CM. A big difference between the two TTs is that the translator of TT1 has added 'vel' in his translation. By adding 'vel'[33] to the translation, it makes Mr. Lockwood seem more hesitant and insecure of his attempt to aid Hareton. This is therefore believed to be a bad solution. The translation in TT2 is better as it maintains the semantic content while being idiomatic in Danish. The TT1 translator has added a grammatical unit which the translator has presumably deducted from the ST. None of the fallacies of literary translations seems to apply to this added 'vel' as a corresponding term is

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[33] Can be translated into "I guess" in English

not present in the ST. However, if looking at the whole of the two segments it can be suggested that this might be a case of comprehensive comprehension. This is believed to apply to this example as it is impossible to get all meanings from a text. However, as the meaning in the ST is quite straightforward, I therefore also interpret this as a possible fallacy of authorial authority. Finally it can also be an example of the TT1 translator having read the text only once without reading the text closely. Cai M. Woel might therefore have thought it meant what he wrote and not what the ST actually says.

This fifth example shows how the TT1 translator has chosen micro translation strategies that only partially maintain the semantic content of the ST while the TT2 translator has chosen micro translation strategies that maintain the semantic content.

Example 5 – TT1 Paraphrase (PM) vs. TT2 Direct translation (CM)

133	I rose and, from a gentlemanly idea of relieving his embarrassment, took up my station in the doorway, surveying the external prospect as I stood.	Jeg rejste mig, drevet af en ridderlig trang til at hjælpe ham i hans Forlegenhed, og gik hen til Døren for at se ud.	Paraphrase (PM) and Condensation (CM)
		Jeg rejste mig, og med den belevne tanke at ville lette hans forlegenhed stillede jeg mig hen i døråbningen og betragtede udsigten uden for huset derfra.	Direct translation (CM) and Calque (CM)

The interesting aspect of this example is the translation of the last part of the segment even though it does not include either Paraphrase or Direct translation. The two translators have chosen to translate the ST differently. Cai M. Woel who has made TT1 has chosen to Paraphrase and condense the TT-segment. His translation is not as ST-oriented as Luise Hemmer Pihl's translation. She has chosen Direct translation and Calque. Direct translation is okay in the first part of the segment. However, using Calque is not as good as the solution in TT1. TT2 becomes, in my view, unidiomatic as I do not believe that you can say "og

betragtede udsigten uden for huset derfra"[34] in Danish. Hemmer Pihl could have written "og betragtede udsigten fra døråbningen"[35] instead. The fallacy of literary translation that applies to this ST-segment is that of authorial authority. It is clear that the wording in the ST causes problems for the two translators and this results in two different translations. As mentioned by Maugham (1954: 225-226), Emily Brontë's language in *Wuthering Heights* is a bit unusual by using a pedantic style of writing and this style is very difficult to translate directly into Danish. The solution of condensing the ST content in TT1 is therefore acceptable as the meaning is maintained. The TT1 translator has chosen a creative way of translating the ST whereas the TT2 translator has chosen a more mechanical approach.

The next three examples (6-8) show how Direct translation (CM) and Paraphrase (PM) have been applied in TT1 and TT2, respectively.

Example 6 – TT1 Direct translation (CM) vs. TT2 Paraphrase (PM)

	'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather.	"Wuthering" er et meget sigende Dialektord, der skal beskrive, hvad Gaardens Beliggenhed udsætter den for i stormfuldt Vejr.	Direct translation (CM)
21		"Stormfuld" er den eneste dækkende betegnelse for den atmosfæriske uro, som dens beliggenhed er udsat for i blæsevejr.	Paraphrase (PM) and Direct translation (CM)

This example is interesting as the TT1 translator has chosen to focus on the semantic content in the ST whereas the TT2 translator has chosen to make a freer translation. The TT1 translator typically uses Paraphrase whereas the TT2 translator uses Direct translation. However, in this example, the applied micro translation strategies have been reversed. The TT1 translator has chosen to transfer the English word 'wuthering' into the TT and then he translates the rest of the ST-segment which refers back to the word 'wuthering'. This is

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[34] This might be translated into English as something like this: "and surveyed the view outside the house from there". This does not work in English either.

[35] Possible English translation: "and surveyed the view from the doorway".

considered as an acceptable translation even though the TT1 reader might not know what 'wuthering means. The ST explains the meaning of 'wuthering' in English and the TT1 translator has therefore been able to explain what 'wuthering' means in Danish as well as he has translated the ST in a word-for-word procedure. The translation of 'wuthering' is a possible translation problem as the adjective used in the ST is also included in the title of the novel. It causes problems for both translators as the title of the novel has been translated into Danish in both cases. The word 'wuthering' in TT1 makes less sense than the translation in TT2 as making a Direct transfer of a part of the novel's title seems to have no relation to the Danish translation as the word 'wuthering' is no longer part of the title. The TT2 translator has chosen a better solution for the word 'wuthering' as the adjective used in Pihl's translation is the same as the adjective used in the Danish title. Why the two translators have chosen different strategies cannot be answered here. Regarding the translation of the rest of the segment, I will highlight the translation of "being a significant provincial adjective"[36]. The two translators have chosen different strategies for this part of the ST-segment. The TT1 translator has chosen to write "er et meget sigende dialektord". I have labelled this as Direct translation and categorised it as content maintained. The solution is fluent in Danish and idiomatic. One of the adjectives has turned into a part of the noun. The Danish word 'dialektord' is a combination of the adjective 'provincial' and the word 'adjective'. 'Adjective' has not been translated directly, however, it has turned into the broader term which is 'ord' (word). The other translator has chosen to only partially maintain the semantic content by writing "er den eneste dækkende betegnelse"[37]. 'Significant' has turned into 'eneste' which means 'only'. This is not what the ST says. The rest of the two translations of this ST-segment is alright. The two translators have translated the semantic content of the ST in a way that is idiomatic and proper Danish. Several other micro translation strategies could also have been applied to these two TT-segments. However, only the primary differences are highlighted in this example. When considering the fallacies of translation, it is suggested that the fallacy of comprehensive comprehension and the fallacy of authorial authority apply.

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[36] My translation: er et betydningsfuldt, provinsielt adjektiv
[37] My translation: is the only suitable designation

The second example also shows differences between the two TTs. The part of the segment that is analysed in the following is the description of how the dog sneaks around Mr. Lockwood.

Example 7 – TT1 Direct translation (CM) vs. TT2 Paraphrase (PM)

47	I took a seat at the end of the hearthstone opposite that towards which my landlord advanced, and filled up an interval of silence by attempting to caress the canine mother, who had left her nursery, and was sneaking wolfishly to the back of my legs, her lip curled up, and her white teeth watering for a snatch.	Jeg satte mig ved Kaminen lige overfor den Stol, som min Vært gik hen imod. Jeg udfyldte en Pavse **[sic]** ved at gøre Forsøg paa at klappe Hunden, der havde forladt sine Hvalpe og paa en Ulveagtig Maade sneg sig bag mine Ben; dens Læbe var trukket op, og dens hvide Tænder løb i Vand efter en Bid.	Direct translation (CM)
		Jeg tog plads ved den side af ildstedet, der var modsat den, hvor min vært gik hen, og udfyldte en pause i samtalen ved at forsøge at kæle for hundemoderen. Den havde forladt sine hvalpe og snusede som en ulv til mine lægge med tilbagekrængede læber og lange hvide tænder, der løb i vand efter at komme til at bide.	Direct translation (CM), Paraphrase (PM) and Direct translation (CM)

The translator who made TT1 has translated the ST accurately by writing "og paa en Ulveagtig Maade sneg sig bag mine Ben"[38]. The translator who made TT2 has not translated the ST precisely as the dog does not sniff Mr. Lockwood's legs in a wolfish manner. The dog sneaks around Mr. Lockwood like a wolf. This is a semantic difference and this part of the TT2 segment has therefore been labelled as Paraphrase and been categorised as PM. The general semantic content is still conveyed. However, it might not create the correct visual image in the reader's mind. The fallacy of literary translation that applies to this segment is

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[38] My translation: and in a wolfish way snuck around me to the back of my legs

that of authorial authority as the writer has no influence on how his or her text is perceived by the reader.

The third example also shows the use of Direct translation (categorised as CM) in TT1 and the use of Paraphrase (categorised as PM) in TT2.

Example 8 – TT1 Direct translation (CM) vs. TT2 Paraphrase (PM)

164	I believe I shall not live there any more**[sic]**.'	Jeg tror ikke, jeg kommer til at bo der mere."	Direct translation (CM)
		Jeg tror ikke, jeg kommer tilbage hertil."	Paraphrase (PM)

The two translators have not only chosen different micro translation strategies but also focused on either accuracy or on a more creative wording in Danish. The first translation (TT1) focuses on the semantic content of the ST. My translation of the TT1 translation reads like this: I do not believe that I will be living there anymore. As this is very close to the ST, I have categorised it as CM. The other translation is translated more loosely. My translation of the TT2 translation reads like this: I do not believe that I will return to this place. As I do not believe that the semantic content of TT2 is precisely the same as that of the ST, I have categorised it as PM. The differences between TT2 and the ST are the following: To live somewhere is not the same as going back to some place. And furthermore, the English word 'there' means 'der' in Danish whereas 'hertil' in Danish means 'to this place'. There is a semantic difference between 'there' and 'here' as these reference words either refer to a place the speaker is not or to the place where the speaker actually is. The part of the story that takes place in segment 164 happens at Wuthering Heights and the place Mr. Lockwood refers to as 'there', refers to the place he has rented which is Thrushcross Grange. The word 'there' should therefore have been translated into 'dertil' in TT2 instead of 'hertil'. The fallacy of literary translation that applies to the translation of ST-segment number 164 is that of first reading. Even though Pihl (the TT2 translator) has read *Wuthering Heights* four times, I suggest the possibility that she has not read the ST closely enough prior to translating this segment. As Pihl's micro level strategy has changed (she normally applies Direct translation), it furthermore suggests that she might have been busy translating the ST. Segment number

164 is not only one of the last segments in the ST but also one of the last segments in the novel. The ST segment is on page 374 in *Wuthering Heights* (1963) and there are 417 pages in total. Maybe the TT2 translator was running out of time towards the end of the translation process, and maybe it caused her to read the ST at a faster pace before translating each segment.

The final two examples (9-10) in this section show how the translators have used either Oblique translation or Direct translation. Oblique translation is primarily categorised as PM and Direct translation is primarily categorised as CM. I have therefore chosen to analyse segments that represent this tendency.

Example 9 – TT1 Oblique translation (PM) vs. TT2 Direct translation (CM)

	This proceeding roused the whole hive.	Dette ophidsede hele Flokken og et halvt Dusin firføddede [sic] Djævle af forskellige Størrelser og Aldre styrtede frem mod det fælles Midtpunkt fra skjulte Kroge.	Oblique translation (PM), Permutation (CM) and Paraphrase (CM)
55		Denne handling vakte hele bisværmen.	Direct translation (CM)

In this segment the two translators have chosen to either focus on the content of the ST or on the effect of the TT. The TT1 translator has chosen a TT-oriented strategy whereas the TT2 translator has chosen to focus on the content of the ST. Either solution works depending on what the aim is. However, I prefer the TT1 translation over the TT2 translation as I do not believe that the word 'hive' should be translated directly. A hive is the home of bees and it has therefore nothing to do with dogs. However, if the translator wants to emphasise the dogs' behaviour and use the same metaphor as in the ST that compares the dogs' wildness with busy bees, then the TT2 translation is alright. This example furthermore shows how one translator has chosen to combine two of the sentences in the ST into one in his TT whereas the other translator has chosen to keep the same punctuation as in the ST. The sub-segment that follows 'Flokken' in TT1 is derived from ST-segment number 56. The fallacy of comprehensive comprehension applies to this segment as the ST can be understood in

several ways. The fact that this ST-segment can be understood in more ways than one is clear when comparing the two translations in the example above.

The final example that shows the differences between the two translations is the following:

Example 10 – TT1 Oblique translation (PM) vs. TT2 Direct translation (CM)

128	'But, Mrs. Heathcliff, we have each had a commencement, and each stumbled and tottered on the threshold, and had our teachers scorned, instead of aiding us, we should stumble and totter yet.'	"Men Mrs. Heathcliff, een Gang har vi jo allesammen været Begyndere, og hvis vore Lærere havde let **[sic]** af os i Stedet for at hjælpe os, saa vilde **[sic] vi aldrig være kommet videre.**"	Paraphrase (CM) and Oblique translation (PM)
		"Men Mrs. Heathcliff, vi har jo alle været begyndere, og vi har alle snublet og vaklet på tærsklen. Hvis vore lærere havde foragtet os i stedet for at hjælpe os, ville vi stadig snuble og vakle.	Direct translation (CM)

The TT1 translator has chosen two micro translation strategies for ST-segment number 128. However, the micro translation strategy focused on in this example is Oblique translation. The other translator has only used Direct translation. Cai M. Woel who made TT1 has chosen to translate the last part of the ST in a sense-for-sense procedure as opposed to the word-for-word procedure in TT2. Both translations work well in Danish. However, personal preferences might cause a reader to prefer one over the other. I do not prefer one more than the other as they are equally good. The translator who made TT2 has probably saved time in comparison with the TT1 translator. This might be because she has not had to come up with more creative translation solutions like Cai M. Woel has typically done. Woel has made implicit information explicit. He translated "we would stumble and totter yet" into "vilde [sic] vi aldrig være kommet videre"[39]. This translation focuses on the effect of the TT. Because the semantic content in TT2 is not exactly the same as in the ST it has been categorised as PM. Pihl has chosen to translate the ST in a word-for-word procedure and so the two words 'stumble' and 'totter' are maintained in their Danish forms. The reader would

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[39] My translation: We would never have moved on.

presumably understand what is meant in TT2 and I therefore consider it as an acceptable translation. However, it might not be idiomatic but the semantic content is maintained. I have therefore categorised it as CM. The fallacy of authorial authority applies to this segment as it cannot be known whether Emily Brontë meant what the text actually says or whether she was using a metaphor. Both translators have guessed at the ST meaning and come up with different solutions. A third translator might come up with something entirely different.

7.3. Ten examples of similarities between the two translators' applied micro translation strategies

The ten examples presented in this section also represent the distribution of micro translation strategies paired with the three categories to the greatest extent possible. The following ten examples show the similarities between the two TTs. The first five examples show how both translators have used Direct translation. In all five examples, the Direct translation strategy has been categorised as CM as both translators have focused on maintaining the semantic content. Examples 6, 7 and 8 show how both translators have used Paraphrase. In all three examples the micro translation strategy has been categorised as PM. Paraphrase categorised as CM also exists in both TTs but it is not as common as Paraphrase categorised as PM. Hence, as most of the instances of Paraphrase are categorised as PM, I have chosen to present examples that represent this tendency. The final examples (numbers 9 and 10) represent some of the micro translation strategies that have not been used as much as for example Direct translation. Due to the limited number of separate instances of these micro translation strategies that are not used often, it has proven almost impossible to find examples of segments where both translators have used the same strategy with the same level of accuracy. Two examples show one of these minority combinations and that is the use of Oblique translation. The similarity between the two TTs is present as both segments in both examples of Oblique translation have been categorised as PM.

This first example shows the use of Direct translation categorised as CM in both TTs.

Example 1 – TT1 Direct translation (CM) vs. TT2 Direct translation (CM)

17	'No wonder the grass grows up between the flags, and cattle are the only hedge-cutters.'	"Saa er det intet Under, at Græsset gror højt mellem Fliserne, og at Køerne er de eneste, der klipper Hækkene."	Direct translation (CM)
		"Intet under, at græsset vokser mellem fliserne, og at det kun er kvæget, der klipper hækkene."	Direct translation (CM)

The two translators have come up with translations that are semantically the same but vary on word-level. Even though the two TT-segments have been categorised as CM and both have been labelled as Direct translation there are still differences between them. However, these differences are insignificant as the semantic content is still the same. The similarities are prevalent when looking at word order and the semantic content. The two TTs only vary in connection with translations of each specific word. Hence, the two translators have just used two different ways of expressing the same thing. 'No wonder' can be translated as in either of the two TTs. The two translators' translation of 'and cattle are the only hedge-cutters' have resulted in two different ways of expressing the same in Danish. It can be argued that the two translations are not Direct translation but rather Paraphrases of the ST. However, I have chosen to label the two TT-segments as Direct translation as the translation in each case is straightforward. There are no translation problems in this ST-segment. Even though two translators have translated a sentence by using the same micro translation strategy and by maintaining the same level of accuracy it can be suggested that variations in the translations are still present. It would be a stroke of luck if the two TTs analysed were exactly the same. Only seven instances of identical translation have been found and it only applies to very short and straightforward sentences[40]. It therefore seems that the precise wording depends on the individual translator. The longer a sentence is, the greater the chance of different translations. If applying one of the fallacies to this ST-segment, it could

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[40] See the following segments: 3, 8, 44, 67, 87 (question mark in TT1, full stop in TT2), 108 and 152.

be that of comprehensive comprehension. This is based on the fact that a word like 'flags' in the ST can mean different things. In both TTs the translator has found out that it does not mean 'flag' (flag) in English but 'fliser' which means 'tiles; slabs' that are used for covering the ground. However, 'flags' meaning those that are used for waving in a flagpole would not make much sense in this context. A human translator is able to figure out the correct meaning, whereas an MT-system might not get it right. I tried pasting the ST-segment into Google Translate[41] and my presumption proves correct as Google Translate has translated 'flags' into 'flagene'. Furthermore, Google Translate did not know the word 'hedge-cutters' and it has therefore mistakenly translated this into 'hedge-kuttere'[42]. Even though the fallacy of comprehensive comprehension makes room for various interpretations of an ST, it is believed that there are fewer actual possibilities if a human translates a text in comparison with an MT-system which might be open to more possible translations even though some of them are not semantically logical. This is because a human can dismiss the possible translations that do not make sense semantically. MT-systems are not a general concern in this thesis as the empirical data analysed consists of two TTs made by humans. However, the importance of MT-translation versus human translation is interesting as much discussion of this subject exists. I will, however, briefly get back to machine translation in the conclusion.

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[41] Google Translate is an online MT-system that 'learns' from input from users. It therefore also includes Translation Memory. Each user can click on a grammatical unit and propose other translations and Google Translate then adds this new translation to its database.

[42] Translation from Google Translate: "Intet under, at græsset gror op mellem flagene, og kvæg er de eneste hedge-kuttere."

The second example also shows the use of Direct translation that is categorised as CM in both TTs.

Example 2 – TT1 Direct translation (CM) vs. TT2 Direct translation (CM)

64	'They won't meddle with persons who touch nothing,' he remarked, putting the bottle before me, and restoring the displaced table.	"De overfalder ikke Folk, som ikke rører ved noget," bemærkede han, idet han satte Flasken foran mig og trak Bordet tilbage paa sin Plads.	Direct translation (CM)
		"De gør ikke noget, når man ikke rører noget," bemærkede han, idet han satte flasken foran mig og flyttede bordet tilbage på dets plads.	Direct translation (CM)

This example is interesting due to the way the two translators have chosen to translate Heathcliff's remark. Even though a Direct translation could have been "De vil ikke overfalde personer som rører intet", both translators have chosen to translate it as 'som ikke rører ved noget'[43]. However, my suggested translation ('[...] som rører intet') might not be the first translation that comes to mind. As the two translators have chosen to write a Danish sentence that might be more 'natural' I have chosen to label both translations as Direct translation. The two translators might have chosen to negate the second part of Heathcliff's remark as this then fits the first part that says that the dogs will not 'meddle with persons who [...]'. The rest of the TT-segments are straightforward translations of the ST and this has therefore also been labelled as Direct translation. As the semantic content is maintained in both TT-segments they have been categorised as CM. The fallacy of authorial authority applies the most to this segment as Emily Brontë has (had) no control over the way the reader understands (understood) her novel. She does therefore not have any influence on whether the reader understands the ST as what it says (that the dogs will not meddle with persons who touch nothing) or whether the reader changes the wording in his/her mind and it then becomes 'who do not touch anything'. The semantic content is the same, however, the connotations might be a bit different. The only difference between the two TTs in the

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[43] My translation: who do not touch anything

rest of the segments is that the TT1 translator has chosen to write 'sin Plads' and the TT2 translator has chosen to write 'dets plads'. Both of these two possessive pronouns work alright in Danish. However, by writing 'sin' the TT1 translator makes a personification of the table as 'sin' in Danish refers back to the subject which is 'han'/'he' (Heathcliff). It is believed that the table is not moved to Heathcliff's position in the room. The other translator has chosen to write 'dets' which is better as 'dets' refers back to the table. As a calque of 'restoring the displaced table' would be unidiomatic in Danish I have considered both translations as Direct translation. However, they might also have been labelled Oblique translation.

The example below is like the two examples presented above. This example is relevant to analyse as a phrase in the ST is ambiguous. This ambiguity is seen in the two translations.

Example 3 – TT1 Direct translation (CM) vs. TT2 Direct translation (CM)

| 101 | 'I should like to be riding Minny down there! | "Gid jeg kunde **[sic]** ride Minny derned. | Direct translation (CM) |
| | | "Hvor ville jeg dog gerne ride på Minny dernede! | Direct translation (CM) |

The phrase 'down there' can be understood in two ways. It can mean that young Catherine wants to ride on her horse Minny to some other place which is downwards from where she is, or it can mean that she wants to ride around on the horse Minny at a location that is down there. The two translators have chosen a solution each. The word 'derned' means down to that place while 'dernede' refers to riding around 'down there'. When looking up the words 'derned' and 'dernede' only one translation is available and that is 'down there'. It is therefore unknown whether Emily Brontë meant 'derned' or 'dernede'. Both translations are equally correct and as the only difference is based on different translations of the same phrase they have both been labelled as Direct translation. The semantic content is maintained and they have therefore been categorised as CM. The fallacies of comprehensive comprehension and authorial authority apply to this segment as the ST presents the reader (or translator) with two different interpretations.

The fourth example below is interesting as the two translations are different even though the two translators have both used Direct translation and focused on the semantic content.

Example 4 – TT1 Direct translation (CM) vs. TT2 Direct translation (CM)

	He afterwards gathered the books and hurled them on the fire.	Derefter samlede han Bøgerne sammen og kylede dem ind i Ilden.	Direct translation (CM)
142		Bagefter samlede han bøgerne sammen og kastede dem på ilden.	Direct translation (CM)

I have categorised this example as one that shows the similarities between the two TTs as they are both labelled Direct translation and categorised as CM. The two translators have chosen different translations for 'afterwards'. Both translations of this word are correct. The two translators have also chosen different solutions for 'hurled'. Both of these translations are also correct. However, there might be a difference regarding the connotations of the verbs 'kyle' and 'kaste'. To me, the word 'kyle' is more violent than 'kaste'. I would translate 'kyle' into 'hurl' and 'kaste' into 'throw'. This example shows how one sentence in the ST can be translated differently by two translators even though the sentence is straightforward. As the differences rely on the entries in the dictionaries that the translators have found, this is categorised as the fallacy of authorial authority. It is unknown whether Emily Brontë meant to say 'kyle' or 'kaste' if she had written the text in Danish. However, as Hareton's anger is clearly reflected in the ST I believe that the verb that describes the way in which he gets rid of the books should be a 'violent' word. According to Longman's Dictionary of Contemporary English (LDOCE), to hurl means to "throw something with a lot of force, especially because you are angry" (LDOCE, 2009: 862). LDOCE's definition of 'throw' is "to make an object such as a ball move quickly through the air by pushing your hand forward quickly and letting the object go" (LDOCE, 2009: 1841). I therefore consider the translation in TT1 to be the best one regarding the translation of 'hurled'. Therefore, the fallacies of authorial authority and comprehensive comprehension apply to this example.

The fifth example below is the last one where both translations have been made by using Direct translation and both segments have been categorised as CM.

Example 5 – TT1 Direct translation (CM) vs. TT2 Direct translation (CM)

176	I would have departed by the back way, to get a last glimpse of Catherine, and annoy old Joseph; but Hareton received orders to lead up my horse, and my host himself escorted me to the door, so I could not fulfil my wish.	Jeg vilde **[sic]** gerne have været gaaet ud gennem Bagdøren for at faa et sidste Glimt af Catherine og drille den gamle Josef, men Hareton fik Ordre til at trække min Hest frem, og min Vært fulgte mig selv til Døren, saa jeg kunde **[sic]** ikke faa det Ønske opfyldt.	Direct translation (CM)
		Jeg ville være gået ud ad bagdøren for at få et sidste glimt af Catherine og irritere den gamle Joseph, men Hareton fik ordre til at hente min hest, og min vært fulgte mig selv til døren, så jeg kunne ikke få opfyldt dette ønske.	Direct translation (CM)

More micro translation strategies could have been applied to this segment. However, as Direct translation applies to the whole sentence on an overall level, more translation strategies have not been applied. It can be argued that the translation of the name Joseph has been made by using either Direct translation (TT1) or Direct transfer (TT2). However, all names for persons have been 'translated' by using Direct transfer with the exception of the name Joseph in TT1. This has therefore not been considered as important in each separate segment. The translation (or Direct transfer) of names are consistent throughout both TTs and this is therefore regarded as translation strategies on macro level. As can be seen from the example, the two TTs are different even though the translators have both used Direct translation and both are categorised as CM. The first difference is the translation of 'departed by the back way'. The TT1 translator has chosen to translate it into "gaaet ud gennem Bagdøren". This is not correct as you do not say 'gå gennem en dør' in Danish. To 'gå gennem en dør' would mean that you actually walked through the wood. A correct way to

translate 'departed by the back way' could be 'gået ud ad bagdøren'. This is what the TT2 translator has chosen to write. You can say 'go in/out through the door' in English (LDOCE, 2009: 502) but 'through' should not be translated by 'gennem' in Danish. The proper way to say 'go out through the door' in Danish is 'gå ud ad døren' (Jervelund *et al*, 2013: 176) (pass through the door opening). Many Danes do not know the difference between 'ad' and 'af'. The difference between 'ad' and 'af' is indistinguishable as it is often pronounced the same way (Dansk Sprognævn, undated). If the TT2 translator had written 'gå ud af døren' it would mean that the person walked out of the door which does not make sense. 'Lead up my horse' has also been translated differently even though both translators have used Direct translation. The TT1 translator has written "trække min hest frem" while the TT2 translator has written "hente min hest". The semantic content is different but TT1 is closer to the ST than the translation in TT2. 'Lead up my horse' denotes that the person who gets the horse needs to fetch it by pulling a rope that is attached to the bridle. To 'trække en hest frem' denotes that there is a rope the person can pull at. The translation in TT2 is 'looser' as it only says 'hente'. 'Hente' means 'to get' and this can for example denote luring the horse with treats, scare it so it runs to the desired location, to carry it etc. However, the verb 'carry' can be disregarded here as a horse is too big and heavy for anyone to carry. However, I believe that the difference between 'trække' and 'hente' is clear. The similarities between TT1 and TT2 are clear as the individual grammatical units contain the same semantic content. If the ST had contained any possible translation problems, the translators would have had to come up with ways to translate the ST by using for example Paraphrase or Oblique translation. The fallacy of authorial authority applies to this segment as the translation of each word depends on the translators' choice of word. Dictionaries do not contain 1:1 translations and there are therefore often many possible translations for one word and the small differences in the two TTs reflect this.

Examples six and seven show translations that are categorised as PM and both translations are paraphrases. The first example is relevant here as it shows how small differences occur even though the translators have applied the same micro translation strategy.

Example 6 – TT1 Paraphrase (PM) vs. TT2 Paraphrase (PM)

	In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society.	Jeg kunde **[sic]** næppe i hele England have fundet en Plet saa fuldstændig gemt fra Verdens Larm.	Paraphrase (PM)
4		Jeg tror ikke, jeg i hele England kunne have valgt noget sted, der var så helt afsondret fra menneskeligt selskab.	Paraphrase (PM)

Both translators have chosen to move 'In all England'. It would not be that common in Danish to keep the translation of 'In all England' at the start of the sentence. The translators have chosen different solutions for 'I do not believe'. Even though the wording is different the semantic content is still the same. The final difference on word level is the translators' translation of 'the stir of society'. As it is unknown what Emily Brontë actually meant by this, both translators can be right. However, I believe that 'the stir of society' entails more than human company. The TT1 translator has chosen a broader translation than the TT2 translator by writing 'Verdens Larm'. However, 'verden' means 'the world' and 'society' only refers to the society in which the people in the novel live. This sub-segment has therefore been labelled as Paraphrase as a Direct translation could have been 'samfundets støj'. The TT2 translator has chosen to write 'menneskeligt selskab'. This translation is not as descriptive as the ST because 'menneskeligt selskab'[44] does not denote any noise/stir. Based on the analysis of the sub-segments above the fallacy of comprehensive comprehension applies. As can be seen from the example, the two translators have made paraphrases of the ST and in both cases the semantic content is only partially maintained. However, a Paraphrase was necessary for this ST-segment as Direct translation for example would have made the TT unidiomatic.

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[44] My translation: human company

The following example is also interesting as the ST is worded in a way that demands creativity from both translators. The TT2 translator's standard micro translation strategy is Direct translation but she has had to come up with another strategy for this segment. This is due to the fact that a phrase like 'I found him very intelligent' should not be translated directly. The past tense of 'found' is 'find'. 'Find' means 'finde' in Danish (Axelsen, 2009: 320). However, as the ST does not mean that the speaker physically *found* Heathcliff as if he had been hiding it should therefore be translated as either Paraphrase or Oblique translation. As can be seen in the example below, I have labelled both translations as Paraphrase.

Example 7 – TT1 Paraphrase (PM) vs. TT2 Paraphrase (PM)

77	I found him very intelligent on the topics we touched; and before I went home, I was encouraged so far as to volunteer another visit to-morrow**[sic]**.	Han talte forstandigt om de Emner, vi berørte, og inden jeg tog hjem, havde jeg faaet Lyst til uopfordret at aflægge ham en Visit den følgende Dag.	Paraphrase (PM)
		Jeg opdagede, at han talte meget intelligent om de emner, vi kom ind på, og før jeg gik hjem, var jeg blevet opmuntret så meget, at jeg vovede at foreslå at komme igen næste dag.	Paraphrase (PM)

The TT1 translator has turned "I found him very intelligent" into a general fact by writing "Han talte forstandigt om"[45]. The TT2 translator has also turned the personal belief ('I found') into a fact by writing "Jeg opdagede at"[46]. My suggested translation is: Jeg syntes at han talte meget intelligent om...[47]. However, trying to make a translation that is as direct as possible might not be advisable as it might sound peculiar in Danish. The last part of the ST has not been translated directly in either of the TTs but this is only advisable as the ST says that Mr. Lockwood was encouraged to visit again the next day. To be encouraged might imply that someone else had encouraged Mr. Lockwood to revisit the next day. However,

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[45] My translation: He spoke intelligently about

[46] My translation: I discovered that

[47] My translation: I believed that he spoke very intelligently about

this is not believed to be the case. Both translators have found good solutions for this possible problem. The TT1 translator has chosen to write "faaet Lyst til"[48] which implies that Mr. Lockwood has encouraged himself to revisit. The TT2 translator has chosen to write "var jeg blevet opmuntret så meget, at jeg vovede at foreslå at komme igen næste dag"[49]. The phrase 'to volunteer another visit' has to mean that it is something Mr. Lockwood does on his own accord. Hence, Mr. Lockwood is not encouraged to visit by someone else. Both TTs have been categorised as PM as they do not contain the same semantic content as the ST. The ST, for example, does not say that Mr. Lockwood proposes out loud to come back for a visit the next day. Due to the nature of the ST, there are various ways it can be translated. The ambiguity of the ST entails that it can mean different things and the fallacy of singularity therefore applies here.

The following example that shows how the two TTs are similar also contains differences like the examples above. However, as mentioned previously in this thesis, the chance that two translators translate a segment in precisely the same way is small.

Example 8 – TT1 Paraphrase (PM) vs. TT2 Paraphrase (PM)

	Earnshaw surlily bid her remove her things to the kitchen.	Earnshaw bad hende i en mut Tone om at flytte Tingene ud i køkkenet.	Paraphrase (PM)
94		Earnshaw sagde gnavent til hende, at hun skulle tage sine sager med sig ud i køkkenet.	Paraphrase (PM)

The adverb 'surlily' has been translated in different ways in the TTs. The TT1 translator has chosen a milder adjective. Woel's translation is milder as 'mut' means 'moodily', 'sulky' and 'glum', among others. The translation in TT2 is better as 'gnavent' is closer to the adjective in the ST. 'Gnavent' means 'crossly; morosely', among others. The TT1 segment has been categorised as PM due to the translation of the adverb 'surlily'. The TT2 segment has been categorised as PM because it says that young Catherine should take the things with her to

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[48] My translation: had the desire/wish to

[49] My translation: I had been encouraged enough so I dared to propose to revisit the next day.

the kitchen and this is not what the ST says. The ST does not entail that young Catherine has to stay in the kitchen after having moved her things there. But this is the meaning that appears in TT2. The Danish phrase to "tage noget med sig" connotes that you have to go somewhere else and continue what you were doing. TT1 is therefore more accurate than TT2. Even though these differences might seem small the TTs have yet been categorised as PM. Paraphrase is often categorised as PM as paraphrasing presumably means that the translator is creative and therefore loses some of the semantic content. Bar charts 1 and 2 in section 7.1. clearly show that Paraphrase has primarily been categorised as PM in both TTs. The fallacy of literary translation that applies here is comprehensive comprehension.

Examples nine and ten are the last ones presented in this thesis. They show how both translators have used Oblique translation. Both cases of Oblique translation have been categorised as PM.

Example 9 – TT1 Oblique translation (PM) vs. TT2 Oblique translation (PM)

42	While enjoying a month of fine weather at the sea-cost, I was thrown into the company of a most fascinating creature: a real goddess in my eyes, as long as she took no notice of me.	Under en Maaneds Ferieophold ved Kysten kom jeg sammen med en henrivende ung Pige, en sand Gudinde forekom hun mig at være, saa længe hun ikke tog notits af mig.	Oblique translation (PM) and Direct translation (CM)
		Mens jeg nød en måned med dejligt vejr ved havet, lærte jeg den mest tiltrækkende skabning at kende. Hun var en sand gudinde i mine øjne – så længe hun ikke tog notits af mig.	Direct translation (CM) and Oblique translation (PM). Direct translation (CM)

The sub-segment that is analysed here is the ST phrase 'thrown into the company of'. Neither of the two translators has translated this phrase directly. A word-for-word translation of this phrase would be unidiomatic in Danish. Both TT-solutions are acceptable in Danish as the translators have succeeded in generally maintaining the semantic content. The TT1 translator has chosen to write "kom sammen med" which just means that Mr.

Lockwood has spent some time with a girl/woman. The TT2 translator has chosen to imply that Mr. Lockwood actually got to *know* the girl/woman by writing "lærte jeg den mest [...] at kende". The force of nature in the ST is not maintained as 'to be thrown into someone else's company' entails that the person who is thrown has no control over what happens. The connotations of the two TTs both entail that Mr. Lockwood willingly has spent time with the girl/woman (creature in the ST) and that he has control over whether he wanted to or not. The ST can be translated in different ways as seen in this example and the fallacy of literary translation that best applies to it is therefore comprehensive comprehension.

The final example also shows the translators' use of Oblique translation. The focus is on the word 'stalled'. The word 'stalled' has not been translated directly in either of the TTs. This segment is interesting as both translators have had to guess at what Emily Brontë actually meant young Catherine to say.

Example 10 – TT1 Oblique translation (PM) vs. TT2 Oblique translation (PM)

103	Oh! I'm tired—I'm *stalled*, Hareton!'	Aa, hvor er jeg træt -- jeg er led ved det hele, Hareton."	Paraphrase (CM) and Oblique translation (PM)
		"Åh, jeg er træt, Hareton – jeg er led ved livet!"	Paraphrase (CM) and Oblique translation (PM)

The word 'stalled' is written in italics in the ST. The fact that Emily Brontë wrote the word in italics probably helped the translators to focus on this word and to convey the correct meaning to the reader. The two translators have probably looked up the word 'stalled' in order to find other possible translations than the most literal one. Translations like 'stoppe; gå i stå' and 'nøle; søge at vinde tid' appear when looking up 'stall' in Gyldendal's English-Danish dictionary (Axelsen, 2009: 808-809). Both translations are labelled as Oblique translation as it is believed that they both convey the semantic content of the ST. These two cases of Oblique translation have been categorised as PM as it is unknown whether this is the precise meaning. However, it is believed that the general meaning is maintained. The fallacy of authorial authority applies here as it is unknown what Brontë meant with 'stalled'.

8. Summary and conclusion

This chapter sums up the findings in the analysis and the findings will be concluded on in combination with the background information and theoretical framework. As can be seen from the two bar charts in the beginning of section 7.1., the two TTs have been translated differently. I will sum up and conclude on each of the three questions in my problem statement in the order they were mentioned there and answered during this thesis.

The three questions were:

1. Why are classic novels such as Wuthering Heights retranslated?
2. What are the differences and similarities between the translation and the retranslation when comparing them to the ST?
3. Is the Danish retranslation better and/or more accurate than the older translation?

Question 1 served as a basis for the analysis of the two TTs. Question 2 was partially answered in the analysis. Questions 1 and 2 form the foundation for the answer to question 3. The third and final question is the overall question that this thesis answers. Each of the three questions will be answered in turns in the sections below.

Reasons for why classic novels are retranslated included the fact that language changes throughout time as well as the societal context. This applies to both the ST language and culture and the language and culture of the two TTs. If a translator would like to 'modernise' a novel like *Wuthering Heights*, it might be a good idea to get an expert to make an intralingual translation first so the translator can make a better translation without having to perform two tasks at once. I do not believe that many translators are capable of doing both the intralingual and the interlingual translation at once. It is relevant to consider why the new interlingual translation of *Wuthering Heights* was made. There can be several reasons for this. One possible reason is that the publisher wanted to substitute previous translations that might be too creative as many readers today already know the original story and want to read a Danish translation of it in order to fully understand the original. Another possible reason is that the publisher believed that previous translations were outdated. This is a

possible explanation as I believe Skyum-Nielsen is correct when he states that translations are only valid for up to 50 years (Skyum-Nielsen, 1999: 39). A third and final possible reason mentioned here might simply be that the publisher wanted an easy and cheap way to earn extra money. As mentioned previously, the new translation was published during the recession where publishers possibly lacked income. By having a translator retranslate an old novel that is public domain, they could cut costs because they only needed to pay for the translation and not also pay royalties.

Before moving on to the conclusion based on the analysed examples, it is relevant to sum up and conclude on the general findings for the entire empirical data. Table 3 showed how often each of the micro translation strategies has been used in each of the two TTs. For the sake of readability, the four most frequently applied micro translation strategies are repeated below.

Table 5: The four most frequently applied micro translation strategies in the two target texts

Applied micro translation strategies starting with the most used:	Target text 1 from 1941 (TT1)	Target text 2 from 2009 (TT2)
1	Paraphrase (137)	Direct translation (183)
2	Direct translation (113)	Paraphrase (68)
3	Oblique translation (17)	Deletion (8)
4	Permutation (13)	Oblique translation (8)

The analysis-chapter contained ten examples that showed differences and ten examples that showed similarities between the two TTs. I chose examples that are combinations of the four most frequently applied micro translation strategies as combinations of the less applied micro translation strategies were insufficient. The two TTs are different as the TT1 translator has focused more on the effect on the TT, whereas the TT2 translator has focused more on maintaining the content of the ST. The micro translation strategy that has been used most often in TT1 is Paraphrase which facilitates a freer translation. Direct translation has been used most often in TT2 which facilitates a more accurate TT. The two bar charts presented

on pages 60 and 61 clearly show the distribution of micro translation strategies in the two TTs. The bar chart below shows the total distribution of micro translation strategies and their categories for both TTs.

Bar chart 4: The total micro translation strategies and their categories for both target texts
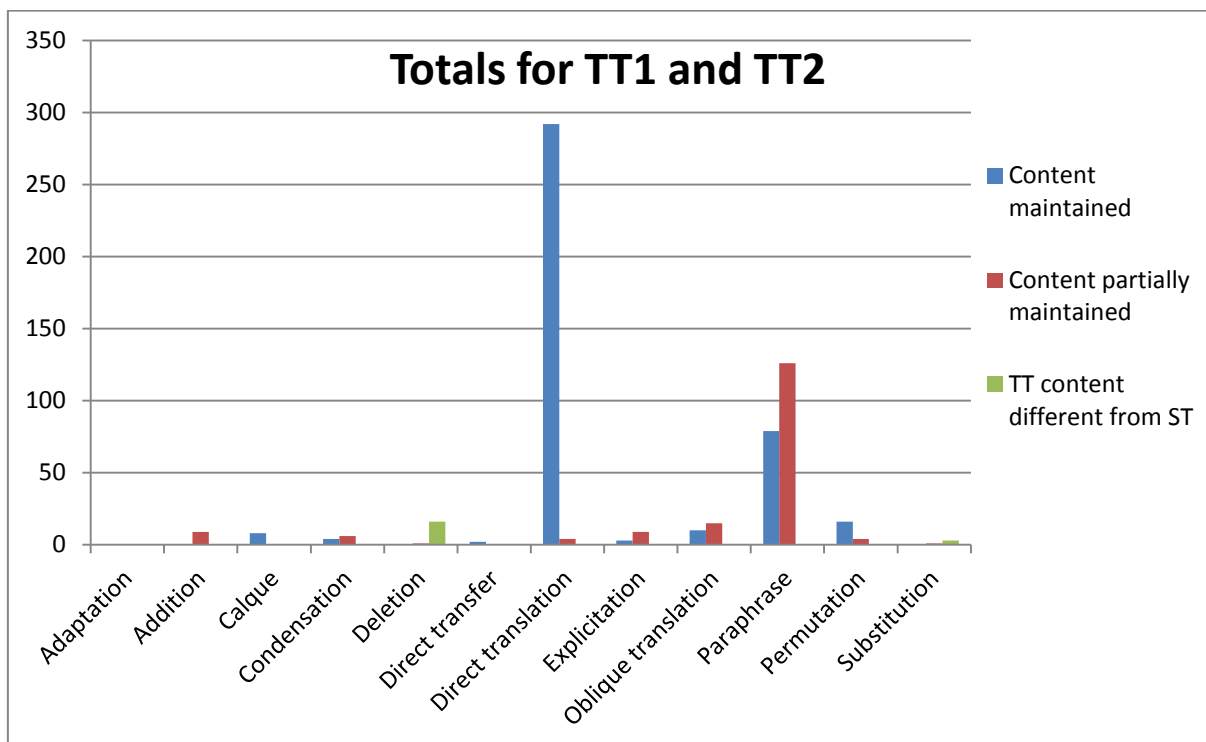
Direct translation is by far the most applied micro translation strategy when it comes to accuracy. Paraphrase is the most frequently used micro translation strategy when the content is only partially maintained. As can be seen from the bar chart above, no instances of Adaptation have been found. Due to the small size of some of the bars in the bar chart, it is deemed necessary to include a table that shows the exact numbers of instances of micro translation strategies. For the sake of readability, the most applied micro translation strategy is listed first and the least applied strategy is listed last. The micro translation strategies are distributed as shown in the table on the next page.

Table 6: The total distribution of all twelve micro translation strategies in both target texts

Name of micro-strategy	Content maintained	Content partially maintained	TT content different from ST	Total
Direct translation	292	4	0	296
Paraphrase	79	126	0	205
Oblique translation	10	15	0	25
Permutation	16	4	0	20
Deletion	0	1	16	17
Explicitation	3	9	0	12
Condensation	4	6	0	10
Addition	0	9	0	9
Calque	8	0	0	8
Substitution	0	1	3	4
Direct transfer	2	0	0	2
Adaptation	0	0	0	0
Total	414	175	19	608

The table above and the bar chart on the previous page both suggest that the translators have attempted to make accurate translations as they both have used Direct translation extensively. However, TT1 is generally freer and seems more 'Danish' than TT2 as TT2 has a tendency to become too literal in some segments where it has been translated in a word-for-word procedure. In some instances the TT2 even becomes unidiomatic. As a contrast to TT2, TT1 might seem more like 'real Danish' than TT2 but this is at the expense of accuracy. The many segments/sub-segments that have been categorised as PM in TT1 account for lesser accuracy. The CM category has been applied widely in TT2, in contrast, and this results in a more accurate target text. I suggest that only very few translations solely focus on either accuracy or creativity. Most translations, I believe, will deploy a combination of these two depending on what is most appropriate in the particular situation. I furthermore believe that my category CM is primarily connected to the ST-oriented macro translation strategy (and mechanical translation) and that my PM category is primarily connected with the TT-oriented macro translation strategy (and creative translation). As I believe that a translation of any particular segment in a novel should not be categorised as different from the ST, my DF category should therefore only apply to small sub-segments. This has also proven to be the case as DF has only been applied to sub-segments that have been deleted, except for

one instance. The only instance of deletion of a whole segment that has been found[50] was probably a mistake. The TT2 translator might have overlooked that ST-segment and therefore not made a Deletion on purpose.

When looking at the two target texts' bar charts of micro translation strategies and the three categories[51] it can be concluded that TT1 is more TT-oriented whereas TT2 is more ST-oriented. The overview of the two TTs listed in either the ST- or the TT-oriented column[52] in table 1 further supports this. The notion that TT1 is more TT-oriented than TT2 is based on the higher number of instances of PM in TT1. However, both translators generally focus on maintaining the semantic content. This is based on the fact that Direct translation categorised as CM is the primary trait of both TTs. A translation that is too detached from the ST is not actual translation but rather adaptation.

The differences and similarities between the two TTs when compared with the ST were highlighted in the analysis-chapter. Ten examples were provided for differences and ten for similarities. As stated in the analysis, there were also differences between the particular translations even though both translators had applied the same micro translation strategy and maintained the same level of accuracy (or lack thereof). It therefore implies that the precise way of wording a sentence varies from person to person and that the chance of two translators ending up with the exact same wording is very small. As mentioned in the analysis, only seven instances of the exact same wording were found and these were only short and simple sentences (see page 77).

My objective evaluation of the two target texts analysed in this thesis is that none of them is better than the other. They are equally good. If you believe that a translated novel should be creative and seem more like a novel and not a translation, you would probably believe that TT1 is the best one. On the other hand, if you believe that a translation of a novel should be as accurate as possible, you might probably think that TT2 is the best one. It all depends on

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[50] See pages 139-140 in Appendix B, segment 50.

[51] See pages 60 and 61.

[52] See page 55 in section 6.4.

personal preferences. My subjective evaluation of the two translations is that TT1 is better than TT2 as I believe that it works better than TT2 in spite of a few mistranslations. Being an author myself, I prefer reading other novels as literary masterpieces and therefore I also prefer literary translation over translations of literature. If I want to know exactly what the ST says, I read the novel in the source language (if written in English).

After having analysed the two translations for chapters i and xxxi of *Wuthering Heights*, I have gained a broader understanding of the original novel as more meanings are revealed. One example is the translation of 'down there' which is ambiguous in English. Each translator has chosen a different solution, and if I had only read one of the translations I would not have been aware of the other possible translation. TT2 is more accurate than TT1 but I do not believe that it is better. It could have been better than TT1 if the translator had not made mistakes that ought not to have been present in the translation. Odd translations clearly stand out in a translated novel and reminds the reader that he/she is reading a translation. In order to prove this point, I will now list two examples of 'odd translations'. The TT2 translator has translated 'note' into 'billet' two times. This is believed to be incorrect as the ST is speaking about a letter in all cases of the nouns 'note' and 'letter'. The ST's word for the letter for young Catherine becomes 'letter' in segment 97. The translation in TT2 changed into 'brev' which I believe it should have been in all cases. This is probably because the ST's word for letter actually changes from 'note' into 'letter'. However, I believe that regardless of the word used in the ST, the translator should have been consistent in the translation of those two words. Another example of an 'odd translation' is where the TT2 translator writes "den skinsyge låge"[53] which seems strange in the TT. However, this might just be a reflection of the English phrase 'jealous gate' which the TT2 translator has chosen to translate directly. It is evident that the TT1 translator did not know what to do with 'jealous' and he has therefore deleted it. Said differently, if the TT1 translator has made mistakes, it might not occur to the reader as TT1 seems correct, idiomatic and semantically okay, but when the TT2 translator makes 'odd translations' it becomes clear to the reader that he/she is in fact reading a translation. As mentioned previously, TT2 could have been

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[53] See page 153, in Appendix C, segment 84.

better and as suggested in the analysis-chapter, the translator might have been running out of time towards the end of the translation process. It seems that she has been less thorough in chapter 31 than in chapter 1.

According to Mašlaň (2006: 22) there is a clear difference between being a creative translator and a mechanical translator. Mašlaň goes on to describe creative and mechanical translation by referencing to Levý and Mašlaň's statement is therefore considered as valid. TT1 seems creative whereas TT2 seems mechanical. Due to the choice of translation in some segments, I propose the idea that the TT2 translator has used some form of machine translation in connection with her translation. Some of the mistakes might not have occurred if she had worked with the translation from scratch. However, as I have not been able to get a reply from her, this is only a qualified guess and not a fact. Pedersen also points out that it is impossible to be elegant and accurate at the same time (Pedersen, 1999: 19). This explains why TT1 tends to be elegant and not that accurate while TT2 is accurate but not that elegant. However, there might be several reasons for this. One of the possible reasons that TT1 is more creative than TT2 can be that the novel's status has moved from having no particular standing in the Danish TT-culture to having a particularly strong status today. It is believed that not many Danes knew the original novel in 1941, and that they would not read the novel in English as a basis for comparison. This is because they (probably) were not that good at English in 1941 when Cai M. Woel translated *Wuthering Heights*. Due to the novel's smaller significance in 1941 and due to the Danes' poor English skills, Woel could 'get away with' a translation which is more creative (more TT-oriented). This stands in contrast to the female translator Luise Hemmer Pihl who made TT2 in 2009 where many Danes were, and still are, good at English and might also want to read *Wuthering Heights* in English, in order to get a broader understanding of Emily Brontë's story. Based on the possibility that Cai M. Woel had a bigger opportunity to make a TT-oriented translation than Luise Hemmer Pihl, I suggest that the translations of the novel have moved from being covert to overt.

As regards a good translation, it can be suggested that a good translation conveys the semantic content of the ST while being correct and idiomatic in the TT language. However, others might claim that a good translation 'behaves' as if it had been written in the TT language. As mentioned previously in this thesis, there is not just one (correct) way of translating a text.

In order to put this thesis into a broader perspective it is relevant to discuss the findings and the methods with which they have been obtained. This will be done in the following chapter.

9. Discussion

This thesis has been written based on a number of aspects. These aspects include empirical data, delimitations, informative sources, theory, scientific method (the qualitative approach) and my personal worldview. I will discuss each of these aspects in turns and conclude this section by stating what the relevance of this thesis is.

The first aspects I will discuss include the collection of data and its delimitations. The amount of empirical data has been carefully selected based on the criteria that it contained descriptive language (use of many adjectives). In order to do this I had to pick empirical data from the chapters that is narrated by Mr. Lockwood and not the chapters where the story is narrated to him by Mrs. Nelly Dean. This limited the empirical data to four chapters which include chapters 1, 2, 3 and 31. As I wanted empirical data from the beginning and the end of the novel it was natural to select chapters 1 and 31. These two chapters were deemed fitting regarding the size of the corpus as I would not have been able to analyse more than the seventeen pages that the two chapters add up to. I had considered analysing only chapter 1. However, as I deemed one chapter (chapter 1, 8 pages) to be too little, I expanded the empirical data to include chapter 31. These two chapters make up a corpus which is neither too small nor to extensive for this thesis. Being limited by time and numbers of pages, I had to limit the size of the corpus. However, for a PhD for example it might be relevant to make a broader analysis that can include the whole of *Wuthering Heights*, or to make a comparative analysis of more novels than one (if the novels are similar). It might also be interesting to compare three or four Danish translations of *Wuthering Heights* in order to see whether the findings presented in this thesis apply to other translations than the two chapters from the two Danish translations analysed in this thesis. As mentioned in the Summary and conclusion-chapter, it seems that the two translators have done the opposite of what the general trend was regarding the overall translation strategy. However, in relation to a classic novel like *Wuthering Heights*, there might be reasons to make a more ST-oriented translation as the general trend mentioned previously might not apply to retranslations of classic literature. This might also be interesting to analyse in further detail.

The informative sources include all the facts presented in this thesis in order to support the analysis and the conclusion thereof. These sources include for example the background information on Emily Brontë and the data sources referenced in information-heavy chapters such as chapter five (about the cultural and linguistic contexts regarding the two TTs). The sources that have been referenced more than once are deemed as the most important ones and these include for example Maugham (1954). Maugham's book called *Ten novels and their authors* is evaluated as both relevant and reliable as it is believed that he has researched the ten authors thoroughly prior to writing a book about them. Other sources include the forewords for *Wuthering Heights*/*Stormfulde Højder*. As these are written by editors, they are also presumed to be reliable as the editors are expected to possess extensive knowledge of not only the novel but also Emily Brontë. Sources that have only been referenced once are not considered as important as the primary sources (those referenced more than once). However, both primary and secondary sources are considered as reliable. Most of the sources have been acquired from Aarhus University's online library. The sources that have been found via Google have also been deemed credible, otherwise they would not have been referenced in this thesis. The sources referenced in this thesis have been evaluated based on who has published them and whether the website looked professional or not. Sources such as Den Store Danske and Danmarks Statistik have been considered as valid due to the fact that the companies responsible for the content on those two websites are widely accepted and acknowledged in Danish society. My least reliable sources such as www.wordsense.eu have been referenced as the definitions match the way I define the terms as well. As mentioned previously, finding definitions of widely known and acceptable terms such as 'source text' and 'target text' has proven difficult. However, it is believed that the definitions listed on wordsense.eu's website apply in general.

Another relevant aspect of this thesis worth discussing is the applied theory in my analysis. The analytical framework consists of Anne Schjoldager's twelve micro translation strategies (Schjoldager *et al*, 2008: 92-110) and Bennett's fallacies of literary translation as presented in Klitgård's chapter on literary translation (Klitgård, 2008: 253-255). Schjoldager's micro translation strategies are considered as valid as she builds her framework on existing theory

developed by other professionals who are also accepted within translation theory. Schjoldager herself is also considered as a professional regarding translation theory as she has an MA in English language for specific purposes (LSP). She also has a PhD with a dissertation in simultaneous interpreting. Furthermore, she is a founding member of a research group for translation and interpreting (Schjoldager *et al*, 2008: 305). I have chosen this theoretical framework as it was not only relevant for the analysis in this thesis but also something I knew beforehand so I knew it would be applicable to my empirical data. Another thesis author might have chosen another theoretical framework. However, it is held that the general trend in the two TTs would still reveal themselves[54]. By comparing the two TTs with each other and with the ST, certain differences appear. This thesis has concentrated on analysing data from two chapters in order to make a more detailed analysis. Small variations might have been found if the data had been analysed with a different theoretical and analytical framework by a different researcher/thesis author.

Finally, the scientific method and my personal worldview will be discussed as these might also influence the analysis. The overall approach applied to this thesis is the qualitative. Due to the nature of qualitative research, it is impossible to conclude on anything in general. If this thesis had been based on the quantitative approach, the information included would be different and the findings might therefore be different than those presented here. However, qualitative research has its strengths just as quantitative research. Qualitative research entails that the researcher can go into details with a smaller corpus and according to my personal experience, the detailed analyses are more interesting than general analyses based on quantitative information. In order to gain a broader understanding of the translation of *Wuthering Heights*, I could have chosen to include a bigger corpus and analyse it systematically and mathematically by for example counting a specific type of words. When choosing a worldview, the researcher chooses certain aspects of how the findings are perceived and concluded on. As a constructionist, I represent the researchers who believe that all meaning is created subjectively in a person's mind. Understanding comes from within

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[54] The trend I have discovered in the two analysed target texts was that the old translation is freer whereas the new translation is more accurate.

and not from the surrounding world. However, by writing a constructionist thesis, I also support the notion that others who read this might not agree with me. This thesis therefore serves as a source for inspiration on which other readers and/or researchers can form their own opinions. It might even fill a gap in the field of translation that other researchers will find interesting and use as a starting basis for their future research.

Abstract

This thesis focuses on a comparative analysis of two Danish translations of Emily Brontë's *Wuthering Heights*. Two translations have been chosen in order to compare them based on the assumption that an old and a new translation have been translated differently. The two translations are the following: An old translation from 1941 by Cai M. Woel and a new translation from 2009 by Luise Hemmer Pihl. Both translations are named *Stormfulde Højder* in Danish.

Due to a limited number of pages and a limited timeframe, it has been necessary to limit the empirical data to two chapters from the ST. The chapters i and xxxi (chapters 1 and 31) have been chosen and each of the sentences in the ST has been compared with the two TTs. The two TTs have also been compared with one another in order to analyse their level of accuracy. The level of accuracy is established after having applied Anne Schjoldager's twelve micro translation strategies to the target texts and by categorising each of the micro translation strategies for each sentence/segment as one of three categories. The three categories have been created in connection with a previous exam paper where I distinguished between maintaining the semantic content, partially maintaining the content and substituting the semantic content. The analysis-chapter features an overview of the two chapters that have been included in the empirical data. The introduction in the Analysis-chapter focuses on the most applied translation strategies and the most applied categories. This serves as the basis on which selected parts from the empirical data are chosen. These selected parts make up a total of twenty examples that are analysed in this thesis. Ten examples show the differences between the two target texts and ten examples show their similarities.

It is suggested that a translation cannot be elegant *and* accurate at the same time and this is therefore also relevant to investigate in this thesis. The purpose of categorising the individual applied micro translation strategies was to determine whether or not the new translation from 2009 is better and/or more accurate than the old translation. A tendency is clear when comparing the two TTs and categorising the applied micro translation strategies.

The tendency showed that the old translation is more loosely connected to the ST as the translator has often paraphrased the text. The new translation is tied more strictly to the ST as the translator often translates the ST in a word-for-word procedure. The translator who made the translation from 1941 focused more on the effect of the TT, whereas the translator who made the new translation focused more on the form and content of the ST. One of the conclusions presented in this thesis is that the two translations are equally good. The old translation is not as accurate as the new translation. However, the old translation sounds more 'Danish' than the new translation. The new translation is accurate in contrast to the old translation. However, the new translation seems unidiomatic in some places and a few mistranslations have been observed.

In order to support the findings presented in this thesis, background information on Emily Brontë, her novel, and the cultural and linguistic context of the ST and the two TTs have been taken into consideration. This thesis suggests that a novel is not detached from the time period in which it was written, and it is therefore important to consider its cultural context. The specific kind of translation analysed in this thesis is categorised as it is important to distinguish between for example intra- and interlingual translation, and between written and oral translation. Ida Klitgård's chapter on literary translation is also referenced in this thesis as it is relevant for the analysis and conclusion.

As the philosophical viewpoint is an important aspect of any academic paper it is relevant to point out that the author of this thesis included information and analysed the data from the constructionist worldview. The results presented might be influenced by having a particular viewpoint. Furthermore, it is important to point out that this thesis is based on the qualitative research design which entails that (parts of) the empirical data is analysed in-depth. A quantitative approach might also have been relevant in connection with a thesis like this. However, if this had been quantitative research, the methodology and selection of references would have been different.

The findings presented in this thesis might be relevant for other translation scholars who are interested in literary translation. The findings might serve as a starting point for future research that focuses on literary translation. It might be especially interesting for other scholars who study Danish translations of *Wuthering Heights*.

Key terms: literary translation, macro translation strategies, micro translation strategies, source text-oriented, target text-oriented, accuracy, elegance, Wuthering Heights and Emily Brontë.

Abstract: 4,242 characters without spaces

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https://translate.google.com/#en/da/'No%20wonder%20the%20grass%20grows%20up%20

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