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Thomas Hardy's Dialect in Spanish Translation: The Reception of *Tess of the D'Urbervilles*

Abstract

Thomas Hardy's use of the Wessex county dialect plays a key role in much of his narrative fictional dialogue, as shown in *Tess of the D'Urbervilles* (1891). By analysing the two existing Spanish translations of this novel (one by M. Ortega y Gasset, first published in 1924 and recently reedited and revised by Carmen Criado; the other by Javier Franco Aixelá in 1994), this paper is intended to illustrate how the grammatical structures, vocabulary, and phonological characteristics of such dialect are rendered into Spanish. Attempts will be made to show the mechanisms that the translators resort to in order to convey those dialectal features and the extent to which they have managed to portray both Tess's rural quality and social evolution as reflected in her idiom.

1. Introduction

As linguist David Crystal states, *dialect* refers to a variety of the language that marks the origin of a person, both geographically and socially or occupationally¹. This definition goes beyond the traditional concept of the term, usually linked to the lexical, morphological, grammatical and phonological features of a particular regional variety. Yet sociological and functional perspectives have incorporated under this label the differences derived from social stratification (social classes, educational levels, and so on) or from a particular time period (temporal dialect), as well as those stemming from personal uses (the so-called *idiolect*, or individual speech habits). Also to be included here is the unifying variety that tends to be adopted for legal, political and administrative matters, that is, the standard language (Rica Peromingo and Braga Riera 2015: 123 and ff.).

¹ <http://global.britannica.com/EBchecked/topic/161156/dialect>.

For its part, *literary* dialect is usually understood as «the attempt to indicate on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or racial group» Zanger 1966: 40). This is particularly true in the American literary system, as a consequence of the great number of languages spoken by the successive waves of immigrants that settled in the country (*ibidem*). But this phenomenon is also applicable to the British literary scheme – as proved by the presence of temporal dialect in Chaucer’s *The Canterbury Tales* or Shakespeare’s plays, the Scottish English in the poetry of Robert Burns, the incidence of the Northern dialect in *Wuthering Heights*, the use of local Southwest varieties in Hardy’s novels or the form of Cockney present in Charles Dickens or G. B. Shaw, among many other examples. Further complexity can be added if we bear in mind that a specific text might be not exclusively *monodialectal* (one or more characters speaking one same dialect), but also *polidialectal*, that is, different varieties (social, temporal, regional...) may merge in one single character (Rabadán 1991). Such *multi-dialectalism* is evident in Hardy’s *Tess of the D’Urbervilles*, since the characters’ use of language not only tells us about a specific geographical diversity (that particular of Wessex), but also reveals features of a given temporal variety (Victorian English) and a social one (low, uneducated farmers living in the countryside).

In the following excerpt, this tension between the educated voice and the language of Dorset is perceived for the first time in the novel. In the opening lines Tess’s father, Jack Durbeyfield, greets the parson (on horseback) while walking on his way home and refers to him using the contraction *t’ee* (“to thee”, that is, “to you”). This way, Hardy marks not only Durbeyfield’s regional origins, but also his rustic background. Besides, the status of the farmer is made even more evident with the voicing of the consonant “s” in the verb “said” (*zaid*):

«Good-night t’ee,»said the man with the basket.

«Good-night, Sir John,» said the parson.

The pedestrian, after another pace or two, halted, and turned round. «Now, sir, begging your pardon; we met last market-day on this road about this time, and I zaid ‘Good-

night,' and you made reply 'Good-night, Sir John', as now.»
«I did,» said the parson.²

Regarding this feature, an additional aspect must be considered: the ideologies associated with non-standard dialect use, which have been evident in literary texts since the 1500s: «A new dimension was added to the use of non-standard forms in the construction of character when, from the beginning of sixteenth century, a hierarchy of dialects was becoming evident» (Christie 2007: 117). As a result, the use of a non-standard dialect «could be used as a convention for depicting a character as lacking in intelligence, good-breeding or education» (ibidem). This inevitably led to the spread of the so-called “eye-dialect” in literature, that is, the use of misspellings and other non-standard forms intended to capture the way such speech would sound, showing informality, illiteracy, etc. and, more than often, contributing to the maintenance of certain identities and stereotypes (Martín Ruano and Vidal Sales 2013) such as a character's comic stance or lack of intelligence.

2. On translating dialect

Undoubtedly, one of the most arduous challenges for literary translators is the transposition of dialect and the cultural implications associated with it, since «no dialect travels well in translation» (Landers 2001: 117). This applies specially to geographical vernaculars (sometimes, as referred above, closely linked to social dialect), which tend to be neutralized when rendered into another language, thus erasing the necessary differentiation between characters or other purposes (as provoking laughter) derived from dialectal use (Zatlin 2005: 113). However, and despite their significance, not much attention has been paid to the different procedures a translator can adopt in such a transference process, especially when regional varieties come into play.

² Thomas Hardy, *Tess of the D'Urbervilles*, p. 13. As indicated below, all the references to Hardy's novel are taken from Juliet Grindle and Simon Grattell's 2005 edition (with notes by Nancy Barrineau): *Tess of the D'Urbervilles*, Oxford, Oxford University Press.

Although, a priori, the ideal translation strategy should be the shift from one dialect into another, Rabadán (Ibid.: 97) proves how the tendency (at least in the combination English-Spanish) is usually quite the opposite (thus avoiding the pitfalls concomitant to this task), and shows how statistics make two options stand out: a preference for the standard language in the target text, and the possible insertion in the new standardized version of informative phrases such as “said in dialect”, “said in the local vernacular”, etc., intended to help the reader perceive the original colour (this information is usually stated in a stage direction in the case of drama).

Nevertheless, there are other alternatives: Manuela Perteghella developed five possible ways for transposing dialect and slang in practice (2002: 50-51). Even though originally intended for the translation of theatre, these strategies (dialect compilation, pseudo-dialect translation, parallel dialect translation, dialect localization and standardization) can, to a certain extent, be extrapolated to other literary genres as narrative fiction. Dialect compilation retains the original setting but incorporates a mixture of target dialects or idioms. In pseudo-dialect translation, a fictitious, indistinctive dialect is made up, «usually using nonstandard language and idiomatic features of various target language dialects» (Ibid.: 50). With parallel dialect translation, the original dialect is transformed into another, «usually one that has similar connotations and occupies an analogous position in the target linguistic system» (Ibid.: 50). For its part, dialect localization involves a domesticating process that borders on adaptation or version. On the opposite side is standardization, or the substitution of dialect with standard language; it may keep, though, occasional colloquialisms or diverse class-based varieties to compensate dialectal loss. But standardization, also called “levelling” by Zaro Vera (quoted by Serrano Lucas 2012), makes characterization lose its strength and «the musicality and colourfulness of the source dialogue» (Perteghella 2002: 51).

Tello Fons (2011) made a diachronic study on the different approaches that can be followed on the linguistic transposition of a particular variety and, basing on Rabadán’s textual division between *monodialectal* and *polidialectal* texts, put forward five possible strategies. While some of them

concur with those proposed by Perteghella, the mechanisms suggested by Tello Fons (compensation, neutralization, colloquial translation, creation of a dialect, dialectal translation) cover a broader spectrum, as not exclusively meant for the stage. Hence, by means of compensation the translator can neutralize certain dialectal parts, while standard forms may be turned into dialect (a strategy that is perfectly compatible with all the categories in Perteghella's study). Neutralization corresponds to what Perteghella named "standardization", also permitting the presence of colloquialisms as a way of compensation (and taking advantage of the usual link existing between social and geographical varieties). Colloquial translation turns dialect «into a colloquial and informal idiom by making use of phonological, grammatical, lexical and syntactic elements» (the translation is mine) (Ibid.: 136), allowing for the violation of linguistic norms even by inventing some of the features of the target language. A forth solution is the creation of a new dialect that accounts for the inclusion of "incorrect" forms. Finally, dialect translation resembles somehow Perteghella's parallel dialect translation as it involves the choice of a dialect in the target culture that is socially, ideologically, politically, and temporally equivalent.

By resorting to the typologies proposed to Perteghella and Tello Fons, this article attempts to identify the methods used for the rendering of non-standard language in the two Spanish translations of Thomas Hardy's *Tess of the D'Urbervilles*³, and analyse how the choices made by both translators have affected its Hispanic reception as regards dialect characterization, more specifically in the case of the heroine of the story⁴. The first Spanish translation of the novel, by Manuel Ortega y Gasset, was entitled *Teresa la de Urbervilles* and dates back to 1924. It has been often reedited since then, sometimes with a different title (*Tess la de los d'Urberville* being the most re-

³ The Catalan translation (*Theresa dels Urbervilles*), by César August Jordana, came to light in 1979 (Barcelona, Editorial Proa) and is not included in this study.

⁴ Indeed, the special strength of *Tess* might be behind the reason why, of all Hardy's novels, this is the one that most often has been translated to other languages (especially from the 1970s onwards), making it a classic of universal literature. The story of this heroine has also been taken to the big screen (see Roman Polanski's faithful portrayal of the novel in 1979), and adapted for the television, opera and theatre, including musical versions.

current one). Its latest edition, *Tess la de los d'Urberville (una mujer pura)*, was revised by Carmen Criado and published by Alianza Editorial in 2013. The second Spanish translation was carried out by Javier Franco Aixelá and published by Editorial Temas de Hoy in 1994 as *Tess d'Urberville*⁵. Both this and Ortega y Gasset's updated version (2013) will be the target texts used for exemplification. The English edition chosen for comparative purposes is based on the first edition of the novel in a single volume (Oxford University Press, 2005, see above)⁶.

3. Hardy and Tess of the D'Urbervilles

Thomas Hardy (1840-1928) is indisputably one of the most remarkable English novelists and poets. His rural origins (he was born in a hamlet in Dorset, in the southwest of England) are reflected in his literary production, which is filled with allusions to festivals, seasonal occupations, storytelling, and, of course, local language. In 1876, he wrote:

The dialect of the peasants in my novels is, as far as it goes, that of this county [...] But though I have scarcely presented peculiarities of accent & trifling irregularities with such care as could have been wished for purposes of critical examination the characteristic words which occur are in every case genuine as heard from the lips of the natives (in Maier (ed.) 2013: 16).

Hardy's style has been considered «awkward» (Shires 1999: 157), as reflected in his choice of vocabulary from contemporary lexis, special arrangement of clauses or unusual word order (Chapman 1990: 35), with

⁵ Manuel Ortega y Gasset (deceased in 1965) was an outstanding humanist and man of letters, as well as the Spanish translator of renowned writers such as Charles Dickens, Jane Austen and William Thackeray. Javier Franco Aixelá is a professor at the Department of Translation and Interpreting at Universidad de Alicante and a professional literary translator.

⁶ Before that the novel had appeared in weekly instalments, between July and November 1891, in the British newspaper *The Graphic*. From now on, quotes from Hardy's novel will be indicated with the initials "TH", followed by the corresponding page number in the mentioned edition. References to the Spanish translations will be indicated with the initials "OG" (for Ortega y Gasset) and "FA" (for Franco Aixelá), also followed by page number.

which he probably attempted to appeal to larger audiences. Other features of the author's personal style are the use of classical and other literary and historical sources, a like for invented and striking personal and place names or a minute observation of natural scenes (Ibid.: 43-111). But undoubtedly, his extensive use of dialect «is one proof of his linguistic skill» (Ibid.: 37), as well as the result of his own knowledge of the Dorset dialect – his parents were dialect speakers, and he personally used it, too (Maier 2013: 17). Even though he wanted to protect the English standard language (he supported the Society for Pure English and became a vice-president of the English Association), he was ready to defend his local speech and its nuances. Unsurprisingly, he reflected on the use of dialect in writing, as proved in two essays he wrote about this controversial issue: a letter to the *Athenaeum* entitled «Dialect in Novels» (1881) and another one to *The Spectator* on the same subject (Page 1997: 134).

As Chapman (1990: 112) states, Hardy took a very positive attitude towards dialect, as for him «it was neither a debased form of standard English nor an embellishment to give “local colour” to his writing, but an ancient tongue with characteristics that existed in their own right and not as deviations». He reserved dialect especially for the rustic characters, but without attempting to arise laughter or provoke a negative nuance in it⁷. However, he did not attempt to create a phonetic system to reproduce the speech of Dorset peasants, but «to give the impression of how the speech of certain characters differed from the educated norm» (Ibid.: 113). The dialect which he called “Wessex” was «essentially Dorset with traits of other surrounding counties and sometimes even from further afield» (Ibid.: 114), making his rural characters sound deviant from standard expectations. This method of reproducing dialectal dialogue is reflected in

⁷ In this sense he had to face a tendency of the readers at the time to associate dialect with something grotesque or to extremely low characters, as had been the case with Dickens (who had resorted to Cockney speech in this way) or Emily Brontë (who used deviant spelling to transcribe local speech, making it difficult for the reader to struggle with the lines) (Chapman 1990: 113). Besides, the convention of the earlier Victorian novel that virtuous characters should speak standard English was still vivid (Ibid.: 120-121), and language at the time was a precise way to define one's position in society (Gamarra Aragonés: 151).

pronunciation, spelling, lexis, morphology and grammar.

Phonologically, Hardy was well aware of the problems raised by the sounds of dialect. This point is included in *Tess of the D'Urbervilles*, where the narrator alludes to Tess's speech and makes it clear that

The dialect was on her tongue to some extent, despite the village school; the characteristic intonation of that dialect, for this district, being the voicing approximately rendered by the syllable UR, probably as rich an utterance as any to be found in human speech. (TH, p. 21).

Needless to say this passage cannot be easily understood in Spanish translation, since the readers might find it hard to think of a local speech with a tendency to end the words with the syllable “ur”⁸. Still, Hardy pays more attention to sound rather than to stress and intonation. This is reflected in a loss of consonantal sounds, which may occur medially (*pu'pit* for “pulpit”), finally (*aroun'* for “around”), and in initial position (*itbout* for “without”). Another phonological process is the voicing of certain consonants (*v* for *f*, or *z* for *s* as in *zaid* above) and, regarding vowels, a movement of [i] to [e] (“spirit” becomes *sperrit*) as well as a diphthongization of the long vowel [i:] close to [ei] (“creatures” sounds as *craters*), whereas the long [o:] tends to be opened to [a].

As regards spelling, Hardy has a taste for adding an extra vowel to give the syllable a longer duration (“tunes” becomes *tuenes*, “cakes” *keakes*), although sometimes he prefers the dieresis for this effect (*cleän*). Other more deviant spellings, however, do not have a phonetic purpose but are indications of colloquial speech: this is the case of the weakened forms *'tis* and *t'were*, the syncopic forms *b'lieve* (“believe”) and *o'* (“of”) and the variants *sez* and *wot* (for “says” and “what”, respectively). These distinctive

⁸ «Dominaba en su habla el dialecto característico de aquella región, que tiende a rematar todas las palabras con la sílaba *ur*, a pesar de lo cual resulta tan armonioso como cualquier otro lenguaje» (OG, p. 18-19) / «El dialecto local continuaba hasta cierto punto en su boca pese a la escuela de la aldea. La entonación característica de ese dialecto en este distrito se podía resumir en la vocalización de la sílaba “ur”, probablemente una articulación al menos tan rica como cualquier otra que se pueda hallar en el habla humana» (FA, p. 31).

variants, though challenging to the reader unfamiliar with the Dorset speech, are definitely not inaccessible to interpretation.

Lexically, Hardy shows a preference for the use of local words, such as *bide* (“remain”), or less familiar ones as *barton* (“farmyard”), *dorp* (“village”) or *chippol* (“onion”). Some idioms may sound strange, too, to contemporary eyes, as *to go snacks with* (“to share”) or *mops and brooms* to describe the mental state after heavy drinking.

From a morphological perspective, Hardy resorted to old forms that were rapidly dying out at the time, as *a'* (for “I”) and *en* (for “him”), as well as the recurrent *ye*, *thy* and *thou*. Verbal uses include the presence of the invariant *be* (*I be*) and weak past forms of strong verbs (*knowed*). The same applies to grammar, with deviations that are probably the survival of older usage (*Ick woll* for “I will”).

Many of these features are openly visible in his greatest and richest work of fiction: *Tess of the D'Urbervilles* (1891), the story of a young woman that is seduced by a rich young man (Alec), left with an illegitimate child and eventually deserted by her husband (Angel Clare) when he learns her secret. It is, thus, «a tale of sorrow upon sorrow, of a girl doomed to misery» in an indifferent world, although «there is also the rich life of the countryside in its different moods and tasks» (Chapman 1990: 13)⁹. Trying to make his representation of life as convincing as possible, Hardy made a conscious selection of words and a manipulation of language (Wright 1987: 39). In fact, Tess is given the ability to speak both standard English and dialect, something that eventually allows for her social mobility (Maier 2013: 15). She speaks in dialect to her family and other low-rank characters, whereas she uses English when addressing “persons of quality”: «Mrs. Durbeyfield habitually spoke the dialect; her daughter, who had passed the Sixth Standard in the National school under a London-trained mistress, spoke two languages; the dialect at home, more or less; ordinary English abroad and to persons of quality» (TH, p. 27)¹⁰.

⁹ Such a “disagreeable story” caused a controversial debate at the time and one of the literary scandals of the age (Patil 1997: 5).

¹⁰ This is also the result of a real situation in rural areas where, under the influence of

Curiously enough, as Maier (2013: 17) points out, the most important men in her life, Alec and Angel, are included in the category of “persons of quality”, since they share the same language ability as Tess: the former forgets his local idiom in exchange for his bought lineage, the latter using it only occasionally, and ultimately getting embarrassed of it¹¹.

Indeed, Mr. and Mrs. Durbeyfield provide multiple examples of their specific language variety, something that is particularly true in the first three chapters (named «Phase the First: the Maiden»). As mentioned, this is already evident in the opening page of the novel when, on his way home, John Durbeyfield encounters an old parson:

«Good-night t’ee,» said the man with the basket.

«Good-night, Sir John,» said the parson.

The pedestrian, after another pace or two, halted, and turned round. «Now, sir, begging your pardon; we met last market-day on this road about this time, and I zaid ‘Good-night,’ and you made reply ‘*Good-night, Sir John*’, as now.»

«I did,» said the parson. (TH, p. 13).

There is no trace of any geographical mark in the Spanish versions of this extract. However, Ortega y Gasset compensates the loss of the forms *t’ee* and *zaid* by means of some resources that remind us of a distant past, such as the postponement of the pronoun after the verb on the part of the narrator (*díjole, respondióle*) or the addition of words, such as «se las dé Dios» by Durbeyfield. There is also a slight switch in the register by using formal verbs as *dispensar*, which is somehow contradictory with the colloquial diminutive *mismito* a few words later:

–Buenas noches tenga usted –díjole al párroco el hombre de la cesta.

–Buenas noches se las dé Dios, *sir* John –respondióle el cura.

El viandante siguió su camino, pero luego que hubo andado unos pasos, se volvió y dijo:

the board schools, children could read and speak the standard language but go back to their vernacular at home (Ebbatson 2013: 166).

¹¹ While having a chat with Cuthbert and Felix, Angel mentioned a phrase typical of his hometown, Talbothays: “a drop of pretty tipple” (p. 161). The fact that his interlocutor could not understand this expression made Angel blush.

–Oiga usted, señor, y usted dispense, pero el último día de mercado nos encontramos también en este mismo sitio y a esta misma hora, y recuerdo que yo le dije a usted: «Buenas noches», y que usted me contestó: «Dios se las dé a usted muy buenas, *sir John*», lo mismito que ahora.

–Es verdad –repuso el párroco. (OG, pp. 7-8).

–Buenas noches –dijo el hombre de la cesta.

–Buenas noches, *sir John* –respondió el párroco.

El caminante, tras avanzar unos pasos más, detuvo su andar y se dio la vuelta.

–Perdóneme y escúcheme un momento si no le importa. El último día de mercado nos encontramos en este mismo camino y más o menos a esta hora y yo le dije: «Buenas noches» y usted me contestó «Buenas noches, *sir John*», igual que ahora.

–Así fue –dijo el párroco. (FA, pp. 21-22).

The parson informs Durbeyfield of his apparent noble roots, which makes him become self-important about his lineage. This explains his comments when, a few minutes later, Mr. Durbeyfield addresses a young man (also a dialect speaker) and inquires about the notes of a brass band. The aphesis in *'tis*, the syncope in *da'ter* (“daughter”, vowel shift included) and the dropping of the final consonant of the preposition “of” leave no doubts about the origins of both men. The Spanish translators do not convey any of these nor render appropriately the archaic interjection “why” to express surprise, which is omitted by OG and transformed into present Spanish by FA (“vaya”):

«What's that?» said Durbeyfield. «Not on account o' I?»

«'Tis the women's club walking, *sir John*. Why, your *da'ter* is one o' the members.» (TH, p. 11).

–¡Qué es eso! –exclamó Durbeyfield–. ¿Será por mí?

–Son las chicas del club, *sir John*. Y entre ellas está su hija. (OG, p. 13).

–¿Qué es eso? –preguntó Durbeyfield–. ¿No será en mi honor?

–Es el desfile del club femenino, *sir John*. Vaya, pero si su hija es una de las miembros. (FA, p. 26).

The first words uttered by Mrs. Durbeyfield also correspond to this first “Phase” of the novel (Chapter III): the way she speaks when rocking the cradle of her youngest son is proof of the dialectal imprint of her speech:

«God bless thy diment eyes! And the waxen cheeks! And thy cherry mouth! And thy Cubit’s thighs! And every bit o’ thy blessed body!» (TH, p. 25).

–¡Dios te bendiga esos ojos tan hermosos, y esos carrillos de cera, y esa boquita tan graciosa, y esos muslines de manteca, y todo tu resalado cuerpecito! (OG, p. 24).

–¡Que Dios bendiga esos ojos de corderito! ¡Y esas mejillas de cera! ¡Y esa boquita de fresa! ¡Y esos muslitos de “Cubido”! ¡Y todos los trocitos de tu cuerpo de niño! (FA, p. 36).

Morphologically, her idiom embraces the second person singular *thy* and, phonetically, the elision of the final consonant “-f” in *of*. From a lexical view, Hardy includes two dialectal terms: *diment* (“diamond”) and *Cubit* (“cupid”). None of this has a correspondence in the Spanish texts, which are filled with some colloquial diminutives that might act as a kind of compensation: *boquita*, *cuerpecito* and the unusual *muslines* (OG); *corderito*, *boquita*, *muslitos* and *trocitos* (FA).

It is in this family setting that Tess’s dialectal quality is first perceived, more specifically when, after returning from the women’s club party, she offers to help her mother rock the cradle of her little baby:

«I’ll rock the cradle for ’ee, mother,» said the daughter gently. «Or I’ll take off my best frock and help you wring up? I thought you had finished long ago.» (TH, p. 27).

–Deje usted, madre, yo meceré al niño –díjole Tess a su madre dulcemente–; si no quiere usted mejor que me ponga el vestido viejo y la ayude a aclarar. Yo creí que ya habría acabado. (OG, p. 25).

–Déjame que meza la cuna por ti, madre –dijo la hija con suavidad–. ¿O quieres que me quite mi mejor vestido y te ayude a lavar la ropa? Creía que habrías acabado hace mucho. (FA, p. 37).

Again, the translators do not find an equivalent to *'ee* (a variation of the pronoun *thee*, archaic *you*), nor to outdated *frock* (to refer to “dress” or “gown”), which is rendered with a generic *vestido* in Spanish. Such neutralization is timidly balanced by the narrator with the old form *dijole* in the first case (OG), whereas Franco Aixelá opts for a more informal tone, which he achieves by making Tess adopt the more intimate *tú* (instead of the respectful *usted*) when talking to her mother (perhaps incoherently, as this informality does not fit with the use of *madre* – “mother” – as a kinship female term).

Outside this context Tess hardly makes use of a variety other than English, even when in the company of friends. This is made clear in the first lines uttered by the protagonist, which correspond to the moment when she is enjoying the May Day festivities with other women from her village. Her father rides by in the carriage and is mocked at by the other girls. The daughter, though embarrassed, defends him:

«He's tired, that's all,» she said hastily, «and he has got a lift home, because our own horse has to rest to-day.»

«Bless thy simplicity, Tess,» said her companions. «He's got his market-nitch. Haw-haw!»

«Look here; I won't walk another inch with you, if you say any jokes about him!» Tess cried. (TH, p. 21).

–Eso será que estará cansado –se apresuró a decir– y habrá querido que lo lleven a casa, porque está malo nuestro caballo.

–¡Qué simple eres, Tess! –dijéronle sus compañeras–. Lo que pasa es que ha empinado el codo. ¡Ja, ja!

–¡Mucho cuidado, eh! Porque si pensáis divertiros a costa suya, ahora mismo me voy – exclamó Tess... (OG, p. 18).

—Está cansado y nada más –dijo rápidamente– y ha conseguido que lo lleven a casa porque hoy tenía que descansar nuestro caballo.

–Mira que eres simple, Tess –dijeron sus acompañantes–. Lleva la cogorza del día de mercado. ¡Ja, ja, ja!

–Os lo advierto, ¡no pienso caminar ni un paso más con vosotras si os reís de él! – exclamó Tess... (FA, p. 31).

However, and in spite of the narrator's explanation on Tess's speech, this – as noted by S. L. Ferguson (1998: 15)¹² – resembles her mother's only in a few instances; in fact, Tess's way of talking follows no clear pattern even when she is at home, as can be observed in this conversation between mother and daughter in Chapter VII (Tess is scheduled to leave for Alec's home and her mother cajoles her into wearing her best clothes) that resembles other similar exchanges throughout the novel:

Her mother expostulated. «You will never set out to see your folks without dressing up more the dand than that?»

«But I am going to work!» said Tess.

«Well, yes,» said Mrs. Durbeyfield; and in a private tone, «at first there mid be a little pretence o't . . . But I think it will be wiser of 'ee to put your best side outward,» she added.

«Very well; I suppose you know best,» replied Tess with calm abandonment. (TH, p. 55).

The same tendency is perceived in the conversations that she keeps with her own family. In the first example below (Chapter IV), Abraham tells her sister of their parents' plans now they know about their real ancestry: only the special use of the adverb *particular* is noticeable in Tess as opposed to her brother's speech, which includes the forms *bain't* (“aren't”), *be* (“are”) and *'m* (are). All these marks are levelled in the Spanish versions. The second example (Chapter VII) corresponds to the instance in which Tess's little sister cries because she is about to leave for Alec's home: only one dialectal form, *o'* (“of”), is perceived in Tess, whereas her younger sister shows more prominent features in this respect: the dropping of the final consonant in *mi'* (“with”) and the voicing of the consonant cluster “th” in “clothes” (*clozə*). Again, the Spanish versions make no distinction between the speech patterns of both girls:

«Tess!» he said in a preparatory tone, after a silence.

¹² This inconsistency in Hardy's use of language and his ability to mark a linguistic distance among characters has also been noticed by Higonet 1990: 217.

«Yes, Abraham.»
«Bain't you glad that we've become gentlefolk?»
«Not particular glad.»
«But you be glad that you 'm going to marry a gentleman?»
«What?» said Tess, lifting her face. (TH, p. 36).

–¡Tess! –exclamó de pronto, como a guisa de preámbulo.
–¿Qué, Abraham?
–¿Te alegra a ti eso de que ahora resulte que somos de sangre azul?
–A mí no me da frío ni calor.
–Pero ¿no te alegra pensar que puedas casarte con un señorito?
–¡Cómo! –exclamó Tess alzando la cara. (OG, p. 38).

–¡Tess! –dijo en tono introductorio, tras un silencio.
–Sí, Abraham.
–¿No te alegras de que nos hayamos vuelto importantes?
–No especialmente.
–¿Pero sí estarás contenta de casarte con un caballero?
–¿Qué? –dijo Tess alzando el rostro. (FA, pp. 49-50).

«I do want to walk a little-ways wi' Sissy, now she's going to marry our gentleman-cousin, and wear fine clozel»
«Now,» said Tess flushing and turning quickly, «I'll hear no more o' that! Mother, how could you ever put such stuff into their heads?» (TH, pp. 56).

–¡Yo quiero ir también con Tess, ahora que se va a casar con el señorito nuestro primo y va a vestir de tiros largos!
–¡Vaya! –exclamó Tess sonrojándose y volviéndose de pronto–. ¡No digáis más desatinos! ¿Pero cómo ha podido usted figurarse tal cosa, madre? (OG, p. 66).

–¡Yo quiero acompañar un poco a la hermanita ahora que se va a casar con nuestro primo el caballero y va a llevar ropas elegantes!
–Ya está bien –dijo Tess, mientras de sonrojaba y daba la vuelta rápidamente–. ¡No quiero volver a oír una palabra sobre este asunto! Madre, ¿cómo se te ocurrió meterles esas ideas en la cabeza? (FA, p. 73).

Tess's linguistic correctness visibly contrasts with her parents' "speech manners", as proved in this brief sample of a conversation between Mr. Durbeyfield, his wife and the landlady of the local pub:

«Hush! Don't 'ee sing so loud, my good man,» said the landlady; «in case any member of the gover'ment should be passing, and take away my licends.»

«He's told 'ee what's happened to us, I suppose?» asked Mrs Durbeyfield.

«Yes— in a way. D'ye think there's any money hanging by it?» (TH, p. 32).

—¡Chist! ¡No cantéis tan recio, hombres! —exclamó a esto la tabernera—. No vaya a pasar algún policía y nos retiren la licencia.

—¿Le ha dicho a usted ya mi marido lo que nos sucede? —preguntó la señora de Durbeyfield.

—Sí... ¿Y cree usted que eso les pueda valer dinero? (OG, pp. 32-33).

—¡Chsss! No cante usted tan alto, amigo mío —dijo la patrona—, no sea que alguno del gobierno pase por aquí y se me lleve las licencias.

—¿Ya le habrá contado lo que nos ha pasado, no? —preguntó la señora Durbeyfield.

—Sí... más o menos. ¿Y usted cree que se puede sacar algo de dinero de todo eso? (FA, pp. 44-45).

As seen in this exchange, no single dialectal mark has been conveyed to the Spanish translations, which do not reflect the presence of the pronoun *'ee* nor the phonological characteristics deriving from *gover'ment* (“government”), *licends* (“licenses”) and *d'ye* (“do you”).

At the end of this Phase the First (Chapter X) Tess has already spent several weeks at Alec d'Urbervilles'. After a period of seclusion, one evening she decides to go to the local fair and waits for some friends to walk home. A few of them are drunk, and they express their annoyance that Tess has Alec's attention all to herself. The scene grows unpleasant when one of the girls, with a clearly distinctive dialect, rebukes Tess, calling her “hussy” (a dated expression to refer to a brazen woman). Besides, Hardy makes this girl speak with a heavily marked accent that is reflected morphologically (*darest th', th'st, beest*), phonologically (*th', dostn't*) and syntactically (*favourite with He*):

«How darest th' laugh at me, hussy!» she cried.

«I couldn't really help it— when t'others did,» apologized Tess, still tittering.

«Ah— th'st think th' beest everybody, dostn't— because th' beest first favourite with He just now! But stop a bit, my lady, stop a bit! I'm as good as two of such! Look here— here's at 'ee!» (TH, p. 76).

–¡Parece mentira que tengas valor para reírte, desvergonzada! –gritó.
–Dispensa, mujer, que no he podido contenerme... Como todos se reían... –disculpóse Tess, sin poder aguantar la risa todavía.
–¿Pero es que tú te crees que eres más que nadie por ser ahora su favorita? Pues aguarde usted un poco, señorita, aguarde usted un poco... Que con dos como tú no tengo yo más que para hacer boca... Anda, valiente. Ven acá, que aquí me tienes. (OG, p. 92).

–¿Cómo te atreves a reírte de mí, lagarta? –le gritó.
–No he podido evitarlo cuando empezaron los otros –se disculpó Tess, aún entre risitas.
–¡Ah, te crees la mejor de todas, no es verdad, porque ahora eres su favorita! ¡Pero alto ahí, señora mía, alto ahí! ¡Yo le doy mil vueltas a diez como tú! ¡Fíjate, fíjate en esto! (FA, p. 96).

That speech radically contrasts with the only dialectal sign that can be perceived in Tess's lines, *t'others*. None of this is visible, though, in Spanish: Ortega y Gasset chooses a very soft term for "hussy" (*desvergonzada*, "insolent"), with the neutralization of the rest of the dialectal features. What is more, the colloquialisms he typically resorts to as a means of compensation cannot be found here, but quite the opposite: some of the Spanish terms are even more formal in register (*dispensar*, *aguardar*), as well as the use of the form *usted* (unless this was interpreted as ironical). Franco Aixelá is more accurate in opting for the adjective *lagarta* to express "hussy", but there is nothing in the rest of the discourse that hints at a dialectal presence in the source text, or any element that can mark the existing linguistic gap between both girls.

At the beginning of Chapter XV (in Phase the Second, subtitled «The Maiden No More»), right after Tess was seduced and left pregnant, «almost at a leap Tess thus changed from simple girl to complex woman» (p. 112). She realizes she can never be happy in her village, and she seizes the opportunity when she is offered a position as a milkmaid at the Talbothays Dairy. This metamorphosis can be appreciated in her language, too: as a metaphor of her new life, she will hardly speak in dialect from now on, not even to the rest of the workers in the farm, who use it lavishly:

«Well, I suppose you'll want a dish o' tay, or victuals of some sort, hey? Not yet? Well, do as ye like about it. But faith, if 'twas I, I should be as dry as a kex wi' travelling so far.»

«I'll begin milking now, to get my hand in,» said Tess. (TH, p. 124).

–Bueno, supongo que tomará usted un bocado, ¿verdad? ¿Que no tiene apetito todavía? Bueno; pues allá usted. Pero le aseguro que a mí me habría abierto el apetito la caminata.

–Si usted quiere, empezaré ahora mismo a ordeñar para hacer mano –dijo Tess. (OG, p. 149).

–Bueno, supongo que querrás un poco de té o algo de comer, ¿no? ¿Aún no? Bueno, como quieras, pero te aseguro que si fuera yo, estaría seco como la cicuta después de un viaje tan largo.

–Empezaré a ordeñar ahora, para ir cogiendo mano –dijo Tess. (FA, p. 151).

Both translations show high levels of neutralization, even in the case of the cultural reference «as dry as a kex», substituted by OG for a functional equivalent.

Tess's instances of dialect use will be now scarce. Here is one of the few examples in which some dialectal traces can be still appreciated in her conversations with the other dairymen and dairywomen, in this case on the existence of souls and ghosts:

«What– really now? And is it so, maidy?» he said.

«A very easy way to feel 'em go,» continued Tess, «is to lie on the grass at night, and look straight up at some big bright star; and by fixing your mind upon it you will soon find that you are hundreds and hundreds o' miles away from your body, which you don't seem to want at all.» (TH, pp. 135-6).

–¿Pero cómo? ¿Es posible que sea así, muchacha? –exclamó.

–Ya lo creo. ¡Como que es muy fácil sentir la salir al alma! –continuó Tess–. No hay más que tenderse por la noche en el campo y mirar fijamente a cualquier lucero, y si lo hace usted así un ratito notará que su alma está a cientos y cientos de miles de leguas de su cuerpo y le parecerá como si éste no le hiciera la menor falta. (OG, pp. 164).

–¿Qué... de verdad? ¿Y cómo es eso? –le dijo.

–Hay una forma muy fácil de notar cómo salen –continuó diciendo la joven–. Basta con tumbarse sobre la hierba por la noche y fijar la vista en una estrella grande y brillante. Si

uno se concentra en ella, pronto se da cuenta de que está a cientos y cientos de millas del cuerpo y que hasta parece que el cuerpo no te hace falta para nada. (FA, p. 166).

All in all, dialectal features are far more marked in the rest of the characters who live in the farm, even in her closest girl friends (in the following extract, discussing who Angel's favourite is):

«He likes 'ee best– the very best! We could see it as he brought 'ee. He would have kissed 'ee, if you had encouraged him to do it, ever so little.» (TH, p. 202).

–¡Pues que le gustas tú más..., pero mucho más que ninguna! De sobra lo hemos podido notar en el modo en el que te traía. Seguro que te hubiera dado un beso con sólo que te hubieras animado un poco. (OG, p. 196).

–Eres la que más le gustas... ¡y con diferencia! Nos dimos cuenta cuando te trajo. Te hubiera besado si tú le hubieras animado un poquito nada más. (FA, p. 196).

Well-educated Angel is excluded from this group of speakers. In fact, the only dialectal/conversational mark he shows is the pronoun *'em* in a conversation with Mrs. Crick (the owner of the farm and a dialectal speaker as well) on the banns, or the necessary proclamations before his wedding. As expected, the Spanish counterparts make no distinctions in this respect:

«Have ye forgot 'em, Mr Clare? The banns I mean.»
«No, I have not forgot 'em,» says Clare. (TH, p. 224).

–¿Es que se le ha olvidado a usted, señor Clare? Me refiero a las amonestaciones.
–No, no se me han olvidado, señora –replicó el joven. (OG, p. 275).

–¿Acaso se le han olvidado, señor Clare? Las amonestaciones quiero decir.
–No, no se me han olvidado. (FA, p. 269).

The influence that Angel exerts on Tess is both psychological and in terms of social behavior and language. As a result of this transformation, once deserted by him she will not use the dialect anymore, not even in her new job at a farm near the village of Flintcomb-Ash, or when, while still work-

ing here, she receives the visit of her sister, who comes over to break the bad news about their mother's health:

«What— is it Liza-Lu?» asked Tess, in startled accents. [...]
«Yes. I have been traipsing about all day, Tess,» said Lu, with unemotional gravity, «a trying to find 'ee; and I'm very tired.» (TH, p. 363).

—Pero ¡cómo! ¡Si es Liza-Lu! —exclamó Tess con sobresaltado acento. [...]
—Sí, yo soy, Tess. He caminado durante todo el día —dijo su hermana con indiferente seriedad— para venir a verte, y vengo rendida. (OG, p. 455).

—¿Cómo... eres tú, Liza-Lu? —dijo Tess, sobresaltada. [...]
—Sí, Tess. Llevo todo el día andando —dijo Lu, con una gravedad pasiva—, tratando de encontrarte, y estoy muy cansada. (FA, pp. 435-6).

In fact, she will not use it either with the rest of family members after returning home on her father's death. Such a linguistic conversion is confirmed in Chapter XLV (Phase the Sixth, «The Convert») when, accidentally, she bumps into Alec, who purports: «How is it that you speak so fluently now?; who has taught you such good English?» (p. 331), a comment that has been rendered in Spanish as:

¿Cómo es que ahora te expresas tan bien? ¿Quién te ha enseñado a hablar con tanta corrección? (OG, p. 411).

¿Cómo es que hablas tan bien ahora? ¿Quién te ha enseñado una dicción tan buena? (FA, p. 396).

This evolution is better defined in the first translation, as the Spanish word «dicción» (“diction”) chosen by FA, although also referring to the choice of words and phrases on the part of the speakers, is usually associated with the way sounds are articulated. Still, the target texts do not demonstrate how the evolutionary process that Alec hints at has gradually taken place throughout the chapters of the novel.

4. Conclusion

Dialects provide a fruitful arena for social observation and commentary, since they serve to create hierarchal relationships and social division (countryside versus urban areas, for instance). In the case of literature their use is of paramount importance, since the characters' language defines and identifies them as part of a specific group.

When rendering literary dialect into another language, it is not uncommon that translators ignore it and resort to the standard language in the target system. Although this might be branded as unfaithful, it is equally true that this process can be especially challenging if the source and target cultures have very different social/regional systems, and consequently diverse class/region-based dialects (as happens to be the case in Britain and Spain).

Perteghella and Tello Fons illustrate several textual strategies for the translation of dialect that, though not exhaustive, systematise the varied reception effects derived from their application. The aim of this article was precisely to ascertain those methods in the two existing Spanish translations of Hardy's *Tess of the D'Urbervilles*, mainly in the speech of the main character of the novel. To this aim, attention has been paid to the original phonological, spelling, lexical, morphological, and syntactic features in dialectal dialogue and their presence in both Ortega y Gasset's *Tess la de los d'Urberville (una mujer pura)* and Franco Aixelá's *Tess d'Urberville*.

Standardization/neutralization is undoubtedly the strategy used by both translators, who do not closely reproduce the sounds, spellings, vocabulary or special morphology of the source. Nevertheless, some compensatory strategies to the "levelling" of the geographical variety can be observed at times.

Ortega y Gasset incorporates some elements that attempt (probably unconsciously) to counterweigh such a loss. This is done in several, inconsistent ways: one of them by trying to respect the temporality of the original, which he manages to convey morphologically (postponing the pro-

noun after the verb in the narrator's voice, as in *dijole*, or including unusual diminutives as *muslines*, *caballejo*...) and lexically (using words such as *dispensar*, or adding others not present in Hardy's text as «se las dé Dios»). This is also achieved by using the respectful «usted» even among family members, or by altering the register (making it more formal) – this is perceived in lexical choices as *dispensar* o *aguardar*, which take the reader back to “past times”. Obviously the fact that the first translation is from 1924 may in part explain this old flavour. Still, the social aspects (educated vs. non-educated, rural vs. urban) pursued by Hardy with his use of the dialect are absent in this version.

Franco Aixelá does not even maintain the temporality of the source, using contemporary Spanish forms even when there are archaisms involved (as is the case of the interjection *why*, translated by him as *vaya*). Most of the times, he fills the speech with colloquialisms, mainly diminutives, or more informal, modern-day words, and does not take advantage of the Spanish *usted* as Ortega y Gasset did, resulting in a final text with no signs of social, temporal or geographical dialect.

Hence, one of the most striking consequences of the translators' decisions lies in the incapacity of the reader to discern both original geographical and social nuances. The characters' identities are not linguistically respected either, above all that of Tess: even though she speaks dialect with her family, she is more contained than her parents and brothers and sisters. This difference is neutralized in the Spanish texts, making it impossible to appreciate not only these variances but also her evolution after Phase the Two, when she suffers a metamorphosis that will make her use the dialect only occasionally, as opposed to other characters (farmers, milkmaids, etc.). This contrast is even more noticeable when, once abandoned by Angel, dialect disappears from her speech, even in family contexts. Thus, the linguistic evolution of Tess, which travels along with her psychological transformation, is not mirrored in the receiving novels. This will eventually make it hard for the Spanish readers to understand Angel's already-mentioned question when he asks her «who has taught you such good English?» (p. 331).

The Spanish reception of *Tess of the D'Urbervilles* is, thus, distorted to a great degree, since the neutralization process followed by both translators, though at times compensated with other resources (chiefly in the version of Ortega y Gasset), are not enough to portray Tess's personality, let alone the musicality, vigour and colour that Hardy meant to concede her language.

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