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**Semantic prosodies and literary translation: A computer-assisted analysis of four Spanish translations of Virginia Woolf's *To the Lighthouse***

**Prosodias semánticas y traducción literaria: un estudio de corpus de cuatro traducciones al español de *To the Lighthouse* de Virginia Woolf**

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**Abstract:** This article presents an analysis of semantic prosodies in four Spanish translations of Virginia Woolf's *To the Lighthouse*. Specifically, I examine a set of lexical items in order to determine whether or not translators resort to lexical units with the same semantic prosody in Spanish, thereby maintaining the stylistic effects regarding point of view and focalization of the English text. As will be shown, translators do not choose elements with a similar prosody. On a narratorial level, this alters the stylistic effects conveyed by Woolf in the original novel. The analysis has been carried out using CREA (Reference Corpus of Present-day Spanish) as a reference corpus. The article will also illustrate how the advent of reference corpora and computer-assisted methodologies make it possible to carry out translation analyses of aspects that, until now, have not been possible to approach in a systematic way in the field of literary translation studies.

**Keywords:** Virginia Woolf, *To the Lighthouse*, Spanish, semantic prosodies, corpus approach

**Resumen:** En este artículo se presenta un análisis de las prosodias semánticas en cuatro traducciones españolas de *To the Lighthouse*, de Virginia Woolf. De forma más concreta, se examina un conjunto de unidades léxicas para comprobar si en las traducciones se recurre a unidades con una prosodia semántica similar, manteniendo así los efectos estilísticos del texto original en términos de punto de vista y focalización. Como se podrá comprobar, los traductores emplean elementos con una prosodia semántica distinta del original, lo que repercute directamente en aspectos de tipo narratológico. El análisis se ha llevado a cabo con la ayuda del *Corpus de*

*referencia del español actual (CREA)*. El artículo pretende ilustrar cómo el desarrollo de corpus de referencia como CREA y las metodologías de corpus han hecho posible el análisis de aspectos que hasta hace no demasiado tiempo resultaban imposibles de abordar de forma sistemática en el campo de los estudios de la traducción literaria.

**Palabras clave:** Virginia Woolf, *To the Lighthouse*, español, prosodias semánticas, enfoque de corpus

## 1. INTRODUCTION

The concept of semantic prosody encompasses “the spreading of connotational coloring beyond single word boundaries” (Partington, 1998: 68). Since semantic prosodies are based on natural language use, it has only been possible to study them in a systematic manner since the advent of large language corpora and computer-assisted methodologies (see Section 2). Although they were originally scrutinized for linguistic purposes (Louw, 1993), their analysis has also proved useful in a number of other fields, including educational research (Mercer, 2000) and stylistics (Jeffries, 1996; Louw and Milojkovic, 2016). The field of translation studies has also benefited from the study of semantic prosodies, as this article will demonstrate.<sup>1</sup> Specifically, this article presents an analysis of semantic prosodies in four Spanish translations of Virginia Woolf’s *To the Lighthouse*: the one by Marichalar (Woolf, 1958), the one by Martín Gaité (Woolf, 1986), the one by López (Woolf, 1993) and the one by López Muñoz (Woolf, 1999). I will examine a set of lexical items in order to determine the extent to which the Spanish translators resort to lexical units with a similar semantic prosody in Spanish and are thus able to maintain the stylistic effects in terms of point of view and focalization that feature in the original text —two of the aspects for which the novel is best known. As will be shown, not all of the translators chose elements with a similar semantic prosody, a choice which, in turn, affects the ability of the translated version to convey the stylistic effects of the English text. The starting point for this analysis was Adolphs and Carter’s (2002) corpus-stylistic analysis of semantic prosodies in *To the Lighthouse*. In their article, Adolphs and Carter focus on a nine-sentence excerpt from the nineteenth chapter of the novel (*The Window*) in order to determine the effect that semantic prosodies have on the narration. The authors demonstrate that changes in point of view and focalization are very much influenced by the shading projected by the semantic prosody of the words examined in their article. For the sake of convenience, I have used some of

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<sup>1</sup> For analyses of semantic prosodies in the field of translation studies, see Beeby *et al.* (2009), Kruger *et al.* (2011) and Kenny (2014), among others.

the lexical items in their analysis as a reference. With regard to the analysis of the Spanish translations, I have chosen CREA (*Corpus de Referencia del Español Actual*) (Reference Corpus of Present-day Spanish) as a reference corpus; this has made it possible to systematically scrutinize the semantic prosody of the units chosen by the four translators in their respective translations. The aim of the analysis is twofold. My principal objective is to examine narratorial vision (one of the most significant structural aspects of *To the Lighthouse*) in the story from a translation point of view, thereby ascertaining the extent to which the four Spanish versions under analysis are faithful to the original. In addition, the analysis will also illustrate how, through the study of semantic prosodies, aspects such as point of view and focalization can be analysed in translation using corpus tools. This will demonstrate the significant benefits that corpus approaches can have for literary translation studies and will show how computer-assisted methodologies make possible the systematic scrutiny of aspects that have traditionally been underexplored due to a lack of appropriate tools.<sup>2</sup>

The article begins with a general overview of semantic prosodies (Section 2). This is followed by a brief contextualization of the excerpt of *To the Lighthouse* in which the lexical items analysed appear (Section 3). Section 4 presents the four Spanish excerpts and is further subdivided into three subsections, in which the semantic prosodies of the lexical items used to render “happened” (Section 4.1), “up and down” (Section 4.2) and “forthright” (Section 4.3) are analysed. The article concludes with some suggestions for future research on the analysis of semantic prosodies in literary translation studies using corpus methodologies.

## 2. SEMANTIC PROSODIES

There is no denying that the meaning of individual words (or lexical items) is influenced by words that habitually co-occur with them in language use (Sinclair, 1991; 1996). The term “semantic prosody” describes this influence.<sup>3</sup> A semantic prosody may be defined as the “consistent aura of meaning with which a form is imbued by its collocates” (Louw, 1993: 157). The analysis of semantic prosodies can be traced back some thirty years ago to when Sinclair (1987) first recorded the collocational behavior of words in language use. However, the term “semantic prosody” had not yet been

<sup>2</sup>The use of corpus approaches in descriptive translation studies is, of course, not new. For a comprehensive overview of corpus translation studies, see Laviosa (2013). These approaches are also being used with increasing frequency in literary translation analyses. See, for instance, Winters (2005), Ji (2012), Paton and Can (2012), Čermáková (2015) and Ruano San Segundo (2017), among others.

<sup>3</sup> The overview that follows is, of necessity, very brief. For a more comprehensive account of semantic prosodies and their relation to fundamental aspects such as lexical environment, lexical priming or corpus data, see Stewart (2010).

coined, and was not systematically used until 1993, when Bill Louw (1993: 157) employed it in his analysis of the linguistic mechanisms used to express irony. Since 1993, the study of semantic prosodies has shed light on the selectional relation of words and lexical items in language use. As it relies on the typical use of a word or phrase, which can be observed only by looking at a large number of instances of that word or phrase (Hunston, 2002: 142), the systematic analysis of semantic prosodies has only been made possible by the emergence and development of disciplines such as corpus linguistics (Stewart, 2010: 80ff.). Indeed, research on semantic prosodies would not be possible had specialized software tools not been developed, as semantic prosodies are “difficult, if not impossible, to determine on the basis of intuition alone” (Adolphs and Carter, 2002: 7). Suitable software tools, together with the compilation of comprehensive corpora have, however, provided “the ‘bottom up’ *textual evidence* for what has until now been regarded as ‘top down’ *prior knowledge* in the act of reading” (Louw, 1989: 161). As a result, these tools have paved the way for innovative approaches to the analysis of language use and have demonstrated “that the word as a lexical unit may be too narrow a concept” (Adolphs and Carter, 2002: 7) for the analysis of meaning.

The analysis of semantic prosodies is mainly concerned with the way in which the attitude of the speaker or writer towards a pragmatic situation is expressed; for this reason, they are labelled positive, negative or neutral (Stubbs 1996)<sup>4</sup> in order to explain the type of association between the word or lexical item under analysis and its collocates. With regard to literature, these studies have proven useful for the analysis of aspects such as point of view and focalization, which can “help us to understand the narrator’s depiction of plot and characters” (Adolphs and Carter, 2002: 8). In the particular case of *To the Lighthouse*, significant shifts in point of view and focalization can be detected by examining the shading projected by the semantic prosody of certain words and lexical items (Adolphs and Carter, 2002: 10). This provides us with an invaluable insight into vision and consciousness, two of the main aspects with which the reader is faced when reading the novel (Daiches, 1970: 93). As will be shown next, thanks to the compilation of reference corpora in Spanish such as CREA, a similar analysis can be carried out from a translation point of view, thereby making it possible to ascertain the extent to which translators maintain structurally significant features of the original and allowing for a stylistic analysis of the translated versions.

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<sup>4</sup> Other scholars refer to them as good or bad (Louw 1993) or favorable and unfavorable (Partington, 2004).

### 3. VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*: EXTRACT UNDER ANALYSIS

As mentioned in the introduction, the lexical items under analysis in this article were scrutinized by Adolphs and Carter (2002) in their corpus-stylistic analysis of the novel. They are taken from chapter nineteen (*The Window*), in which Mr and Mrs Ramsay, their children and their guests are on holiday on the island. Specifically, the excerpt under analysis corresponds to the moment in the when Mr. and Mrs. Ramsay interact in one of the rooms in their holiday home; she is knitting and he is reading a book. The extract comprises seven sentences:<sup>5</sup>

- (1) What had **happened**, she wondered, as she took up her knitting, since she had seen him alone? (2) She remembered dressing, and seeing the moon; Andrew holding his plate too high at dinner; being depressed by something William had said; the birds in the trees; the sofa on the landing; the children being awake; Charles Tansley waking them with his books falling—oh, no, that she had invented; and Paul having a wash-leather case for his watch. (3) Which **should** she tell him about?  
 (4) “They’re engaged,” she said, beginning to knit, “Paul and Minta.”  
 (5) “So I guessed,” he said. (6) There was nothing very much to be said about it. (7) Her mind was still going **up and down, up and down** with the poetry; he was still feeling very **vigorous**, very **forthright**, after reading about Steenie’s funeral. (8) So they sat silent. (9) Then she **became aware** that she wanted him to say something. (Woolf 2000[1927]: 164)

Although the modality in some sentences is indeed minimal (sentences 4 and 8, for example), there are other cases that are worthy of analysis from the perspective of point of view and focalization. These cases reveal stylistically significant aspects at a narratorial level from which insight may be gained. Take the third sentence as an example. It is an instance of free indirect speech representing Mrs Ramsay’s point of view. In principle, the deontic modal auxiliary *should* is indicative of a positive shading of modality. However, as Adolphs and Carter’s (2002: 15) study of the semantic prosody of the modal verb demonstrates, the association of the meaning of “should” with probability and uncertainty—the one in the sentence they analyse—has a clear negative semantic prosody. This is quite significant from a narratorial point of view: although the text seems to

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<sup>5</sup> Sentences have been numbered following Adolphs and Carter’s (2002) study, so that they can be easily referred to in Section 4 when analysing specific lexical items and their relation to other elements from different sentences. For convenience, the lexical items analysed by Adolphs and Carter have also been highlighted.

shift into a more positive shading than that of the previous sentences, the analysis of the semantic prosody of “should” shows that the extract continues to be in the negative mode. In other words, Mrs Ramsay is still the reflector and *should* contributes to the assigning of uncertainty to her thoughts.

The example of “should” is just one of the six cases that Adolphs and Carter analyse in terms of semantic prosodies. These six cases highlight “the differences in the ‘shading’ of the text which tends towards uncertainty and negativity in the depiction of Mrs Ramsay’s character and towards strength and certainty in the case of Mr Ramsay” (Adolphs and Carter, 2002: 18). Their computer-assisted analysis of semantic prosodies “thus adds an important layer of analysis as it allows us to tap into a level of awareness in the character’s mind which has so far been difficult to describe” (Adolphs and Carter, 2002: 18). As I intend to demonstrate in this article, this degree of specificity can also be achieved in the analysis of the translated versions of the same work. In this case, the focus will be on translations into Spanish. Thanks to the development of reference corpora such as CREA (*Corpus de Referencia del Español Actual*) (Reference Corpus of Present-day Spanish) by the Spanish Royal Academy, it is possible to analyse the semantic prosodies of the choices made by the translators when rendering stylistically significant lexical items from the original, thereby ascertaining whether, and to what extent, the lexical items they choose have a similar semantic prosody in the target language and if they create the same effects in terms of point of view and focalization. As will be shown next, the translators did not all choose elements with a similar semantic prosody; on a narratorial level, these differences may affect the stylistic effect conveyed by Virginia Woolf in the original text.

#### 4. ANALYSIS OF FOUR SPANISH TRANSLATIONS

The translated versions of the excerpt by Marichalar (Woolf, 1958), Martín Gaité (Woolf, 1986), López Muñoz (Woolf, 1993) and López (Woolf, 1999) in which the lexical items under analysis occur are shown below. This is, firstly, Marichalar’s (Woolf, 1958) translation of the excerpt:<sup>6</sup>

¿Qué había **ocurrido** —se preguntó, reanudando su labor- desde la última vez que lo vio a solas? Recordaba haberse vestido y haber contemplado la luna; Andrew, que mantenía su plato demasiado en alto durante la cena; haberse sentido deprimida por algo que William había dicho; los pájaros en los árboles; el sofá en el rellano de la escalera; los niños despiertos; Charles Tansley despertándolos al

<sup>6</sup> For the sake of convenience, the words and expressions used by the Spanish translators to render the lexical units analysed by Adolphs and Carter (2002) have been highlighted.

dejar caer sus libros — no, no; esto era aprensión suya. Y Paul, que tenía una funda de cuero para su reloj. **¿Qué es lo que iba** a elegir para contárselo?

—Paul y Minta son novios —dijo, haciendo punto.

—Lo supuse —contestó él. Poco había que comentar acerca de esto. La mente de ella seguía **subiendo y bajando**, subiendo y bajando, al ritmo de los versos; él todavía se sentía **fortalecido** y lleno de **ímpetu**, después de haber leído el entierro de Steemie. Y, así, permanecieron silenciosos. Y ella **se dio cuenta** de que deseaba que su marido hablase. (Woolf, 1958: 183-184).

Martín Gaité (Woolf, 1986) translates the extract in the following way:

[a] tiempo que trataba de coger la labor interrumpida, trataba de acordarse de lo que había **pasado** desde la última vez que estuvo a solas con él. Recordaba que se había vestido para cenar, que había estado mirando la luna, que Andrew levantaba demasiado el plato cuando ella le iba a servir, que le había deprimido algo que dijo William, se acordaba de los pájaros en las ramas del árbol, del sofá en el rellano y de los niños completamente despiertos por culpa de Charles Tansley, que dejaba caer al suelo una pila de libros..., pero no, qué tontería, eso lo había inventado ella; de Paul sacando el reloj de su funda de cuero. **¿De cuál de estos temas le podía** hablar?

—Paul y Minta se han hecho novios— dijo, reemprendiendo su labor de punto.

—Me lo figuraba— dijo él. No había mucho más que comentar acerca de aquello. Ella seguía **dándole vueltas** en la cabeza al poema, él continuaba bajo los efectos **estimulantes** y **fortalecedores** que la escena del entierro de Steenie había dejado en su alma. Así que ambos guardaron silencio. Entonces ella **se dio cuenta** de que estaba deseando que su marido le dijera algo. (Woolf, 1986: 159).

López Muñoz (Woolf, 1993) translates the extract in the following way:

*¿Qué había **sucedido**, se preguntó, cogiendo la labor de punto, desde la última vez que había estado a solas con su marido? Se acordaba del momento de vestirse y de que había visto la luna; Andrew alzando demasiado el plato durante la cena; cómo le había deprimido una afirmación de William; los grajos en los árboles; el sofá en el descansillo; sus hijos pequeños todavía despiertos; Charles Tansley despertándolos al caérsele los libros..., no, no; eso se lo había inventado ella; y Paul con una bolsita de gamuza para el reloj. ¿De qué **debería** hablarle?*

—Se han prometido —dijo, reanudando su labor—, Paul y Minta.

—Eso he supuesto —respondió él. No había mucho más que decir sobre aquel asunto. La mente de la señora Ramsay seguía **subiendo**

**y bajando** con la poseía; su marido seguía sintiéndose lleno de **vigor**, enormemente **sincero** después de haber leído el relato del funeral de Steenie. De manera que guardaron silencio. Luego ella **se dio cuenta** de que quería que su marido dijera algo. (Woolf, 1993: 141).

Finally, this is López's (Woolf, 1999) translation of the excerpt:

¿Qué había **sucedido** que fuera importante, pensaba ella, mientras volvía a coger la labor, desde la última vez que lo había visto a solas? Recordaba que se había vestido, que había visto la luna, a Andrew que sostenía el plato muy arriba al servirle la cena, que le había deprimido algo que había dicho William, los pájaros en los árboles, el sofá del rellano, los niños despiertos, Charles Tansley que los despertaba al dejar caer los libros sobre el suelo... ah, no, esto se lo había inventado, lo de la funda de la gamuza del reloj que tenía Paul. ¿**Cuál de estas cosas** le contaría?  
—Se han comprometido —dijo, mientras reanudaba la labor—, Paul y Minta.  
—Me lo había figurado —dijo él; no había mucho más que decir. La mente de ella seguí **de un lado a otro**, de un lado a otro, siguiendo la poesía; él se sentía todavía **vigoroso, capaz**, después de haber leído lo del funeral de Steenie. Siguieron sentados en silencio. Luego ella **se dio cuenta** de que quería que él dijera algo. (Woolf, 1999: 182-183).

As can be observed, the translators often rendered the words analysed by Adolphs and Carter (2002) in different ways. In fact, except for “became aware” in sentence 9, which they all translate as *se dio cuenta*, none of the other examples are translated in the same way by all four translators. In the following sections, an analysis of a selection of the lexical items analysed by Adolphs and Carter (2002) is carried out. Before doing so, however, it seems appropriate to provide a brief note on the Spanish reference corpus used to carry out the analysis. CREA (*Corpus de Referencia del Español Actual*) (Reference Corpus of Present-day Spanish) is one of the three reference corpora compiled by the Spanish Royal Academy (RAE). It is freely available on the RAE website, together with CORDE (*Corpus Diacrónico del Español*) (Corpus of Diachronic Spanish) and CORPES XXI (*Corpus del Español del Siglo XXI*) (Corpus of Twenty-First-Century Spanish). The reason for choosing CREA is primarily because, unlike CORDE and CORPES XXI, CREA is made up of texts covering the period of time between 1975 and 2004.<sup>7</sup> Since all but one of the translated

<sup>7</sup> CORDE is made up of texts dating from the very earliest texts up to 1974. CORPES XXI, whose latest version appeared June 2016, is made up of 225 million words taken from texts produced between 2001 and 2012.

versions under analysis were produced during this time span (Marichalar's version dates back to 1958), CREA seems to be the best choice as a reference corpus. In addition, this corpus is made up of 160 million words<sup>8</sup> and contains texts from different genres (fiction, newspapers, magazines, etc.) and geographical varieties (Peninsular Spanish, Bolivian Spanish, Peruvian Spanish, etc.). Moreover, this corpus was created in order to "analyse words, their meaning and *their contexts*" (Real Academia Española; my translation and my emphasis), which is precisely the aim of this study. For these reasons, the use of CREA to carry out the analysis seems appropriate, bearing in mind both the parameters under which the corpus was compiled and the aim of this analysis.<sup>9</sup>

Due to length constraints, the study has focused on the analysis of just three lexical items: "happened" (Section 4.1), "up and down" (Section 4.2) and "forthright" (Section 4.3). Although it would be fair to state that not many claims can be made on the basis of only three case studies, the analysis will demonstrate how semantic prosodies can be systematically analysed in translation and how computer-assisted methodologies can be greatly beneficial to the field of literary translation studies, especially in the case of those works in which, as is the case in *To the Lighthouse*, point of view is a key structural and stylistic element.

#### 4.1 "Happened"

"Happened" is the first lexical item analyzed by Adolphs and Carter (2002: 13-14). It appears in the first sentence of the extract, in which a negative modality shading is conveyed through the use of the epistemic modal verb "wondered". The use of "happened" contributes to the assigning of uncertainty to the reflector's —Mrs. Ramsay's— thought acts, as Adolphs and Carter demonstrate thanks to the analysis of the semantic prosody of the verb. As their analysis shows, "happen" conveys a slant of uncertainty, both through the use of the modality that usually precedes the verb and through people's negative expectations of past or future events. They argue that this is further reinforced by the nature of the concepts with

<sup>8</sup> The CANCODE corpus and the Cobuild Direct Corpus, which are the reference corpora used by Adolphs and Carter (2002) to analyse the semantic prosodies of the lexical items that they examine in their article, for instance, are made up of only 5 million and 56 million words respectively.

<sup>9</sup> It is only fair to state that there exist more corpora of Spanish in addition to those compiled by the Royal Academy. Mark Davies's two-billion-word corpus is perhaps the best-known example, as it constitutes the most comprehensive sample to date. This corpus, however, was ruled out because of the parameters under which it was built, especially with regard to the span of time covered. As stated on its website (<http://www.corpusdelespanol.org/web-dial/>), the two billion words were "taken from about two million web pages from 21 different Spanish-speaking countries from the past three to four years [read 2011-2015]."

which the verb “happen” is associated. Indeed, this verb collocates with unpleasant events, such as accidents (see Sinclair, 1991: 112). From their analysis of the semantic prosody of “happen”, Adolphs and Carter can conclude that “the negative shading conveyed by the type of epistemic modality used by the narrator is complemented by the uncertainty expressed through the character’s thoughts” (Adolphs and Carter, 2002: 14). This is “a first indication of the blurring of narrator and character” (Adolphs and Carter, 2002: 14) throughout the novel.

In the four Spanish translations, this word is rendered in three different ways. Marichalar (Woolf, 1958) translates “happened” as *había ocurrido*, Martín Gaité (Woolf, 1986) resorts to *había pasado* and López Muñoz (Woolf 1993) and López (Woolf, 1999) choose *había sucedido*. Although these three translations may appear similar at first sight, an analysis of the semantic prosody of the three forms reveals subtle yet significant differences that can affect Virginia Woolf’s portrayal of uncertainty in the original text through the use of “happen”. It is true that the three verbs present a negative semantic prosody. For instance, Figure 1 shows that *había ocurrido* tends to appear with negative words, such as *no* (“no”) (concordance lines 4, 5, 6, 7, 12 and 13), *nunca* (“never”) (concordance line 16) and *tampoco* (“neither”) (concordance line 2). Moreover, it is also frequently associated with unpleasant things, such as *tensa reunión* (“tense meeting”) (concordance line 8) or *ignorar* (“not know”) (concordance line 19).

Nº	CONCORDANCIA
1	positivo de la Guardia Civil denotaba que "algo" <i>había ocurrido</i> ; hacia falta meterse en los corros de **
2	lica. Según Rodríguez, "al Gobierno tampoco se le <i>había ocurrido</i> la posibilidad de una medida de este t **
3	ra a ser gestionado por la justicia, al igual que <i>había ocurrido</i> anteriormente con el pazo de Baión, pr **
4	dinero. Y el fútbol de elite, también. Lo que no <i>había ocurrido</i> hasta ahora es que una entidad bancari **
5	es de mayo, por tercer mes consecutivo, lo que no <i>había ocurrido</i> en este país desde la recesión de los **
6	sa? ¡Qué torpes somos los hombres! ¿Cómo no se le <i>había ocurrido</i> al "rodríguez" de turno la solución, d **
7	o dinero para obras de caridad, ¿por qué no se le <i>había ocurrido</i> escribirlo antes? La respuesta se encu **
8	oto de calidad que le otorgan los estatutos, como <i>había ocurrido</i> el día anterior. En la tensa reunión q **
9	normalmente, poca cosa sabíamos sobre lo que les <i>había ocurrido</i> a los supervivientes aparte de las con **
10	. Un hecho por venir era preferido a un hecho que <i>había ocurrido</i> . Algunos a esto le llaman estar en cam **
11	o de trascendencia penal". Las dudas sobre lo que <i>había ocurrido</i> no podían transformarse en juicios de **
12	specto a la lucha antiterrorista "porque no se me <i>había ocurrido</i> pensar en eso y no me atrevo a improvi **
13	ó una pérdida de conciencia y no recordaba lo que <i>había ocurrido</i> . La naturaleza escarpada de la zona hi **
14	o". Poner en tela de juicio lo que hasta entonces <i>había ocurrido</i> en España y su propia identidad es par **
15	arios cadáveres en el suelo. Ignorantes de lo que <i>había ocurrido</i> , pensaron que se trataba de civiles, q **
16	suscitada con el entrenador e indicó que nunca le <i>había ocurrido</i> algo similar. "Apenas he jugado con el **
17	varias lenguas y a nadie, en ninguna parte, se le <i>había ocurrido</i> que "denigraba" a México. Lewis, quien **
18	ry no quería pasarse otro curso en blanco como le <i>había ocurrido</i> en el Milan, donde jugó 21 partidos de **
19	ctuales socialdemócratas, que no ignoraban lo que <i>había ocurrido</i> , mantuvieron silencio durante todos es **
20	de la devolución de Hong Kong a China sólo se le <i>había ocurrido</i> este símil: "Es como la alegría que si **

Figure 1. Screenshot of CREA for search of *había ocurrido*

A similar negative semantic prosody is observed in the case of *había pasado*. As shown in Figure 2, *había pasado* is also habitually surrounded

by similar negative words, such as *no* (“no”) (concordance lines 8, 15 and 20), *nunca* (“never”) (concordance lines 4, 12, 13 and 18) and *nada* (“nothing”) (concordance line 12). This verbal form also tends to be associated with unpleasant things, such as *humillación* (“humiliation”) (concordance line 11), *ambiente opresivo* (“oppressive atmosphere”) (concordance line 17) and *crispada* (“tense”) (concordance line 18).

Nº	CONCORDANCIA
1	retirado me dijo en una ocasión que al retirarse <b>había pasado</b> a la "reserva activa" ya que el verdader **
2	tido al espectáculo. Ella nos dijo, al final, que <b>había pasado</b> una inolvidable velada y a ella se le ve **
3	. ¿Qué hicieron cuando se dieron cuenta de lo que <b>había pasado</b> ? ¿No pudo la población protegerse? Fue m **
4	a bien alta" O. BARRIUSO - F. APEZTEGIA "Nunca me <b>había pasado</b> algo así y da mucho miedo. A una amiga m **
5	a fundación para decirles que el número de cuenta <b>había pasado</b> tan rápido que difícilmente se podía lee **
6	e el Cesid había investigado a la cúpula de ETA y <b>había pasado</b> información al respecto al Ministerio de **
7	miendo en el motel Empordà de Figueres, donde Pla <b>había pasado</b> largas horas de charla. Tras pernoctar e **
8	el "Rainbow Warrior II", parecía que el tiempo no <b>había pasado</b> . O para ser más exactos, se confirmaba q **
9	si el 40 %, y entre los chicos de 10 a 14 años se <b>había pasado</b> del 62,90 % al 80,14 %. PRENSA NACIONAL **
10	o de pacto entre dos o más fuerzas, lo que nunca <b>había pasado</b> . El PSC perdió la mayoría absoluta en Te **
11	ascos, que hablaba de "la humillación" por la que <b>había pasado</b> al pedir donativos a empresarios, dijo: **
12	estos hechos: "He hecho 247 películas y nunca me <b>había pasado</b> nada de este tipo; lo que he hecho en es **
13	parecidos en Barcelona durante 1993, lo que nunca <b>había pasado</b> desde la aparición de la enfermedad. Est **
14	el historiador Aubert que en diez años la Iglesia <b>había pasado</b> de una cierta euforia llena de esperanza **
15	ntaño impensable dentro de la compañía, pero algo <b>había pasado</b> para que no fuera anormal. Y ese algo er **
16	e algo era que toda la plantilla del puente aéreo <b>había pasado</b> por un plan de motivación impulsado por **
17	tipo de chica rebelde en un ambiente opresivo que <b>había pasado</b> por centros de asistencia social. La jov **
18	de Estado del 81, la vida política española nunca <b>había pasado</b> por una etapa tan crispada como la actua **
19	s anteriores sentencias condenatorias por las que <b>había pasado</b> el trámite de la imposición de cierre. E **
20	zquierdo de Ojeda. Hasta ese momento, el Barça no <b>había pasado</b> agobio alguno más que el del primer minu **

Figure 2. Screenshot of CREA for search of *había pasado*

Finally, the same negative shading can be observed in the use of *había sucedido*. As shown in Figure 3, *había sucedido* also appears with the negative words *no* (“no”) (concordance lines 3, 5, 9 and 13), *nunca* (“never”) (concordance lines 16 and 20) and *tampoco* (“neither”) (concordance line 13). This verbal form is also used in unfavourable contexts, as demonstrated by words such as *preocupación* (“concern”) (concordance line 3), *ignorantes* (“ignorant”) (concordance line 8) and *ausencia* (“absence”) (concordance line 19).

Nº	CONCORDANCIA
1	uña (Redacción, por Lestón Fabeiro). Al igual que <i>había sucedido</i> en la semana anterior, también en ésta **
2	de trabajo llamaron a la portería para conocer si <i>había sucedido</i> algo en el centro porque habían notado **
3	osas y las tira sin mayor preocupación, lo que no <i>había sucedido</i> nunca antes. PERFIL: ANALISTA DEL GUST **
4	sonar. Era verdad, y lo que tanto habían deseado <i>había sucedido</i> . Por fin. Entre la incredulidad y la e **
5	visto incrementados sus usos como hasta ahora no <i>había sucedido</i> . Aquí tenemos recogidas formaciones nu **
6	anó con unos discretos 48,33s- era esperada, como <i>había sucedido</i> ya antes en los 200. Pero no la hazaña **
7	quejas y sugerencias en la que pusimos lo que nos <i>había sucedido</i> . A las cuatro de la tarde, y después d **
8	veraneantes, muchos de ellos ignorantes de lo que <i>había sucedido</i> horas antes, se interrogaban entre sí **
9	lenguaje mundial actual sólo para indicar que no <i>había sucedido</i> antes. La norma, ahora, es el Guinness. **
10	rector de Noticias, Pepe Oneto, quien me dijo que <i>había sucedido</i> un hecho muy grave. Le dije que subier **
11	s se perdieran al menos un par. Eso era lo que le <i>había sucedido</i> al Real Madrid antes de ganar la prime **
12	ataluña es la convivencia. Entre el jueves y ayer <i>había sucedido</i> algo clave para entender el cambio de **
13	os parlamentarios se separaron. Hasta entonces no <i>había sucedido</i> nada. Tampoco se puede calificar de en **
14	to legislativo más importante del país, en el que <i>había sucedido</i> hacía dos años y medio al legendario E **
15	tos por el propio Solti para sucederle. Barenboim <i>había sucedido</i> ya a Solti anteriormente, al frente de **
16	l PCI y el PSI es de sólo el 3,6%, cosa que nunca <i>había sucedido</i> en el pasado. El PCI ha bajado al 21,9 **
17	o que sus hijos más pequeños, argumentando lo que <i>había sucedido</i> , no querían ir a clase al día siguien **
18	tres niños mayores no se dieron cuenta de lo que <i>había sucedido</i> a su hermano pequeño. Un médico de un **
19	ra. Pero, ¡oh, santo Dios de los ejércitos!, ¿qué <i>había sucedido</i> durante mi breve ausencia? Que en luga **
20	s, dio indudable entidad a los comentarios. Nunca <i>había sucedido</i> en TVE, aunque sólo fuese una simple c **

Figure 3. Screenshot of CREA for search of *había sucedido*

In spite of this common unfavourable shading, however, a closer analysis reveals degrees in the negative prosody of these forms. Specifically, *había ocurrido* and *había sucedido* tend to be more consistent in the projection of a bad semantic prosody than *había pasado*, which is sometimes used in favourable contexts. As can be seen in Figure 2, *había pasado* sometimes appears next to positive events, such as *una velada inolvidable* (“an unforgettable event”) (concordance line 2). Besides, unlike *pasar*, both *ocurrir* and *suceder* collocate with negative concepts in Spanish. Thus, very much in a similar manner that “happen” collocates with “accident” in English, *ocurrir* and *suceder* collocate with *desgracia* (“tragedy”) in Spanish.<sup>10</sup> Both their collocational use and the consistency with which they are used alongside negative words or lexical items seem to make *había ocurrido* and *había sucedido* more accurate choices than *había pasado* if the unfavourable semantic prosody of “happen” in the original text is to be preserved. It is this negative shading that assigns the afore mentioned uncertainty to Mrs. Ramsays’s thought acts that enhances the blurring of narrator and character in the original text.

#### 4.2 “UP AND DOWN”

The prepositional cluster “up and down” is used twice in the seventh sentence of the excerpt analysed by Adolphs and Carter (2002). From a stylistic point of view, this lexical item plays a significant role. As Adolphs

<sup>10</sup> Specifically, the searches “*occurrido una desgracia*” and “*sucedido una desgracia*” retrieve eleven and two hits from CREA respectively. The search “*pasado una desgracia*”, however, does not retrieve any hits.

and Carter (2002: 15-16) argue, the sentence in which “up and down” is used seems to be a comment by the narrator in which Mrs Ramsay is used as the focalizer. The sentence is a continuation of the uncertainty in both her mind and the narratorial style; this uncertainty is present from the first sentence of the excerpt and is enhanced by the repeated use of “up and down”, which has a negative semantic prosody. Adolphs and Carter show that this prepositional phrase is related to both physical movement and to people’s states of mind. When it is used to refer to a person’s state of mind, as is the case in the example that they examine, the prosody of this cluster is clearly one of negativity. As demonstrated by their analysis, “up and down” is normally used to express an uncertain state of mind. Therefore, the double use of “up and down” subtly enhances the overall negative shading of Mrs Ramsay’s mind.

This prepositional cluster is translated into Spanish in three different ways by the four Spanish translators. Specifically, Marichalar (Woolf, 1958) and López Muñoz (Woolf, 1993) choose *subiendo y bajando*, Martín Gaité (Woolf, 1986) resorts to *dándole vueltas* and López (Woolf, 1999) translates the prepositional cluster as *de un lado a otro*. An analysis of the semantic prosodies of these clusters in Spanish shows that their use results in different degrees of accuracy as far as the preservation of the negative shading and the uncertainty projected by the original *up and down* is concerned. The cluster *subiendo y bajando*, on the one hand, has a clear neutral semantic prosody, which nullifies the stylistic role of “up and down” in the original. The neutrality of this cluster results mainly from its use in the context of physical movement. As can be seen in Figure 4,<sup>11</sup> *subiendo y bajando* is normally used in Spanish not to refer to a person’s state of mind but to indicate movement. For instance, it collocates with *escaleras* (“stairs”) (concordance lines 926 to 928. In fact, except for concordance line 930 — which is a metaphorical use that refers to a mental state (*la idiotez pasaba la noche subiendo y bajando*; “nonsense spent the night going up and down”)— all of the concordance lines in Figure 4 show physical movement. Therefore, the choices made by Marichalar and López Muñoz do not seem accurate for maintaining the negative shading conveyed by “up and down”. Their use of *subiendo y bajando* suggests that they seem not to have noticed the value of the prepositional cluster to indicate Mrs. Ramsay’s uncertainty and also that of the narrator. In fact, Marichalar only uses it once

<sup>11</sup>Figure 4 shows a screenshot for the search “subiendo” instead of “subiendo y bajando”. The cluster *subiendo y bajando* cannot be searched for in CREA, since the Spanish conjunction *y* (“and”) acts a summing element in the search box. In other words, the search “subiendo y bajando” retrieves all the occurrences of *subiendo*, on the one hand, and *bajando*, on the other. That is why “subiendo” was searched for and then sorted to the right, thereby gathering all the occurrences of *subiendo y bajando* together, as shown in Figure 4.

(see Section 4), which further suggests that he was not aware of Woolf's emphasis on the negative shading conveyed by *up and down*.

Nº	CONCORDANCIA
926	omo tirada por seis caballos, cruzando umbrales y <i>subiendo</i> y bajando escaleras.", sin embargo, en Juan **
927	que llamar a más puertas, ya no tendría que andar <i>subiendo</i> y bajando escaleras y haciendo el ridículo a **
928	arnos con menos de quinientas, así que ya me veía <i>subiendo</i> y bajando escaleras y llamando a puertas y m **
929	engatusó -reconoció Benuza-. Y por ahí nos trajo, <i>subiendo</i> y bajando, hasta dejarnos abandonados. ¿No v **
930	de tanto desconcierto. La idiotéz pasaba la noche <i>subiendo</i> y bajando hasta la cumbre de lo inútil. La p **
931	amento afiladísimo que parecía no terminar nunca, <i>subiendo</i> y bajando la agudeza de la voz, a la vez qu **
932	iforme que partían al frente briosos y gallardos, <i>subiendo</i> y bajando las colinas, en marchas agotadoras **
933	de y los músicos desde los pasillos de abajo, van <i>subiendo</i> y bajando las cuestas y cantan, al mismo tie **
934	, eh? ( ) Roberto, mira ahora al Miguel, que está <i>subiendo</i> y bajando las escaleras a toda hostia, qué m **
935	n en vuelo, los delegados de las compañías corren <i>subiendo</i> y bajando las escaleras, hacen mil llamadas **
936	iro do Paço; el castillo de San Jorge; el caserío <i>subiendo</i> y bajando las laderas- da una dimensión nuev **
937	r es de un verde luminoso que nos invita a seguir <i>subiendo</i> y bajando las suaves lomas por las que discu **
938	imos viaje hacia el oeste, siempre entre cedros y <i>subiendo</i> y bajando los inacabables montes del Rif. De **
939	inte kilómetros cada vez que que salía de caza, y <i>subiendo</i> y bajando montañas. A veces llegaba a lo alt **
940	en las montañas y se entrenaba todos los domingos <i>subiendo</i> y bajando peñascos. No desperdiciaba ocasión **
941	el que las dos mujeres de la trama central están <i>subiendo</i> y bajando pirámides en México, y así la tran **
942	rollado. Había dos moscones, uno encima del otro, <i>subiendo</i> y bajando por el cristal. La voz del conceja **
943	rriblemente mal; yo abajo, él arriba de la acera, <i>subiendo</i> y bajando, por los coches que pasaban y pit **
944	de veinte interminables kilómetros la pista sigue <i>subiendo</i> y bajando por los montes. Nos tropezamos con **
945	a máquina, verticalmente (foto 48), con un pistón <i>subiendo</i> y bajando rítmicamente. De nuevo hay similit **

Figure 4. Screenshot of CREA for search of *subiendo*

*Dándole vueltas*, on the other hand, appears to be a much more accurate translation of “up and down”. It can refer to either physical movement—as in concordance lines 36, 37 and 42 in Figure 5 below—or to people’s states of mind. When referring to mental states, *dándole vueltas* has an unfavourable semantic prosody, as it is used to express an uncertain state of mind in a negative sense. For instance, Figure 5 shows that it collocates with *a la cabeza*. This expression is used metaphorically to express that thought is being given to an issue that provokes anxiety. The expression *dar vueltas a* is also commonly used with other mental concepts, such as *cuestión* (“question”) (concordance line 39 and 40) and *disyuntiva* (“dilemma”) (concordance line 41) to convey a similar effect. For this reason, the negative prosody of *dándole vueltas* makes Martín Gaité’s choice an accurate one, as it preserves the uncertainty projected in the original text. However, it is important to note that she only uses this phrase once, even though “up and down” is used twice in the English novel. This suggests that Gaité may not have appreciated the stylistic value of “up and down” with regard to the projection of negativity and uncertainty in Mrs. Ramsay’s mind. Nevertheless, it is fair to state that this choice maintains the negative prosody of the original prepositional cluster.

Nº	CONCORDANCIA
26	to en la Manga del Mar Menor y por allí andaba yo <b>dándole vueltas</b> a este lío. Fue en la playa. Venía co **
27	as más difícil... (Le ayuda a sentarse): ...Vengo <b>dándole vueltas</b> a esto desde hace mucho, mucho tiempo **
28	minusvalorar la entidad del colectivo. Estuvieron <b>dándole vueltas</b> a la "Tercera Vía" de Tony Blair, per **
29	e Ballou, que no se arrepentiría de haber seguido <b>dándole vueltas</b> a la almohada. En los días siguientes **
30	baba peligro alguno en el horizonte, Porta seguía <b>dándole vueltas</b> a la cabeza. Durante su etapa en la B **
31	la puerta interior que comunicaba con la cochera, <b>dándole vueltas</b> a la cabeza. También cabía la remota **
32	adecirlo. Lo dejaba marchar y después me quedaba <b>dándole vueltas</b> a la cabeza, contagiada de aquel inso **
33	decir nada. Sin poder pegar ojo, se pasó la noche <b>dándole vueltas</b> a la cabeza e intentando encontrar al **
34	cando a alguien que le diera un cigarrillo negro, <b>dándole vueltas</b> a la cabeza la forma en que tendría q **
35	mi único deseo es hacerles unas preguntas, estoy <b>dándole vueltas</b> a la cabeza, para ver la forma en que **
36	egó Agueda. Francisco no durmió en toda la noche, <b>dándole vueltas</b> a la casa de sol en lo más recóndito **
37	. Esta mañana se me presentó la corona de buitres <b>dándole vueltas</b> a la chimenea. Y no supe por qué... P **
38	¡vaya!, no sé Exacto. Yo es que llevo unos días <b>dándole vueltas</b> a la cosa y no me atrevo a preguntárs **
39	italiano lo cerró, nuestra literatura ha seguido <b>dándole vueltas</b> a la cuestión. Venecia parece haberse **
40	umpleaños de su sobrina, y aunque llevaba semanas <b>dándole vueltas</b> a la cuestión del regalo, no había de **
41	ojo con papel de fumar, pero estuve casi dos días <b>dándole vueltas</b> a la disyuntiva, y por fin acepté la **
42	a a enjabonarme las manos, minutos enteros estuve <b>dándole vueltas</b> a la espuma, hasta que dejé de verla **
43	á pensando en los viejos tiempos del porfirismo o <b>dándole vueltas</b> a la etapa superior -a la etapa posit **
44	ba). Y la confesión: García Márquez estuvo un mes <b>dándole vueltas</b> a la frase que principia "El amor en **
45	esto y me fastidia desperdiciar las enfermedades <b>dándole vueltas</b> a la hipoteca. La fiebre es un descan **

Figure 5. Screenshot of CREA for search of *dándole vueltas*

Finally, the use of *de un lado a otro* entails a stylistic loss. Like *subiendo y bajando*, *de un lado a otro* is also used to refer to physical movement rather than to people's states of mind, but does still have a negative semantic prosody. As is shown in Figure 6, this phrase normally describes negative mental aspects, including *inquietud* ("restlessness") (concordance line 328) or *rabia* (*rage*) (concordance line 336), through movement, thereby maintaining the original negative shading of "up and down". However, the fact that it refers to physical movement rather than to people's states of mind—all concordance lines in Figure 6 refer to physical movement—nullifies the function fulfilled by "up and down" in the original text, namely, the projection of the uncertainty in Mrs. Ramsay's mind. It seems clear, therefore, that *de un lado a otro* is not the best way of rendering the original "up and down" into Spanish.

Nº	CONCORDANCIA
326	. Se seca el sudor). SEGUNDA PARTE (MARDOM pasea de un lado a otro de la escena, desencajado. Nos enco **
327	comarcas... CHANFALLA. (Interrumpiéndole, pasea de un lado a otro de la escena, interpretando.) ¿Por **
328	onso fuma sin cesar, mientras pasea su inquietud de un lado a otro de la estancia. Como es costumbre e **
329	un tumor maligno", había añadido Vicenta paseando de un lado a otro de la estrella lejana y solitaria. **
330	utilizados por los marroquíes para llevar la ropa de un lado a otro de la frontera. Una vez en Marrueco **
331	barcos, 72 aviones, 200 trenes y 26.000 vehículos de un lado a otro de la frontera, ilustra la imponent **
332	Cipriano de gobernador volverá a circular el café de un lado a otro de la frontera y el ganado de contr **
333	con el desayuno, que acababan de subirme, corrió de un lado a otro de la habitación 651. Mi primera re **
334	nece ahora de pie, y se desplaza, mientras habla, de un lado a otro de la habitación.)Estarás mejor y e **
335	o -siguió Zamorano, siempre caminando, encorvado, de un lado a otro de la habitación-. No importa. Yo h **
336	excitado y se retorció las manos con rabia. Paseó de un lado a otro de la habitación. Se sentía frustra **
337	¿Motecuzoma? ¿Motecuzoma? ¿Motecuzoma? Cortés va de un lado a otro de la habitación como buscando Fant **
338	ón granate rodeaba sus hombros, e Isabel paseaba de un lado a otro de la habitación, ensimismada. "¿Te **
339	firme de la cintura, un potro alegre que saltaba de un lado a otro de la habitación hasta desprenderse **
340	irarlos pisó los instrumentos y comenzó a caminar de un lado a otro de la habitación manteniendo un mis **
341	ra estar en continuo movimiento, yendo y viniendo de un lado a otro de la habitación, pero siempre sigu **
342	n. Cuando le preguntaron, el "crustáceo" brincaba de un lado a otro de la habitación sin poder parar qu **
343	o el cadáver de mi miedo. Así pues, di unos pasos de un lado a otro de la habitación tratando de despej **
344	e a ponérmolos enfrente. Esto requirió que fuera de un lado a otro de la habitación y que se inclinara **
345	lo hiciera; luego, continuó dando buenas zancadas de un lado a otro de la habitación, y tan afanoso que **

Figure 6. Screenshot of CREA for search of *de un lado a otro*

In sum, only Martín Gaité seems to preserve the stylistic role of *up and down*, since she is the only one who resorts to a construction —*dándole vueltas*— that projects a mental state rather than physical movement (unlike *subiendo y bajando* and *de un lado a otro*) and has a negative semantic prosody. Her use of *dándole vueltas* does not only refers to a person's state of mind, it is also commonly used to express an uncertain state of mind, as "up and down" does in the English novel. However, her single use of the cluster ("up and down" is used twice in the original text, which reinforces Mrs Ramsay's uncertain state of mind) suggests that she may not have noticed the value of the cluster in terms of focalization. Had she used *dándole vueltas* twice, Gaité's translation would have clearly been more accurate.

#### 4.3 "FORTHRIGHT"

Like "up and down", "forthright" also appears in the seventh sentence. This adjective, along with other lexical items ("vigorous", for example), is also used to describe Mrs Ramsay's state of mind; it strengthens the change of focalization that takes place after the first semicolon, which marks a shift into a more positive shading of the text (Adolphs and Carter, 2002: 16). This shift results from the use of vocabulary with a clear positive semantic prosody, as is the case with "forthright". As Adolphs and Carter (2002: 16-17) demonstrate, the semantic prosody of "forthright" is consistently favourable in English, as it "clearly denotes confidence and certainty about one's own views and opinions" (Adolphs and Carter, 2002: 17). The use of "forthright" "stands not only in contrast to the description used to describe Mrs Ramsay's frame of mind, 'up and down', but also to introduce a shift in

the point of view that is being described" (Adolphs and Carter, 2002: 17). This supports their view that the narrator is now a selective omniscient teller. This is the reason why "forthright" is a key term in the excerpt from a stylistic point of view: its use goes beyond the mere description of Mrs Ramsay's state of mind, as it also indicates a significant change of point of view in the story.

In the four translated versions, the adjective "forthright" is rendered into Spanish in four different ways. Marichalar (Woolf, 1958) chooses the noun *ímpetu*, Martín Gaité (Woolf, 1986) resorts to *fortalecedores*, López Muñoz (Woolf, 1993) translates the adjective using *sincero* and López (Woolf, 1999) renders it as *capaz*. As far as the preservation of the shift into a positive shading is concerned, these four choices all entail different degrees of accuracy, as they have different semantic prosodies in Spanish. For example, Marichalar's use of *ímpetu* seems to be a perfectly valid option for both describing Mrs Ramsay's frame of mind and for preserving the aforementioned shift of point of view that takes place after the semicolon in the English text, since the semantic prosody of this noun is consistently positive. As shown in Figure 7, *ímpetu* is surrounded by positive elements, such as *impulso* ("thrust") and *energía* ("energy") (concordance line 2), *renovado* ("renewed") (concordance line 4), *juvenil* ("youthful") (concordance line 6), *vital* ("vital") (concordance line 12), *pasión* ("passion") and *vida* ("life") (concordance line 15) and *fuerza* ("strength") (concordance line 16). This consistently favorable prosody makes *impulso* a valid option, as it preserves the stylistic value of the original adjective, both in terms of describing Mrs. Ramsay's frame of mind and signaling the change of point of view that takes place after the semicolon.

Nº	CONCORDANCIA
1	guerra por la independencia no logran atajar este ímpetu: de 1868-69 actúa la Compañía de Zarzuelas de **
2	enominación podríamos llamar impulso-energía o "4-ímpetu" (el 4 por el número de dimensiones del espaci **
3	nich con tres anillos de alpaca en los dedos y el ímpetu renovado. Ahora estaba convencido de su talent **
4	sde un tendejón; es un ladrido tirante, tenso, de ímpetu encadenado. Al final, el camino se ensancha, a **
5	anierismo, acompañará en revancha y completará el ímpetu barroco. Así barrocos y clásicos hablan el mis **
6	reo que en eso sí los superamos, hay como más más ímpetu juvenil. Bien doctora, ¿y qué otros países le **
7	e, lo aprisionó entre sus brazos desnudos con tal ímpetu que Bonus Eventus olvidó el motivo de su esper **
8	en nuestra ciencia se está desarrollando con gran ímpetu: la CiberGeografía. En 1984 el escritor de cie **
9	, había caído sobre los nativos australianos "con ímpetu arrogante". Creía la enfermera que los misione **
10	dónde vas? CHARITO.- ¡A casa! (Sale y cierra con ímpetu.) RUFINA.- (Da unos pasos hacia la puerta.) ¡C **
11	nas tengo hace nacer en mí un placer distinto, un ímpetu distinto. De pronto, todavía dentro de ella, l **
12	e y más ágil, así que comenzó a caminar con nuevo ímpetu vital. Desde adentro sus huesos le decían que **
13	racción y abrió las dos puertas corredizas con un ímpetu exagerado. Dio tres o cuatro zancadas hasta la **
14	ímpetu indígena." ¿Qué quiere decirse con lo del "ímpetu indígena"? El historiador alude a que comercia **
15	nte y simboliza la pasión, la vida, la sangre, el ímpetu religioso. - El naranja es también cálido, in **
16	etirando atrás, para que la fuerza sea mayor y el ímpetu más. El que en esta ocasión viera de Zaida el **
17	que el retorno del genio del baloncesto inyectará ímpetu Washington.- El regreso del astro Michael Jord **
18	or el alcohol y las enfermedades, y una merma del ímpetu vital. El viejo y el mar fue el canto del cisn **
19	cuerdo definitivo antes del viernes, y destacó el ímpetu de Emilio Chuayffet Chemor, secretario de Gobe **
20	ulsionado su vida y sentía muy mitigado su primer ímpetu indagador. Entonces los titulares del periódic **

Figure 7. Screenshot of CREA for search of *ímpetu*

A similar positive semantic prosody is also found in Martín Gaité's use of *fortalecedores*, as shown by the small sample of concordance lines shown in Figure 8 retrieved from CREA after the searches for "fortalecedores" (plural) and "fortalecedor" (singular).<sup>12</sup> *Identidad nacional* ("national identity") (concordance line 1), *auténtico* ("authentic") (concordance line 2) and *fuerzas vitales y amorosas* ("vital and loving forces") (concordance line 2) all illustrate the positive shading of this adjective. However, with regard to rendering "forthright" into Spanish, this choice seems to be less accurate than *ímpetu*. Not only is this adjective used much less frequently in Spanish (only four hits were retrieved from a 160-million-word corpus), *fortalecedor(es)* is not normally used to refer to people's states of mind. Concordance line 1 of the search of *fortalecedores*, for instance, refers to military victories, while concordance line 2 refers to medicines. In the search results for *fortalecedor*, concordance line 1 refers to the scalp and concordance line refers 2 to plants. Undoubtedly, a lexical item that is used to refer to people's states of mind would have been a better choice.

Nº	CONCORDANCIA
1	miento territorial y las victorias militares como fortalecedores de una identidad nacional, las barrera **
2	rabes", los "mejores purgativos", los "auténticos fortalecedores" y calificativos semejantes harán a un **
Nº	CONCORDANCIA
1	la escamación de la piel. Tiene también un efecto fortalecedor sobre el cuero cabelludo y las uñas, fre **
2	ador y estabilizador de las fuerzas pulsionales y fortalecedor de las fuerzas vitales y amorosas. "Huma **

Figure 8. Screenshots of CREA for searches of *fortalecedores* and *fortalecedor*

López Muñoz's use of *sincero* does not seem to be the best option either. A study of the semantic prosody of this adjective demonstrates that, even though it frequently appears with words denoting positivity —*afecto* ("fondness") (concordance line 8), *hermanamiento* ("twinning") (concordance lines 12 and 13), *agradecimiento* ("gratitude") (concordance line 14), *honesto* ("honest") (concordance line 15), *entusiasmo* ("enthusiasm") (concordance line 17)—, *sincero* is also consistently used with a negative semantic prosody. For example, Figure 9 shows that *sincero* is used with terms such as *pesar* ("sorrow") (concordance line 2), *dolor* (pain) (concordance line 3) and *condolencia* ("condolence") (concordance line 5). In addition, there are also three occurrences of *sincere pésame* ("condolences") (concordance lines 6 and 7), which is a frequent collocation in Spanish.<sup>13</sup> Therefore, the use of *sincero* does not maintain the prosodic clash created by "forthright" in the original text by its opposition to the use of

<sup>12</sup> Two concordance searches were made for illustrative purposes, since the two hits retrieved after the search *fortalecedores* did not seem to be a sufficiently comprehensive sample.

<sup>13</sup> Nine hits, for example, were retrieved from CREA after the search "sincere pésame", which is an idiomatic expression used to express condolences after the death of a person. It is used in a similar manner to the English construction *to be sorry for someone's loss*.

“up and down”. This clash is stylistically significant, as it signals the shift into a more positive shading of the text. A lexical item with a consistently positive semantic prosody would indeed have been a more accurate option, both for describing Mrs. Ramsay’s state of mind and for marking the shift of point of view.

Nº	CONCORDANCIA
1	psicóloga ratificó que el relato de la chica era sincero VÍTOR MEJUTO (Pablo González - Redacción) El **
2	rei. Hemos perdido a un gran hombre", aseguró con sincero pesar. **
3	(Jueves, 11 de abril de 2002) Señor Director. Con sincero dolor asumimos la noticia del fallecimiento d **
4	" indudablemente ha muerto un gran hombre. Mi más sincero pésame para familia, amigos y a la Asociación **
5	anse en paz don José Tomás Alberó Mur y un abrazo sincero de condolencia a su familia y a sus amigos, y **
6	dro Eskarzagaga. México, D.F. Deseo expresar mi más sincero pésame a toda la familia, a la cual me siento **
7	n El Toro de Madrid. M.ª José C., Valencia Mi más sincero pésame a familiares y a El Toro ante la pérdi **
8	ucional, sencillo, lleno de afecto y, sobre todo, sincero". Tal como estaba previsto, no acudieron los **
9	ía del país despegue "tiene que haber un amplio y sincero diálogo social". Al respecto, Trias de Bes añ **
10	giosos durante la Guerra Civil. Pero conviene ser sincero y no hablar de vaguedades, sino de precisioe **
11	norteamericanos de su edad, es más humilde y más sincero, y eso le hace ser mucho más noble y atractiv **
12	y de Jordania con la búsqueda de un hermanamiento sincero entre todas las naciones y pueblos de Oriente **
13	a lograr un entendimiento real y un hermanamiento sincero entre todas las naciones y pueblos de Oriente **
14	Cheb Mami o Mayte Martín merece sólido aplauso y sincero agradecimiento. Así se consolida un festival, **
15	s de parte del mister, y resulta que un sencillo, sincero y honesto mensaje de despedida vale más que t **
16	a ha sabido hacer compatible con un entendimiento sincero con Washington y Bonn. Hasta el punto de que **
17	público la saludara con un entusiasmo entregado y sincero: agradecido, en fin, por haber dado un ejempl **
18	uel Herrero de Miñón, me gustaría expresar mi más sincero acuerdo con el señor Eladio Gil Pons, autor d **
19	erdos sino también para crear un clima de diálogo sincero entre ambos. "Entre nosotros no hay química", **
20	re sus películas favoritas. En una entrevista fue sincero y en la otra mintió. Las entrevistas fueron d **

Figure 9. Screenshot of CREA for search of *sincere*

Finally, from both a narratorial and a stylistic perspective, López Muñoz’s use of *capaz* appears to be a more suitable choice, as this adjective has a clear positive shading. As shown in Figure 10, *capaz* usually forms part of the construction *ser capaz de* (“to be capable of”; also “dare to”) (concordance lines 426-438). The prosody in these cases is positive; it appears with elements such as *orgulloso y valiente* (“proud and brave”) (concordance line 431) and *satisfacerlas* (“satisfy them”) (concordance line 438). When used alone, as is the case in the excerpt of *To the Lighthouse* under analysis, *capaz* also has a consistently favourable prosody too. Thus, it is usually associated with people’s states of mind and, as shown in the final concordance lines from the sample in Figure 10, is normally surrounded by elements denoting a positive shading, such as *rápida y precisa* (“fast and accurate”) (concordance line 439), *milagro* (“miracle”) (concordance line 440), *atractivos* (“attractive”) (concordance line 440), *leal* (“loyal”) (concordance line 441) and *personal cualificado* (“qualified personnel”) (concordance line 442). Hence, López Muñoz’s use of *capaz* can be considered to be an accurate choice, as it describes Mrs. Ramsay’s frame of mind and marks the shift in point of view that takes place after the semicolon, as in the original English text.

Nº	CONCORDANCIA
426	do este tipo de fuerza. Hay un partido socialista capaz de vertebrar la oposición, si no se fanatiza en **
427	echo, esto ya podría haber ocurrido. Como nada es capaz de viajar más rápido que la luz, la onda de des **
428	sí para el futuro. Si veo que con los años no soy capaz de vivir de mi trabajo, cambiaré de profesión y **
429	he conseguido, pero sólo a ratos. - Pero tú eres capaz de volver... - No, eso no. Pero lo que sí voy a **
430	luso un gobierno de concentración. - ¿Sería usted capaz de volver a coaligarse con el PP? - Sería capaz **
431	rreglo, pero de repente surge mi yo ingenuo y soy capaz de volver a ponerme de alfombra para que vuelva **
432	que experimenta por la desnudez de Gonzalo. No es capaz el infante menor de percibir la trastienda inci **
433	chándal puesto y con la manguera en la mano, y es capaz el solito de acabar con las reservas de los pan **
434	quel pueblo de Moya, orgulloso y valiente que fue capaz en 1391, de comprar su libertad y derechos por **
435	dos del planeta, en comparación con su tamaño. Es capaz incluso de arrastrar un ave. Este insecto afric **
436	pre disfrazado de determinismo tecnológico- sería capaz no de hacer caer a cierta fotografía en el rech **
437	sta un teatro romano, muy posterior, con un aforo capaz para 7.000 personas. Hace más de 2.000 años. Pe **
438	ucto ajustado a las necesidades de los lectores y capaz por tanto no sólo de satisfacerlas, sino de mod **
439	la existencia de maquinaria de corte cada vez más capaz, rápida y precisa. De esta manera, podemos enco **
440	rcia es un fenómeno sociológico y profesional. Es capaz, y ese es su milagro, de crear atractivos en to **
441	erno autonómico ha mostrado que somos gente leal, capaz y que hemos sido corresponsables en la defensa **
442	lica la presencia de personal cualificado que sea capaz y realizar la visita guiada, asegurar que el si **

Figure 10. Screenshot of CREA for search of *capaz*

In sum, the study of the lexical items used to render “happened”, “up and down” and “forthright” in the four Spanish versions of *To the Lighthouse* shows that the analysis of semantic prosodies can be an effective way of scrutinizing stylistically significant aspects in translation from the perspective of point of view. This analysis has shown, for instance, that none of the four translators faithfully preserves the semantic prosodies of the three lexical items under analysis; this, in turn, affects the stylistic effect conveyed by Virginia Woolf in the original text at a narratorial level. This kind of analysis has only been possible thanks to the advent of large reference corpora in Spanish such as CREA and a computer-assisted approach. These methodologies allow for the methodical examination of aspects such as shifts of point of view and focalization in the Spanish versions of the text, thereby shedding light on stylistically significant features of the novel from a translation perspective. In this regard, the present analysis has tried to illustrate how the advent of reference corpora and computer-assisted methodologies make it possible to carry out translation analyses of aspects that have hitherto been unapproachable, thereby opening new avenues of analysis in the field of literary translation studies.

#### CONCLUSION

This article has set out to demonstrate the potential of computer-assisted analyses of semantic prosodies in literary translation studies. These analyses are normally based on the study of a large number of occurrences of a word or phrase in order to ascertain the real meaning of that word or phrase in language use, and, in the case of translation studies, to determine whether or not the choice made in the target language maintains the positive, negative or neutral shading of the lexical item in the source

language. Here, I have tried to demonstrate the replicability of these methodologies in literary translation studies. Specifically, the analysis has focused on four Spanish translations of Virginia Woolf's *To the Lighthouse*. I have tried to show how the analysis of semantic prosodies makes it possible to carry out a systematic scrutiny of aspects such as point of view and focalization in translation. Using Adolphs and Carter's (2002) corpus-stylistic analysis of the novel as a starting point, I have examined the extent to which the four Spanish translations under analysis maintain the stylistic role of the lexical items used in the English novel. As has been shown, the translators did not all choose elements with a similar semantic prosody, and these choices affect the stylistic effects conveyed by Virginia Woolf in the original text at a narratorial level.

Finally, it should also be stated that this analysis, like that of Adolphs and Carter, is based on a relatively short extract and on a limited number of selected lexical items. Consequently, not many claims can be made on the basis of such a limited number of examples. However, it cannot be denied that, even though this analysis only examines three case studies, it has nevertheless shed light on aspects regarding the blurring of narrator and character and the shifts in shading that take place in the narration. In this regard, the discussion presented here may be seen as an illustration of how analyses of this type can be conducted and, especially, how they can provide a greater level of insight into stylistically significant aspects of the translated versions of a literary text. Indeed, it cannot be denied that this level of accuracy would not have been reached on the basis of intuition alone.

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