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Abstract

This essay studies how dialectal speech is reflected in written literature and how this phenomenon functions in translation. With this purpose in mind, Styron's *Sophie's Choice* and Twain's *The Adventures of Huckleberry Finn* are analysed using samples of non-standard orthography which have been applied in order to reflect the dialect, or accent, of certain characters. In the same way, Lundgren's Swedish translation of *Sophie's Choice* and Ferres and Rolfe's Spanish version of *The Adventures of Huckleberry Finn* are analysed. The method consists of linguistically analysing a few text samples from each novel, establishing how dialect is represented through non-standard orthography, and thereafter, comparing the same samples with their translation into another language in order to establish whether dialectal features are visible also in the translated novels.

It is concluded that non-standard orthography is applied in the novels in order to represent each possible linguistic level, including pronunciation, morphosyntax, and vocabulary. Furthermore, it is concluded that while Lundgren's translation intends to orthographically represent dialectal speech on most occasions where the original does so, Ferres and Rolfe's translation pays no attention to dialectology. The discussion following the data analysis establishes some possible reasons for the exclusion of dialectal features in the Spanish translation considered here. Finally, the reason for which this study contributes to the study of dialectology is declared.

1 Introduction

A dialect is a linguistic phenomenon traditionally reflected in spoken language. Its origin may be regional, revealing something about the geographical origin of its speakers. It can also depend on other factors such as the social class of its speaker, and is then sometimes referred to as a *sociolect* (Jones, 2004, p. 138). A dialect is often shared by different people, but it can also consist of the linguistic features which are characteristic for the speech of one sole person, and might then be called an *idiolect* (Crystal, 1987, p. 28). If dialectal features are given in the speech only on the phonological level, affecting pronunciation, there is reason to speak of an *accent* (Crystal, 1987, p. 28).

Being concerned with spoken language, dialectal features are thus usually not reflected in written language. However, there are examples of literary works showing attempts to represent a non-standard variety of a language in written literature. This phenomenon will be treated in this essay as the intention to reflect dialectal speech in fiction. It will consider aspects which are interesting from a dialectological point of view, that is, emphasising the non-standard linguistic features which can be derived from the dialectal transcriptions in the novels which will be treated. Furthermore, this study takes an interest in how literary dialects work in translation. The primary sources of this essay will thus consist of novels which were originally written in English and which contain samples of non-standard orthography as the written representation of dialectal speech, and of translations of these novels into other languages.

1.1 Aim

The aim of the essay is to study the attempt to apply dialectal speech in written literature and the translation of such attempts into other languages. The languages which will be dealt with in the study are English, Swedish, and Spanish. The essay will consider the original and the translated version of novels originally written in English, with the aim to see firstly *how* dialectal speech is translated to written literature, that is, by which linguistic means a non-standard language is reflected - morphologically, syntactically, in transcribed pronunciation or even by the use of dialectal vocabulary - and secondly by which means this is translated into other languages. The purpose of the study is to account for any general tendencies in the application of dialectal speech to literature which can be demonstrated through a comparative study between different novels and translations into other languages.

In order to establish which parts of a literary work might contain the aimed transcription of dialectal speech, the study will consider sections of the primary sources which reflect non-standard orthography, that is, not following existent rules for English spelling and grammar. Contrasting these sections to the form they might take in order to follow the mentioned rules, the data analysis will establish which linguistic means a writer applies when transcribing a dialect. At this stage, linguistic areas such as morphology, syntax and pronunciation (sometimes referred to as accent) will be considered.

The second part of the data analysis will contrast translations of novels originally written in English to their original version. In the case that the translated version does not apply any non-standard orthography where the original version does, the discussion following the data analysis will intend to establish some possible reasons for this inconsistency. However, if the translation does try to reflect the non-standard features of the original version, the analysis, in analogy with the first comparison, will establish which linguistic means have been applied for the reflection of dialectal speech in the translated version.

2 Theoretical Background

The theoretical frame of this essay will present three different themes of relevance for this study. First, it will discuss some of the difficulties in establishing what exactly is referred to by the term dialect. Second, it will give a brief introduction to the study of the application of dialectal speech in written literature and establish what will be referred to in this essay when using the term dialect. Third and last, it will make reference to previous research which sheds light on relevant aspects of the secondary subject for this essay, namely how the application of dialectal speech to written literature functions in translation.

2.1 What is a dialect?

The concept of dialect is a disputed phenomenon among linguists. Some would define it as a “non-standard” variety of a language, which due to geographical or social circumstances represents certain linguistic features which are not characteristic of the standard variety of the language. However, Crystal points out that “standard English is as much a dialect as any other variety” (1987, p. 24) and thus, according to Crystal, the notion of “non-standard” is not quite valid. Others would say it is a spoken linguistic variety shared by a group of speakers which does not reach the status of language because of the mutual intelligibility between two different dialects of one language. Nevertheless, dialectologists such as Alvar (1982) have defined the distinction between dialect and language with a variety of criteria which may include the notion of mutual intelligibility but does not necessarily do so; it might be a question mainly of political reasons or historical aspects which have created the linguistic map giving language a higher prestige than dialect.

In order to understand the difficulties and ambiguity connected to the term *dialect*, it is imperative to define the term in accordance with the study which is being undertaken here,

and this will be done by firstly presenting some information on the word's etymology, and secondly by explaining why the term has been subject to some disagreement among linguists.

The word *dialect* is derived from the Greek word *dialektos* meaning 'discourse, way of speaking' (Oxford Dictionaries Online), which implies that it deals with spoken language. The way many would think of a dialect is probably also as a variety which characterises the speech of a certain linguistic group. The term *variety* is sometimes used as a synonym for dialect in the sense of being a variety of a language which is characterised by certain linguistic features, concerning accent (pronunciation), morphosyntax or vocabulary.

Furthermore, the Oxford Dictionaries Online confirm that dialects "are sometime [sic] described as non-standard". This is an important observation, seeing as how implying that a dialect is non-standard, the standard variety of a language would consequently not be considered a dialect. In an attempt to define the standard of a widely spread language such as English, Milroy (1999) argues that "in a sense, the standard of popular perception is what is left behind when all the non-standard varieties spoken by disparaged persons/.../are set aside" (cited in Jenkins, 2009, p. 37). Nonetheless, in accordance with previous reference to Crystal (1987), not all linguists seem to agree that the representation of non-standard linguistic features is a prerequisite for a variety to be treated as a dialect; the standard variety of a language might thus also be referred to as a dialect.

Another important issue when discussing the definition of *dialect* is the difference between *dialect* and *language*. Calvet wrote in 1974 that for him, "a dialect is never anything other than a defeated language, and a language is a dialect which has succeeded politically" (cited in Phillipson, 1992, p. 39). Examples of this can be seen looking at dialects deriving from the historically potent language Vulgar Latin; some of these dialects have been the base for what are today national languages of several countries, such as Spanish and French, whereas other dialects with the same linguistic origin have become extinct, as is

the case with Dalmatian (Kibbee, cited in Maurais and Morris, 2003, p. 52), or are still spoken today but have never reached the status of language, as is the case with Andalusian in Southern Spain (Alvar, 1982). In conclusion to these observations, one might agree with Penny in that “although it is possible to define a standard language /.../ there are insuperable problems in defining the concepts of dialect and language” (2000. p. 10).

2.2 Dialect in Literature

Considering the difficulties and polemics concerning the definition of dialect, in order to perform a study of this kind it is important to establish what is implied by the reference to dialect in literature. If a dialect is any spoken variety of a language, as proposed by Crystal, any literary dialogue is the representation of a dialect in written language. However, this is not the way the term *dialect in literature* will be treated here.

Clearly, there is a special purpose to orthographically representing non-standard speech. An author who systematically displays non-standard linguistic features in the speech of certain characters, while the speech of other characters is represented through the standard writing of the language in question, might wish to emphasise the geographical origin of the character who speaks in a non-standard dialect. This would be the application of a geographical dialect, which according to Crystal is what is traditionally referred to by the word dialect (1987, p. 32). However, there are examples of authors who seem to have applied a social dialect rather than a geographical dialect when representing the speech of certain characters. In this context, Jones mentions William Shakespeare and Charles Dickens as examples of writers who apply the “literary use of linguistic variation to highlight social class divisions” (2004, p. 138). The Spanish playwrights Serafin and Joaquín Álvarez Quintero are also known for systematically using non-standard features in their manuscripts in order to emphasise the social status of their characters (Mondéjar, 1991, p. 42).

Whatever may be the purpose of reflecting non-standard linguistic features in literary dialogues, there is a tradition of treating the term dialect with reference to literature in the non-standard sense of the word, that is, to think of dialect in literature as non-standard speech represented orthographically in fiction. Shorrocks's proposition, that literary dialect with reference to English literature refers to "the representation of non-standard speech in literature that is otherwise written in Standard English" (cited in Taavitsainen, 1999, p. 28), will thus be applied to this study, without saying that *dialect* necessarily implies *non-standard* in other contexts.

2.3 Dialects in Translation

Due to the many cultural and linguistic traditions to which languages are tied, and through which they differ from one another, a perfect equivalent of a literary work such as a novel in a language other than the original one probably does not exist. Lavoie claims that "all translations create changes and alter the original, and I believe that the main purpose of a translational analysis is to see how these shifts (no matter how small) are related to each other, and what new meaning they bring to the original text" (St Pierre and Kur, 2007, p. 106).

There are several reasons behind this. One might be that words and expressions which are characteristic for the original language lack equivalence in the language to which the work is translated. Nordenhök, in his Swedish translation of Vargas Llosa's *Aunt Julia and the Scriptwriter* (2010), solves the issue of translating certain Spanish words which are closely related to Peruvian culture and thus have been judged to lack a perfect equivalent in Swedish by simply not translating them at all. This way, in the middle of a Swedish sentence, Spanish lexemes such as *empanaditas* (p. 80), *maracuyá* (p. 31) and *cajón* (p. 16) may appear. Another issue in this sense consists of idioms and fixed expressions in a language, whose

meaning, according to Smets et al. (n.d.) “is idiomatic and cannot be derived compositionally from the literal meaning of the idiom parts”.

Dialects in literature represents yet another problematic feature of translation. Many investigators have taken an interest in how non-standard speech in literature is translated into other languages. Berman, for instance, describes how a possible approach to translating literary dialects is to “render a foreign vernacular with a local one, using Parisian slang to translate the *lunfardo* of Buenos Aires, the Normandy dialect to translate the language of the Andes or Abruzzese” (cited in Venuti, 2004, p. 294). Basically this means that a dialect which is characterized by non-standard linguistic features in the original language is translated through the orthographical application of a non-standard variety of the translated language. However, Berman does not seem to agree with this solution, seeing how “unfortunately, a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular” (cited in Venuti, 2004, p. 294).

In the same way, Oncins Martínez (1993) has done a comparative study between different Spanish translations of *The Adventures of Huckleberry Finn* by Mark Twain. He concludes that most versions decide not to reflect the dialectal variation which characterizes the orthography of the original novel. However, the study mentions how one of the translations considered (Beltrán, 1977), in fact does apply non-standard orthography in order to mirror dialectal speech, recurring to the reflection of a specific Spanish dialect which is typically characterized in literature through an alternative spelling in order to reflect the dialectal pronunciation of certain words (Mondéjar, 1991).

Without the pretension of establishing here which might generally be the most successful manner of translating dialects in literature, a conclusion which can be drawn from these observations is that the written representation of non-standard dialects in a literary work presents an issue for the translation of this work into other languages.

3 Methodology and Data

In this section, the intended method for carrying out the study will be described. Furthermore, a presentation to the primary sources for data collection will be given.

3.1 Method

The study can be said to be a comparative study, where two different novels are analysed in their original form and in their translated versions, respectively. As established in the description of the aim of this essay, the study has two main purposes. Firstly, it intends to establish in which way dialectal speech is reflected in written literature, that is, which linguistic tools are used in non-standard orthography in order to mirror the dialect of a literary character. At this stage, the essay will treat samples of non-standard orthography in the literary examples chosen for this study and contrast them with the standard variety of the language, in order to establish which non-standard features have been chosen by the author to represent a particular dialect. Seeing how this is a data-driven study, the pretension is that the collected data will eventually show some kind of pattern in the sense of whether dialect in literature mainly seems to be represented by accent (pronunciation), morphology and syntax, or vocabulary.

Secondly, the intention is to observe how non-standard speech represented in fiction works in translation. Translated versions of the primary sources in Spanish or Swedish will be relevant for this part of the study, and the data which have been considered first in its original form will be analysed in its translated version. Here, the original English samples will be contrasted with the translated versions in order to find out whether a similar pattern can be established in the translations.

3.2 Data Collection

The primary sources of this essay consist of two novels originally written in English and for which there are translated versions available in Spanish and Swedish, respectively. The novels have been chosen on the basis of known existence of non-standard speech applied to orthography and are as follows:

- *The Adventures of Huckleberry Finn*, by Mark Twain (first published in 1884)

- *Sophie's Choice*, by William Styron (first published in 1979)

Both novels which were chosen for this essay were originally written by American authors, and they both take place in US environments with American characters. This is important to mention at this stage, seeing as how it implies that the analysis with all likelihood will be concerned with American dialectology. Since the aim of the study is to exemplify how spoken dialects can be translated to written literature, and then into other languages, the existence of literary dialects in the novels constitutes the common denominator between the primary sources which is necessary for a study of this kind.

For the secondary purpose of this essay, translated versions of the novels will also be treated. Firstly, for *The Adventures of Huckleberry Finn*, the translation into Spanish by Rolfe and Ferres published in 1981 will be considered. Secondly, for *Sophie's Choice*, data of how translation deals with literary dialects will be collected from Lundgren's Swedish translation of the novel from 1980.

4 Data Analysis and Results

4.1 Dialects in Original Version

In this chapter, three sections from each novel will be cited. Words or expressions which have been judged to be non-standard and thus are subject for analysis will be highlighted with bold text in the samples. Following each quotation, the non-standard characteristics of the text will be analysed in terms of relevant dialectal category, discussing linguistic features such as phonology, morphosyntax and vocabulary.

4.1.1 Samples from *Sophie's Choice*

(1) Well, if you want to know, I'm a physical coward. I'm five foot five and that Nathan--he's a big **motherfucker**. But I'll tell you one thing. I did think about **callin'** the police. Sophie was **beginnin'** to groan, those clouts in the face must have hurt like a bastard. So I decided to come down here and call the police on the phone. I didn't have anything on, I don't wear anything **sleepin'**. So I went to my closet and put on a bathrobe and slippers--**tryin'** to move fast, see? Who knows, I thought he might kill her. I guess I was gone about a minute, at first I couldn't find my **fuckin'** slippers. Then when I got back to the door... Guess what? (Styron, 1979, p. 23)

This sample consists of a line uttered by Morris, a secondary character in *Sophie's Choice*. A recurring feature in the transcription of his speech which is opposed to standard English orthography is the replacement of *-ng* by *-n'* in verbs in the present progressive. This is the representation of a non-standard pronunciation of *ing*-verbs, characterized by the exchange of the final velar consonant [ŋ] for a alveolar sound [n]. Considering that this is a dialectal feature which affects pronunciation, this particular example can be said to be the transcription of an accent rather than a dialect.

The word *motherfucker* has also been highlighted in this sample, as a result of its high level of informality. In accordance with the Oxford Dictionaries Online, *motherfucker* is a vulgar

slang expression for ‘a despicable or very unpleasant person or thing’ and serves as an example of dialectal vocabulary, even though this particular example might be a feature of a social dialect more than a geographical one (Jones, 2004, p. 138).

(2) You can't lie there all day **snoozin'** like some **ole** hound dog down South." /.../ "Stir **them lazy bones**, **honeychile**, /.../Put on **yo' bathin'** costume. **Wegonna hab** old Pompey hitch up the old **coach-an'-foah** and **hab** us a little picnic **outin'** down by the **seashoah!**

(Styron, 1979, p. 21)

Pronounced by Nathan, one of the main characters of *Sophie's Choice*, in an attempt to imitate the “syrupy synthetic tones of deepest Dixieland” (Styron, 1979, p. 21), this sample represents dialectal features on various levels. Firstly, on the phonological level, and in accordance with the first sample, the final velar [ŋ] of verbs in the present progressive is replaced by an alveolar [n]; *snoozin'*, *bathin'*, and also in the noun *outin'* ‘outing’. Similarly, there is an orthographic representation of a non-standard pronunciation in *seashoah* ‘seashore’, reflecting a dialectal diphthong [ɔə] where there is none in standard English. The same thing happens with the final vowel in *coach-an'-foah* ‘coach-and-four’. In *hab*, the final labiovelar consonant of ‘have’ seems to have been replaced by a bilabial stop, ‘old’ has taken the informal pronunciation *ole*, and the word ‘honeychild’, applied like a pet name, is similarly pronounced *honeychile*.

Secondly, from a morphosyntactic point of view, the expression *wegonna* can be mentioned. The informal contraction *gonna*, from ‘going to’, is a morphological construction which is used in informal language (Oxford Dictionaries Online). However, from a prescriptive perspective, ‘going to’ only occurs in the construction *be + going to + verb* (Svartvik and Sager, 1996, p. 100), and in this example, *gonna* is not preceded by any form of the verb *be*, but only by the subject *we*, reflecting a dialectal approach to a syntactic construction. *Stir them lazy bones* is another example of non-standard syntax, where the plural determiner

‘those’ has been replaced by the third person plural pronoun *them*. According to the Oxford Dictionaries Online, in standard English *them* cannot be used as a determiner. However, this construction is used in informal or dialectal language; “*look at them eyes*”.

(3) Ooh, how I'd love to **git** me a mess of salt mullet. Salt mullet and grits. **Dat's** what I call **eatin'**!" "How **'bout** some boiled **chitlins**, Minnie? **Chitlins** and collard greens!" "**Git** on!" (Wild high giggles) "You talk about **chitlins**, you **git** me so **hongry** I think I'll **jes** die!" (Styron, 1979, p. 64)

In this line, reflecting the novel's protagonist Stingo's speech when exaggerating his “Southernness” in order to amuse his company (Styron, 1979, p. 64), there is a particular emphasis on dialectal features which affect pronunciation. The orthographic solution *git* for ‘get’ reflects the replacement of a mid vowel /e/ in favour of a high vowel /ɪ/. In *jes*, the low vowel has been replaced by /e/, while *hongry* instead of ‘hungry’ is the written translation of a more rounded version of /ʌ/, most likely /ɒ/. There are also examples of dialectal features affecting consonants, such as the pronunciation *dat* for ‘that’, where the initial dental fricative /ð/ has been replaced by an alveolar stop /d/. Finally, there is an example of the recurring phenomenon of the final velar [ŋ] of verbs in the present progressive replaced by an alveolar [n]; *eatin'*.

As for features affecting morphosyntax, this particular sample does not seem to contain any non-standard features. In terms of vocabulary however, according to the definition available on Oxford Dictionaries Online *chitlins* is “a southern US dialect form of ‘chitterlings’ (a food stereotypically associated with black people and poor southerners)”. This reduced form of ‘chitterlings’ seems to be lexicalized, which is why it will fall under the category of dialectal vocabulary.

4.1.2 Samples from *The Adventures of Huckleberry Finn*

(1) You don't know about me, **without you have read** a book by the name of "The Adventures of Tom Sawyer," but **that ain't no matter**. That book **was made** by Mr. Mark Twain, and he told the truth, mainly. **There was things** which he stretched, but mainly he told the truth. (Twain, 1993, p. 1)

The very first paragraph of Twain's novel introduces the reader to the peculiar narrator style which characterizes *The Adventures of Huckleberry Finn*. This sample contains syntactic constructions which are not characteristic of standard English, such as the solution *without you have read* for 'unless (lest) you have read' and the construction with *there* in the last sentence, which does not agree in number with the head of the subject, *things* (Svartvik and Sager, 1996, p. 457).

The contraction *ain't*, which is typical of informal, spoken English (Svartvik and Sager, 1996, p. 22) is used in the double negation *ain't no*, which replaces the negation *does not*. Finally, there is a peculiar choice for a verb in the passive phrase *that book was made*. Normally, one would probably speak of a book being written. This word choice has with most likelihood been made in order to reflect the social class of the main character.

The bold-styled parts of the above sample are repeated below with a suggestion for a standard English equivalence.

<i>without you have read</i>	'unless (lest) you have read'
<i>that ain't no matter</i>	'that doesn't matter'
<i>that book was made</i>	'that book was written'
<i>there was things</i>	there were things

(2) Say- **who is you? Whar is you?** Dog my cats **ef I didn'** hear **sumf'n**. Well, **I knows** what **I's gwyne** to do. **I's gwyne** to **set** down here and listen **tell I hears** it **agin**. (Twain, 1993, p. 10)

These lines exemplify the orthographic representation of the large amount of non-standard features which characterize the speech of the black slave character Jim. As the sample shows, Jim applies an alternative grammar in terms of subject-verb agreement, using the third person singular form of the verb 'be' in combination with the first person and the second, as in *who is you?* for 'who are you?' and *I's* (I is) for 'I am'. Furthermore, he applies the third person singular form of the verb 'know' when referring to himself, as in *I knows* 'I know' and *I hears* 'I hear'.

In terms of pronunciation, the orthography presents the exchange of the high vowel /ɪ/ in favour of /e/ in monosyllabic words such as *ef* for 'if', *set* for 'sit' and *tell* for 'till'. In *agin*, a reversed exchange has taken place, and in *whar* for 'where' /e/ gives way for a lower vowel. Jim's accent also affects consonants, for instance the dental fricative /θ/ in 'something' which is replaced by a labiodental /f/, and the final /t/ in 'didn't' which is elided. Finally, the word 'going' is pronounced *gwyne*.

As for dialectal vocabulary, the expression *dog my cats* can be mentioned. It seems to have an idiomatic meaning, used as an exclamation.

(3) "I **didn'** know **dey was** so many **un um**. /.../ How much **do** a king **git**?"

"Get?" **I says**; "why, they get a thousand dollars a month if they want it; they can have just as much as they want; everything belongs to them."

"**Ain't dat** gay? **En** what **dey** got to do, Huck?"

"*They* don't do **nothing**! Why how you talk. They just **set** around." (Twain, 1993, p. 117)

This dialogue between Jim and Huck has been selected in order to show how Twain makes a difference between the dialect of one character and the other. Jim's speech, in accordance with previous observations, is characterised by a large amount of dialectal features affecting pronunciation (in this example, words like *didn'*, 'didn't' *dey*, 'they', *un um* 'of them' and *en* 'and' have been highlighted) as well as grammar (syntactic constructions such as *dey was* for

‘they were’ and *what dey got to do* for ‘what do they have to do’ can be mentioned here). Huck, on the other hand, has been given a dialect which is mainly represented in terms of morphology and syntax. As a narrator, Huck makes use of constructions which are opposed to existent rules of English grammar such as *I says* for ‘I say’, displaying the sort of subject-verb disagreement which also characterizes Jim’s speech. In this dialogue, there is also an example of Huck’s recurrent use of double negation; *they don’t do nothing* for ‘they don’t do anything’. Huck’s pronunciation, however, is less affected by his dialect in contrast with Jim’s marked accent. In this particular quotation, the only example of a non-standard pronunciation in Huck’s dialect which Twain has chosen to mark through orthography is the replacement of a high vowel /ɪ/ in favour of /e/ in the monosyllabic word *set* ‘sit’.

4.2 Dialects in Translation

In this section, the original text samples considered in 4.1 will be compared with translated versions. With this purpose in mind, Lundgren’s Swedish translation of *Sophie’s Choice* and the translation of Twain’s novel to Spanish by Rolfe and Ferres will be analysed. The comparison will look at the same samples chosen for 4.1, in order to establish whether non-standard orthography has been applied in the translations on occasions in which, in accordance with earlier observations, there are examples of non-standard orthography in the original texts.

4.2.1 Samples from *Sophie’s Choice*

(1) Well, if you want to know, I’m a physical coward. I’m five foot five and that Nathan--he’s a big **motherfucker**. But I’ll tell you one thing. I did think about **callin’** the police. Sophie was **beginnin’** to groan, those clouts in the face must have hurt like a bastard. So I decided to come down here and call the police on the phone. I didn’t have anything on, I don’t wear anything **sleepin’**. So I went to my closet and put on a bathrobe and slippers--**tryin’** to move fast, see?

Who knows, I thought he might kill her. I guess I was gone about a minute, at first I couldn't find my **fuckin'** slippers. Then when I got back to the door... Guess what? (Styron, 1979, p. 23)

(1) Ja, om du vill veta så är jag fysiskt feg. Jag är en och sextifem, och den där Nathan - det är en stor **jävel**. Men en sak ska jag säga dig. Jag funderade faktiskt på att ringa polisen. Sophie började stöna, dom där smällarna i ansiktet måste ha gjort on av bara satan. Så jag bestämde mig för att gå hit ner och ringa polisen. Jag hade inget på mig, jag har aldrig **nånting** när jag sover. Så jag gick till garderoben och tog på mig badrock och tofflor - så fort jag kunde, va? Vem vet, tänkte jag, han kanske slår *ihjäl* henne. Jag var väl borta i en minut eller så, för jag hittade inte mina jäkla tofflor först. Och när jag sen kommer tillbaka till dörren...Gissa vad? (Styron, 1980, p. 73-74)

This section, which according to the English version is characterized by some dialectal features affecting pronunciation and vocabulary, does not reveal much about Morris' dialect in the Swedish version. The one thing that can be said to be non-standard in the orthography here is the contraction of 'någoting' to *nånting*. However, this is rather common in spoken language, in fact, the online glossary of the Swedish Academy includes the spelling *nånting* as a "variantform" (a variant) of 'någoting'. The word *motherfucker*, which was considered a vulgarity, has been translated with the word *jävel*, a Swedish swearword literally meaning 'devil'. In conclusion, it can be considered that while Morris' line in Swedish shows proof of informal language, it contains less dialectal features and vulgarity than the original sample.

(2) You can't lie there all day **snoozin'** like some **ole** hound dog down South." /.../ "Stir **them lazy bones, honeychile**, /.../ Put on **yo' bathin'** costume. **Wegonna hab** old Pompey hitch up the old **coach-an'-foah** and **hab** us a little picnic **outin'** down by the **seashoah!**
(Styron, 1979, p. 21)

(2) Där kan du inte ligga och **snusa dan** i ända som en gammal lat **hunn nånvart** söderifrån. /.../ Få fart på dom lata benknotorna, änglabarn. /.../ På med badkostymen nu bara. Gamle Pompey **ha'** spånt för vagn **me** fyra hästar, **å** nu ska vi ha oss en liten utflykt **me** picknick nere vid stranden **utå** havet! (Styron, 1980, p. 67)

This sample, in its original version, contains dialectal features on the phonological level, as considered above, and certain features which concern morphology and syntax. In the Swedish

translation, there are also some alterations to the standard orthography in order to emphasise certain non-standard features affecting Nathan's pronunciation. This way, lexemes such as 'med', 'har', and 'hund' lose their final consonant in the text in order to reflect the speaker's reluctance to pronounce them. The word 'och' is spelled *å*, representing a simplified pronunciation of this word. Likewise, 'dagen' has been reduced to the colloquial version *dan*.

The vocabulary in Lundgren's translation is affected by slang expressions such as the verb *snusa* for 'sova' (sleep). However, where the English version contains examples of dialectal syntactic constructions, there do not seem to be any non-standard grammatical solutions in the Swedish translation.

(3) Ooh, how I'd love to **git** me a mess of salt mullet. Salt mullet and grits. **Dat's** what I call **eatin'!**" "How **'bout** some boiled **chitlins**, Minnie? **Chitlins** and collard greens!" "**Git** on!" (Wild high giggles) "You talk about **chitlins**, you **git** me so **hungry** I think I'll **jes** die!" (Styron, 1979, p. 64)

(3) Tänk, den som fick **sej** en riktig portion salt multe. Salt multe **mä** havregryn. **Dä** kallar **ja mat!**" "**Va säjs** om lite kokt krås då, Minnie? Kokt krås **mä** grönkål!" "**Jestanes!**" (Våldsamt gällt fnitter.) "Pratar han om **krås**, så **bli ja** så **hungri** att **ja tro ja dör!**" (Styron, 1980, p. 197)

In this sample, there are quite a few examples of non-standard orthography. The main feature which the translator has marked is the elision of final consonants as in *ja* 'jag', *bli* 'blir', *va* 'vad', and *tro* 'tror'. An alternative spelling of 'sig' *sej* and 'sägs' *säjs* has been applied in order to emphasise the informal pronunciation of these lexemes. Furthermore, vowels have been altered, in *mä* and *dä* for 'med' and 'det'.

All these features which have been mentioned concern alternative spellings representing phonology, that is, marking the dialectal pronunciation of various lexemes. However, Lundgren does not seem to have applied any alternative morphology and syntax. The

translation of this particular example can thus be said to coincide with Styron's original text in level of dialectal features.

4.2.2 Samples from *The Adventures of Huckleberry Finn*

(1) You don't know about me, **without you have read** a book by the name of "The Adventures of Tom Sawyer," but **that ain't no matter**. That book **was made** by Mr. Mark Twain, and he told the truth, mainly. **There was things** which he stretched, but mainly he told the truth. (Twain, 1993, p. 1)

(1) Tú no sabes nada de mí si no has leído un libro llamado *Las aventuras de Tom Sawyer*, pero eso no tiene importancia. Ese libro lo **hizo** el señor Mark Twain, y la mayor parte de lo que contó es verdad. Hubo cosas que exageró, pero la mayor parte de lo que dijo es verdad. (Twain, 1981, p. 1)

Looking at this example of Ferres and Rolfe's translation of Huck's informal narrator style, it can be concluded that the translation does not include any syntactic solutions opposed to Spanish standard grammar. The original phrase *that ain't no matter* (Twain, 1993, p. 1), for instance, reads in Spanish *eso no tiene importancia* ('that lacks importance'). Similarly, there are no cases of subject-verb disagreement in the Spanish text, resulting in the translation *hubo cosas* for *there was things* (Twain, 1993, p. 1), which is grammatically correct in Spanish considering the fact that subject and verb agree in number. In fact, the one thing which might seem dialectal, or peculiar, in Ferres and Rolfe's translation of this sample is the phrase *ese libro lo hizo el señor Mark Twain*, 'Mister Mark Twain made that book' choosing the verb *hacer* 'do/make' for *escribir* 'write', in accordance with the original verb choice.

(2) Say- **who is you? Whar is you?** Dog my cats **ef I didn'** hear **sumf'n**. Well, **I knows** what **I's gwyne** to do. **I's gwyne** to **set** down here and listen **tell I hears** it **agin**. (Twain, 1993, p. 10)

(2) Oye, ¿quién eres? ¿Dónde estás? **Voto al cielo** si no he oído algo. Bueno, pues yo sé lo que voy a hacer; voy a sentarme aquí mismo y a escuchar hasta que lo oiga otra vez. (Twain, 1981, p. 13)

When analysing the original orthography representing Jim's dialect, a large amount of dialectal features affecting pronunciation, morphology and vocabulary could be mentioned even in such a short line as the one above. In Spanish, however, this line does not contain any non-standard orthography revealing anything about Jim's alternative pronunciation of certain words. Similarly, in terms of grammar, the subject-verb disagreement in *you is* or *I is* (Twain, 1993, p. 10) is not included in the Spanish version either, since subject and verb in examples such as *¿quién eres?* ('who are you?') and *sé lo que voy a hacer* ('I know what I'm going to do') in fact agree in terms of person.

In the original text, the idiom *dog my cats* (Twain, 1993, p. 10) was highlighted and considered a case of dialectal vocabulary. Ferres and Rolfe have translated this *voto al cielo* ('I vote for heaven') which according to the Spanish Royal Academy, RAE, is a case of interjection used to express "threat, anger, surprise or admiration".

(3) "I **didn'** know **dey was** so many **un um**. /.../ How much **do** a king **git**?"

"Get?" **I says**; "why, they get a thousand dollars a month if they want it; they can have just as much as they want; everything belongs to them."

"**Ain't dat** gay? **En** what **dey** got to do, Huck?"

"**They** don't do **nothing!** Why how you talk. They just **set** around." (Twain, 1993, p. 117)

(3) —No sabía que había tantos./.../¿Cuánto cobra un rey?

—¿Cobrar? —digo yo—; pues lo menos mil dólares al mes si quieren; pueden llevarse lo que quieran; todo es suyo.

—Estupendo, ¿no? Y ¿qué tienen que hacer, Huck?

—¡No hacen nada! ¡Qué cosas dices! Están ahí y nada más. (Twain, 1981, p. 34)

When analysing this dialogue between two of the main characters of Twain's novel, Huck and Jim, a number of dialectal features were mentioned. Even in Huck's narration there are

examples of non-standard English grammar such as subject-verb disagreement in *I says*. This has been translated here with the Spanish construction *digo yo*, which is grammatically correct and translates ‘I say’ in English. As for the dialogue, the English version displays a distinction in terms of dialect between one character and the other, since Jim’s speech contains a larger number of dialectal features than Huck’s. In Spanish, no such distinction is visible in this sample. The written representation of these character’s speech reveals nothing about their dialect, keeping in mind that no non-standard features in terms of orthography or grammar have been applied.

4.3 Discussion

There are various interesting conclusions which can be drawn from the results of the data analysis in 4.1 and 4.2. This discussion sets out to propose an explanation for the inconsistency in dialectal appearance and the reluctance to translate them in particular cases.

When analysing the orthographic representation of dialectal speech in *Sophie’s Choice* and *The Adventures of Huckleberry Finn*, respectively, several observations were made. The dialectal features which could be derived concern morphology, syntax, phonology and vocabulary, which means that dialectology is displayed in the novels on each possible linguistic level. To name an example, a recurring non-standard feature affecting grammar in Twain’s novel consists of the disagreement between subject and verb in phrases such as *there was things* (Twain, 1993, p. 1), disagreeing in number, and *who is you* (Twain, 1993, p. 10), disagreeing in person. Non-standard pronunciation, on the other hand, is represented in the novels through the erroneous spelling of certain words in order to mark the elision or alteration of certain sounds. Finally, words and expressions displaying informality, vulgarity or applying a colloquial pronunciation fall under the category of non-standard or dialectal vocabulary.

Thus, a primary result which can be derived from the data analysis is that dialectal speech in the analysed novels is represented in every linguistic category of spoken language. A secondary result is that the novels practise a selective approach to dialectology. The dialogue between the main character and narrator Huck and the black slave Jim in sample (3) from *The Adventures of Huckleberry Finn* exemplifies how Twain systematically distinguishes the speech of one character from that of another, giving Jim a remarkably larger number of dialectal features than Huck. From Styron's work, the analysis considered a sample of dialectal speech which mainly affected pronunciation, resulting in the orthographic representation of an accent, whereas other samples contained non-standard features on various levels.

This observation might be explained recurring to a consideration made earlier in this essay. It is important to keep in mind that the non-standard features of a character's speech might be the result of geographical identity, but it might also be the direct reflection of a character's social status. The theoretical background of this essay looked at this distinction between a regional dialect and a social one (sociolect). Twain's two characters Jim and Huck share the same geographical origin, being habitants of a fictitious village of Missouri in southern USA (Twain, 1993). However, keeping in mind the low status of a black man in the old American slave driver society, it would be fair to claim that Huck and Jim belong to different social classes. If their dialects differ, this is thus likely to depend on their social status rather than their geographical origin. On the contrary, in Styron's work, examples (1) and (3) might instead be an example of a regional contrast between one dialect and the other. Morris, the character whose speech is imitated in sample (1), is from New York (Styron, 1979, p. 15), where the novel takes place. The example in (3) however, as mentioned earlier, is pronounced by Stingo when emphasising his geographical origin through his dialect, his "Southernness" (Styron, 1979, p. 64).

Following this discussion of the original texts, the data derived from the translated works will now be taken up. As the analysis showed, Lundgren's attempt to represent dialectal features in his translation of *Sophie's Choice* can be said to do justice to its origin most of the times. This way, samples which contain dialectal features affecting phonology, morphosyntax and vocabulary in Styron's original text are likely to contain dialectal features affecting these linguistic levels in the Swedish translation, too. The analysis showed this result to be inconsistent, however, seeing how there were examples of orthography applied to represent dialectal pronunciation which was not translated into Swedish in sample (1).

The Spanish translation of *The Adventures of Huckleberry Finn* considered in this study pays little, or no, attention to dialectology. This is a result which can be seen by looking at the data derived from the original text, in which dialectal features affecting grammar, vocabulary and pronunciation are represented in written language through a non-standard orthography, and comparing it to its Spanish counterparts which choose not to reflect this alternative orthography.

This is an observation which must be approached from various points of view. Firstly, it is imperative to mention that there are several Spanish translations of Twain's historical novel. Thus, through the consideration of only one, it would not be fair to claim that the Spanish version of *The Adventures of Huckleberry Finn* ignores dialectal features of the original text, seeing how Ferres and Rolfe's is one among various Spanish translation and there might be other versions which actually intend to translate these features. In the theoretical background, Oncins Martínez's (1993) comparative study between different Spanish translations of Twain's work was mentioned. The study concludes that while the dialectal variation which characterizes the orthography of the original novel is absent in most of the translations considered, Beltrán's translation from 1977 does in fact apply non-standard orthography in order to mirror Spanish dialectal speech.

Secondly, in order to conclude that this particular Spanish translation does not do justice to Twain's original novel in terms of dialectology, it would not be enough to look at the few sections which have been considered in this particular study. In fact, in order to claim that this solution is consistent, it would be necessary to look at every single example of dialectal features applied to orthography in Twain's text and their Spanish counterparts. A study of this limited extension does not permit the consideration of any appearance of dialectal speech in such a voluminous work such as *The Adventures of Huckleberry Finn*. However, it can be argued that this would be an interesting subject for future research.

5. Conclusion

The purpose of this study was to consider the application of dialectal speech on written literature. Furthermore, the study took an interest in how the orthographic representation of dialectal speech functions in translation to other languages.

A dialect is a linguistic phenomenon which is characteristic of spoken language. However, the theoretical background of this paper showed how linguists do not always agree on the connotations entailed by this term. In order to clarify what is referred to by the term in this particular essay, the theoretical background established that dialect was to be applied in the study in the non-standard sense of the term. The theoretical frame of the essay also discussed the purpose of the application of dialectal speech on literature and made reference to previous research set out to establish reasons why authors of fiction choose to orthographically represent dialectal speech. In order to critically approach this subject, a distinction was made between regional dialects and social dialects, or sociolects. In light of this distinction, popular names such as Shakespeare and Dickens were mentioned as examples of authors who use dialectology in fiction in order to mark social class differences between different characters.

Finally, the theoretical part presented some issues for the translation of literary works among which the application of dialects figured. The difficulty of translating dialectal literature has been addressed in linguistic studies by for instance Berman (cited in Venuti, 2004).

The method chosen for carrying out this study was to consider the orthographic application of dialectal speech in some particular instances, referred to as text samples, from two literary works which contain the application of non-standard speech to written language. The novels chosen for this purpose were *Sophie's Choice*, by William Styron, and *The Adventures of Huckleberry Finn*, by Mark Twain. For the secondary purpose of the study, a Swedish translation of Styron's novel and a Spanish translation of Twain's work were considered in order to derive the relevant data in a translated version of the primary sources.

The data analysis consisted of three main parts. Firstly, three samples from each novel were analysed, emphasising the linguistic levels taken into account when representing dialect in literature (phonology, morphology, syntax and vocabulary). Secondly, the translations of these samples were presented along with an analysis displaying how dialects in literature might be translated into other languages. Finally, results which could be derived from the data analysis were discussed in light of different observations. The discussion established some possible reasons for the dialectological selectivity practised by the authors of the primary sources, referring to the distinction between regional dialects and sociolects presented in the theoretical background. Another point of discussion was the reluctance of the Spanish translation considered in this study to reflect to the dialectal differences in Twain's original text. This omission is visible in that the Spanish version did not seem to show examples of non-standard orthography or grammatical constructions on occasions where the original text contains dialectal features on many different linguistic levels. In order to explain this result, different considerations were taken into account, and reference to previous work in this particular area was made. Finally, the discussion concluded that it would be an interesting

subject for further research to consider more data from the primary sources of this essay and their translated versions in order to establish a more general pattern in terms of the function of dialectal speech in literature and in translation.

This study contributes to the field of dialectology in the sense that it studies how dialectal speech is translated to orthography and represented in fiction. Furthermore, it studies how different types of dialect may appear in written literature and how the distinction made between one character and another in terms of dialect can be the result of various different reasons, including geographical origin, social class, and informality.

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