

**LANGUAGE AND IDENTITY IN THE LITERATURE OF FICTION.
THE TRANSLATION OF IDIOLECT AND ITS EFFECTS IN LITERARY
CHARACTERISATION IN *TESS OF THE D'URBERVILLES'* MALE
CHARACTERS**

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1. Introduction

Many experts have cast their attention to the intrinsic relation between language and identity, such as Hyland 2010 or Hall 2012. Individual identity, Bauman (2001: 1) states, is

the situated outcome of a rhetorical and interpretive process in which interactants make situationally motivated selections from socially constituted repertoires of identificational and affiliational resources and craft these semiotic resources into identity claims for presentation to others. (cited in Hall 2012: 31)

The studies devoted to language and identity defend that individuals use language “to co-construct their everyday worlds and, in particular, their own social roles and identities and those of others” (Hall 2012: 14). The idiosyncratic use of language confers a specific speech to a person (or character), providing them thus with a specific identity. As Hyland (2010: 181) points out, “identity is, at least in part, constituted through our consistent language choices”. Our way of speaking, therefore, shapes our identity. Regarding language, linguistic variation, defined by Alsina (2012: 138) as “the use of sociolectal, dialectal and idiolectal [...] elements”, seems to play an important role between these phenomena.

Although linguistic variation can be grouped into different divisions, it is usually classified in user-related variations and use-related variations (Hatim & Mason 1995; Alsina 2020). Although there is no unanimity regarding the division of user-related variations, there seems to be a predominant classification, proposed by Hatim & Mason (1990). This classification can be found in other studies such as Hurtado Albir (2001), Tello Fons (2011), or Alsina (2012 and 2020). They classify linguistic variation into a) geographic dialect, related to the geographic origin of the speaker; b) social dialect, related to the social class to which the speaker belongs; c) temporal dialect, which refers to the changes suffered through time (Mayoral Asensio 1999: 70) d) standard language; the linguistic variation seen as the proper one (Rica Peromingo & Braga Riera 2015: 132); and e) idiolect, which corresponds to the peculiarities of the speaker, their recurring expressions, pronunciation or syntax (Hatim and Mason 1995: 61).

2. Language and identity in literature

The connection between language and identity previously discussed can also be extrapolated in literature. A considerable number of studies has been published on this relation in the field of literature (such as Määttä 2004 or Albaladejo Martínez 2012). As Määttä (2004: 320) argues, when a character uses a distinctive dialect, this may distance them from the reader or other characters. Conversely this same goal may be achieved using standard language (Alsina 2012: 138). In her exploration of the uses of linguistic variation, Tello Fons (2011: 141) claims that when literary characters use marked language, they stand out from the rest. Insisting on this idea, Alsina (2020: 147) states that “the use of dialect, sociolect or idiolect by a character can have the effect of distancing him/her both from the reader and the characters who use standard speech”.

In the analysis of these interwoven phenomena –that is, language and literary characterisation– experts such as Hatim & Mason (2005 and 1990), Alsina (2020) and Mayoral Asensio (1999) should be mentioned. These works investigate on language, and more specifically on idiolect, and suggest that, apart from being essential in identity formation, it can become a wider category in

linguistic variation. Regarding the impact of idiolect in characterisation, Hatim & Mason (2005: 81) argue that “idiolect incorporates those features which make up the individuality of a speaker or writer”. Furthermore, according to Mayoral Asensio (1999: 108), idiolect is related to the individuality of the speaker. Due to the importance of idiolect in identity and language, many experts defend that this linguistic variation, the individuality of the user, assembles other linguistic variations (Hatim & Mason 1995: 61). This statement is also supported by Alsina (2020: 147), who points out that idiolect is mixed with other types of linguistic variations. Accordingly, Costa (2006: 84) argues that idiolects can be manifested through geographic dialects and social dialects, having thus characteristics from other linguistic variations. Following this idea, in his study on linguistic variation, Mayoral Asensio (1999) concludes that variation is not a sum of characteristics between use and user, but an idealisation of the individual dialects of a person, that is, their idiolect.

2.1. Translation of linguistic variation in literature

Linguistic variation and its importance in characterisation have also been a focus in translation studies. Scholarly literature provides examples of investigation concerned with translation strategies. Many experts focus on this field, such as Hatim & Mason (1995 and 2005), Berezowski (1997), Tello Fons (2011), Hurtado Albir (2001), Albaladejo Martínez (2012), and Rica Peromingo & Braga Riera (2015). Their proposed strategies show the different approaches from which the translation of linguistic variation can be tackled: some authors, such as Mayoral Asensio (1990) or Albaladejo Martínez (2012) reduce the number of strategies, while others such as Berezowski (1997) or Tello Fons (2011) propose a wider division.

Berezowski (1997) classifies the strategies into a) lexicalisation, to translate dialect through lexical elements; b) partial translation, to leave untranslated parts; c) transliteration, to replace graphological elements of the source language with elements of the target language; d) speech defect, strategy in which phonology serves as vehicle of the social connotation found in the source text; e) relativisation, the use of honorifics and different ways of address;

f) pidginization, the use of morphological and syntactic characteristics; g) artificial variation, to use nonstandard marks which do not belong to any dialect in the target language; h) colloquialism, to use colloquial terms; i) rusticalisation, the use of regional variations in the target language; j) neutralisation, to translate nonstandard marks with standard language.

In his work, Mayoral Asensio (1990: 67-69) proposes three main approaches: to find a dialect in the target language that corresponds to that of the source language; to find alternative ways of conveying the dialect; or not to translate the dialect. On this basis, this author presents the following strategies: a) to translate the dialect with standard language; b) to translate the dialect with a substandard language; c) to use idiomatic marks; d) to use phonetic marks; e) to use lexical marks; or f) to use syntactic elements. Conversely, Albaladejo Martínez (2012: 20) argues that there are two main strategies: neutralisation and recreation.

Drawing on the abovementioned techniques, Tello Fons (2011: 104-131) proposes the following division, which groups many of the previously discussed strategies: a) neutralisation, the use of standard language to translate nonstandard language; b) colloquial translation, to translate linguistic variation with colloquial marks; c) violation of the linguistic norm, the marked language of the source text is conveyed through violation of the linguistic norm in the target text; d) dialectal translation, to translate the dialect of the original text with a dialect of the target language that shares similar connotations (Rica Peromingo & Braga Riera 2015: 139); e) partial translation, to leave some parts untranslated; f) compensation, strategy in which some parts of the target text are marked, while others are not, with the objective of distinguishing the linguistic variation of the original (Tello Fons 2011: 133).

2.2. *Language and literary characterisation*

Many experts have studied the translation of language in literary works, as well as its implications in characterisation, such as Hurtado Albir (2001); Albaladejo Martínez (2012) or Alsina (2020). According to Azevedo (1998: 28), “the use of nonstandard language in fictional dialogues raises interesting issues for the theory and

practice of translation”. In his study on literary dialects, he defends that one of the main problems in translation emerges from trying to capture the contrasts between the standard and nonstandard languages of the original text (Azevedo 1998: 28). As Hurtado Albir (2001: 583) states, this contrast is significant in translation, whose omission in the target text will leave out some essential functions of the original text.

Several studies have investigated on the use of linguistic variation in literature as a way of marking characters (Mayoral Asensio 1999; Alsina 2020 or Rica Peromingo & Braga Riera 2015, among others). Alsina (2020: 148) points out the importance of identity and language and claims that “a significant function of idiolect is to contribute to the depiction of characters”. Given the importance of linguistic variation in identity construction, it could be affirmed that it is essential in translation, as the reception of an original text in the target culture greatly depends on the translation strategies employed. As Hatim & Mason defend, idiolects can and must be translated (cited in Mayoral Asensio 1999: 72). Unfortunately, as these authors (2005: 87) point out, idiolects have no priority in translation. Accordingly, Alsina (2020: 148) states that “it is then up to the reader -including of course the translator- to decide how relevant the personal, geographical and social function of a set of non-standard features in the dialogue is”.

Nevertheless, as Albaladejo Martínez (2012: 2) argues, even though there are numerous translation strategies, the most recurring one is neutralisation, which Berezowski (1997: 89) claims to be the most radical technique. In his study, Albaladejo Martínez (2012: 8) reflects on the repercussions that neutralisation entails in the target text and points out that when the language variations are omitted in translation, both the writer and the original text are being betrayed. Similarly, Berezowski (1997: 51) defends that the strategy of neutralisation prevents the reader from identifying characters in their social group. In relation to the repercussions of neutralisation, Albaladejo Martínez (2012: 20) argues that this strategy causes irrecoverable losses in marked texts. Insisting on the importance of idiolects, Alsina (2020: 147) claims that it constitutes “the individual way each person (or character, in the case of fiction) uses language”. Likewise, Rica Peromingo & Braga Riera

(2015: 133) affirm that idiolects distinguish characters by using a specific lexis or syntax. Thus, the omission of a specific language in target texts will entail consequences in the characters’ identity for it is an essential pillar in literary characterisation.

3. *Tess of the d’Urbervilles*. Angel Clare and Alec d’Urberville

Tess of the d’Urbervilles was written in 1891 by Thomas Hardy, in a historical context of social change (Langland 2002: 77). Victorian novel, as its social counterpart, was concerned with various and different topics such as gender roles, society, politics, or sexuality (Armstrong 2013: 170). Thomas Hardy, aware of these public debates, demonstrated in his novels that social order and desire are incompatible (Kucich 2013: 125). This incompatibility, King (1979: 99) defends, creates a chasm between what the character does and what the character is, creating a complexity in characterisation. In Garson’s words (1991: 9), Hardy’s narratives express “certain anxieties about wholeness, about maleness, and particularly about woman, in ways which are fairly consistent, though never simple or predictable”. Therefore, the consistent use of male language will serve as a way of not only understanding male characters but also the heroine. Thus, it is believed that the “consistent” use of the idiolects in male characters contribute to the creation of complex and unique characterisations.

This project focuses on *Tess of the d’Urbervilles*, which follows Tess Durbeyfield’s life in the fictional Wessex. Although the novel revolves around Tess, other characters’ actions will influence and dictate her life. Among these, it is necessary to highlight the two main male characters of the novel, Alec d’Urberville and Angel Clare. They both have strong connections with Tess and are in many ways responsible for her fall. The former is infatuated with Tess and rapes her, leading to her having a baby, who dies shortly after being born. The latter marries Tess but then repudiates her when he discovers her past.

Angel Clare is defined as “a man of clerical family and good education” (Hardy [1891]1991: 98). Regarding his characterisation, several studies reveal that he is a man with an inner conflict between reason and emotion (Hugman 1980: 120; Sumner 1986:

130-133). One of the conflicts that he faces is regarding the church, for Angel rejects the institution, although he cannot get rid of its cultural and historical aspects (Watt 1984: 150). As this same author (1984: 153) affirms, Angel is a character whose intellectual freedom clashes with his cultural tradition. Conversely, and following Sumner (1986: 140), Alec d’Urberville is the opposite of Angel. In relation to his characterisation, Hugman (1980: 60) affirms that “his harsh and selfish nature remains much the same throughout”. Likewise, Shires (1999: 152) argues that Alec is the most stereotyped character in *Tess of the d’Urbervilles*: first, he is the seducer, then the preacher, the foreman and, finally, the victim. Insisting on Alec’s construction, this author (1999: 152) affirms that Hardy “draws on a known stereotype in outrageously obvious ways only to subvert that stereotype’s very obviousness”.

Following the aforementioned theories on linguistic variation, identity and the literary characterisation in *Tess of the d’Urbervilles*, this study advocates that the characters’ language will shape their fictional identities and will adapt with the circumstances and events that they experience. As Butler (1999: 173) states, the language found in Hardy’s novel has a clear and distinctive aim; to differentiate all the characters of the story.

4. Methodology

Regarding the importance of language and identity, Chapman (1991: 125-128) argues that the reader of *Tess of the d’Urbervilles* can identify all characters through the dialogues found in the novel. Therefore, this study defends that dialogues are essential in the analysis, as it is through these that their language becomes evident. Consequently, for the current paper all dialogues of the novel have been selected in a two-phase process.

Firstly, the tool CLiC has helped subtracted the novel’s quotes, with a total of 2298. Afterwards, a manual selection has been necessary to focus on the interventions in which any of the two main male characters participate. These interventions are usually constituted by several quotes. Prior to this, all dialogues were classified into characters, namely Tess, Angel, Alec, the narrator, and the society. Once this classification was carried out,

the male character’s dialogues were reduced to 108 interventions (48 concerning Alec, while 60 concerning Angel). Nevertheless, due to the limited extension of this paper, only some of the most significant examples will be analysed. After having selected the dialogues, a contrastive study has been carried out with the three Spanish translations of the novel. The first version was translated by Manuel Ortega y Gasset in 1924 and published by *Biblioteca Nueva*. For the analysis, however, a later edition has been used, published in 1942 by *Nausica*. The second version was translated by Javier Franco Aixelá in 1994 and published by *Temas de Hoy*. Lastly, the third Spanish translation of the novel was published by *Alba Editorial* and carried out by Catalina Martínez Muñoz in 2017. For this analysis, the original version that has been used was published by *Norton Critical Editions* in 1991.

5. Analysis

5.1. Angel Clare’s language

In relation to Angel Clare, his literary identity can be divided into three phrases. The first stage corresponds to his idealisation of Tess Durbeyfield (tables 1, 2 and 3). On the contrary, the second phase is characterised by Angel’s rejection and abandonment of Tess once he discovers her past (table 4). In the last phase, a psychological change can be observed in Angel, who forgives his wife and returns to England (table 5).

In the first phase, Clare considers Tess an immaculate character, perfect, almost a deity, to the point that he addresses her with Greek goddesses’ names. Sumner (1986: 133) defends that an important factor in his characterisation, directly related to his rejection of Tess, is Angel’s idealised conception of her. In the novel, Angel constantly asks Tess to marry him, to which she refuses. The following example shows a dialogue between Tess and Angel.

1a (1991: 142)	1b (1942: 253, 1)	1c (1994: 240)	1d (2017: 228)
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<p>“<i>Tessy!</i> My wife -soon!” “No. No. I cannot. [...]” “<i>Tess!</i>”</p>	<p>—¡<i>Teresa!</i> <i>Mujercita</i> mía..., porque lo <i>serás</i> <i>pronto</i>, ¿verdad? —¡Oh, no! ¡No puedo! [...]” —¡<i>Teresa!</i></p>	<p>—¡<i>Tessy!</i> ¡Y <i>pronto</i> <i>mi</i> <i>esposa!</i> —No, no. No puedo. [...]” —¡<i>Tess!</i></p>	<p>—¡<i>Tessy!</i> ¡<i>Pronto</i> <i>serás</i> <i>mi</i> <i>mujer!</i> —No, no. No puedo. [...]” —¡<i>Tess!</i></p>
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Table 1. Angel’s insistence

In relation to the lexical aspects, the diminutives found in the dialogue alternate between *Tessy* and *Tess*, which should be highlighted. In the first intervention, Angel addresses Tess with the affectionate diminutive *Tessy*, thus reflecting the state of happiness in which he is. Nevertheless, when Tess rejects Angel, his appellation is modified and becomes *Tess*. Regarding the translation of anthroponyms, both 1.c and 1.d opt for foreignization, whereas the first version, for an impartial domestication. The first translation uses *Teresa* for both *Tess* and *Tessy*, failing to create an alternation between diminutives. This omission may not depict Angel’s insisting nature, reflected by the change of address when he feels rejected. Concerning morphosyntactic aspects, the sentence “My wife -soon!” should be mentioned. In this example, Angel’s insistence is reflected, in which he uses the term “wife” as an additional quality of Tess. The version in 1.c seems to maintain that effect with the omission of the verb, mirroring the original’s structure. On the contrary, 1.d follows a compensation strategy since, although a verb is included, Angel employs short and direct sentences, reflecting his insistence. Lastly, 1.b uses the same strategy with the diminutive “*mujercita*”, which compensates the loss of address differences previously analysed.

In relation to Angel’s elevated idiolect, his first intervention in this phase should be mentioned. In this example, the linguistic difference between Angel and a rural character is shown.

2a (1991: 87)	2b (1942: 456-457, 1)	2c (1994: 155)	2d (2017: 147-148)
“It’s a curious story; <i>it carries us back</i> to mediaeval	—¡Curiosa historia es ésa, y que nos <i>retrotrae</i> a los	—Es una historia curiosa. Nos <i>retrotrae</i> a la	—¡Qué historia tan curiosa! Nos <i>devuelve</i> a los tiempos

times, when faith was a <i>living thing</i> .” “Well, ‘tis quite true, sir, whether or no. I <i>knowed</i> the man well.”	tiempos medievales, en que la fe era una <i>cosa viva</i> ! —Le digo a usted, sir, que es cierto. Yo <i>conocí</i> a Guillermo Dewy.	época medieval, cuando la fe era un <i>ente vivo</i> . —Bueno, pues es la pura verdad. Señor, lo crea o no lo crea. Yo <i>conocí</i> a aquel hombre muy bien.	medievales, cuando la fe era <i>algo vivo</i> . —Pues es cierto, señor, aunque no lo crea. Yo <i>conocía</i> bien a ese hombre.
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Table 2. Contrast between standard language and Wessex dialect

In the fragment, a clear linguistic difference can be seen, where Angel’s language is strongly marked in relation to that of the farmer. Firstly, the sentence “it carries us” should be analysed. The translations seen in 2.b and 2.c have opted for the verb “*retrotraer*”. This decision entails a type of compensation, in which the language of a character is more elevated than in the original, so that the lost dialectal marks are compensated, while creating a clear distinction between languages. With this strategy, Angel’s speech stands out in a rural setting, where the Wessex dialect reigns. Regarding this dialect, it is necessary to mention the verb “*knowed*”. All translations have opted for a neutralisation strategy. Thus, the farmer uses a standard speech, seemingly omitting the linguistic difference between a farmer, who uses a rural dialect, and Angel, a cultivated man who belongs to a higher social class. Lastly, regarding lexical terms, the noun phrase “*living thing*” seems relevant. The 1994 translation uses the compensation strategy, with which Angel’s language is elevated. By opting for this technique, the target text maintains the linguistic differences between characters. On the contrary, the other translations use neutral terms, as in the original.

Due to the close relationship and constant contact between Tess and Angel, he starts using elements characteristics of Tess’s language. As will be seen, he incorporates in his speech phrases and structures belonging to the rural world in which he now inhabits.

3a (1991: 126-127)	3b (1942: 225-226, 1)	3c (1994: 217-218)	3d (2017: 204)
<p>“Though <i>the mead was a drop of pretty triple.</i>” “A what?” “Oh -‘tis an expression they use down at Talbothays.”</p>	<p>—Aunque <i>ese hidromiel debía estar... ¡de rechupete!</i> —¿Qué es eso? —¡Oh, <i>es un modismo de Talbothays!</i></p>	<p>—aunque <i>el hidromiel era de lo mejorcito del grifo.</i> —¿Qué era qué? —Ah... <i>es una expresión que se usa en Talbothays</i></p>	<p>—Aunque ese hidromiel estaba de <i>aúpa</i>. —¿Estaba qué? —Ah, <i>es una expresión que emplean en Talbothays.</i></p>

Table 3: Angel’s Wessex dialect

In the fragment above, Angel uses dialectal elements characteristic from the countryside that is now part of his language. These marks can be observed through lexical and phonetic elements. Firstly, the sentence “the mead was a drop of pretty triple” should be highlighted. This is a sentence that none of the family members understand, and whose meaning Angel later is forced to explain. The colloquialism technique is used in both 3.b and 3.d, where “*estar de rechupete*” and “*estar de *aúpa**” can be observed. Although these sentences contain substandard language, they are commonly known, generating thus confusion when Angel’s parents do not understand their meaning. Hence, these colloquialisms could be seen as neutralising strategies, as they do not maintain the dialect of Wessex. Conversely, the 1994 version creates a fictional dialect, reflected by the sentence “*ser lo mejorcito del grifo*”, whose meaning is understood by context. Although it is not a fixed structure, it achieves an effect of strangeness. In relation to phonetic elements, in the original Angel speaks with a dialectal mark “-tis”, which is neutralised in the three translations.

This table is set in Angel’s second phase. After their marriage, he discovers Tess’s past and abandons her. The example shows a dialogue between the newly wed, after Tess’s confession.

4a (1991: 182)	4b (1942: 37-38, 2)	4c (1994: 301)	4d (2017: 286)
<p>“I cannot help associating</p>	<p>—Porque vuestra ruina</p>	<p>—No puedo evitar asociar</p>	<p>—Porque ahora relaciono la</p>

your decline as a family with this other fact –of your want of firmness. <i>Decrepit</i> families imply <i>decrepit</i> wills, <i>decrepit</i> conduct.	como familia paréceme ahora que guarda relación con este otro hecho que confirma vuestra falta de firmeza. Familia <i>decrépita</i> equivale a voluntad <i>decrépita</i> y conducta <i>vacilante</i> .	vuestro declive como familia con este otro hecho, con tu falta de firmeza. Las familias <i>decrépit</i> producen voluntades <i>decrépit</i> , conductas <i>decrépit</i> .	caída de tu familia con ese otro hecho, con tu falta de firmeza. Familias <i>decadentes</i> implican voluntades <i>decrépit</i> y conductas <i>decadentes</i> .
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Table 4: Angel’s incredulity

In this intervention, the repetition of the adjective *decrepit* is important, as it provides the text with dynamism. It also shows Angel’s bewilderment, who cannot accept that her idealised wife has a dark past. Regarding the target texts, the translations 4.b and 4.d use different adjectives, omitting Angel’s idiolect. The use of varied terms may be caused by a compensation strategy, so that Angel’s language is differentiated. Nevertheless, this decision, efficient to highlight different idiolects, loses the repetitive effect of the original, present to reinforce Angel’s incredulity.

In the last phase, Angel return from Brazil, where his logical mentality suffers an abrupt change after meeting a Londoner.

5a (1991: 298)	5b (1942:240-241, 2)	5c (1994: 479)	5d (2017: 456)
“I did not think rightly of you— [...] I have learnt to since, dearest Tessy mine!”	—¡No supe comprenderte... [...] ¡Pero luego sí, pude conocerte a fondo, Teresa mía!	—No te traté con justicia... [...] ¡Pero ahora he aprendido la lección, Tessy, amor mío!	—No te juzgué bien. [...] Pero he aprendido, ¡vida mía!

Table 5: Angel’s language after returning to England

This example depicts the moment in which Angel sees Tess after his departure. In this scene, Angel finds her wife in a noble

house, where he apologises for abandoning her. This dialogue between the married couple portrays the alteration in Angel’s mentality. The second intervention seems to carry a more dramatic meaning, as Angel repents for his actions and his change is visible. Although the three translations maintain the original’s meaning, the translation in 5.b seems not to reflect the precision of Angel’s words when using the term “*comprender*” and “*conocer a fondo*”. With these structures, it may mean that the blame falls somehow on Tess, as she is difficult to understand. “*Aprender*” seems to reflect with more accuracy the blame for which Angel feels responsible.

As has been observed, Angel Clare’s language changes throughout the story of the novel. He seems to follow three stages, where in each of them his idiolect has specific and different characteristics. He is first innocent and insistent, whose characterisation is visible in table 1. After Tess’s confession, he no longer worships his wife, but condemns her and enters a bewildering and denial phase (table 4). Finally, in his third stage, he repents and apologises to his wife for the damage that his behaviour has caused. This three-phase characterisation is closely related to Sumner’s (1986) statement regarding Angel’s idealisation of Tess and failing to understand her, seen at the beginning of this section. The importance of linguistic and literary identity can be clearly seen in Angel’s analysis, as his linguistic variation feeds his identity in the novel. In relation to the translation, different strategies have been found. Regarding dialectal marks (tables 2 and 3), in most cases they have been neutralised. Only in one example the 1994 translation resorts to a fictional dialect (“*ser lo mejor del grifo*”). In relation to Angel’s idiolect and repeated words, the first translation seems to follow a neutralising strategy, as seen in “*vacilante*”, “*decrépita*” (table 4) and in table 1. Conversely, the 1994 version seems to maintain Angel’s language, since “*decrépito*” is repeated throughout the dialogue, as well as the dichotomy “Tess/Tessy”. The most recent translation seems not to follow a specific strategy, as it sometimes omits Angel’s idiolect (table 4), while in other cases it is maintained (table 1).

5.2. Alec d’Urberville’s language

According to Hugman (1980: 24), Alec is an expert in arts of seduction; making him the tempter of the novel. He knows that Tess feels self-conscious, and he uses that inferiority for his advantage. His characterisation as the manipulative of the story is reflected in his language. Thus, patterns belonging to his coaxing nature will be seen in examples 6, 7, and 11. In addition, tables 8, 9 and 10 will show some of Alec’s preferred words, reflecting his idiolect.

The following fragment corresponds to Alec’s first intervention. He uses a distinctive language, which corresponds to his coaxing personality. These inherent features of the character can be observed in the original, namely through lexical elements.

6a (1991: 28)	6b (1942: 49, 1)	6c (1994: 61)	6.d (2017: 60)
“Well, <i>my beauty</i> , what can I do for <i>you</i> ? Never mind me. I am Mr d’Urberville.	—Hola, <i>rica</i> , ¿qué se le ofrecía a <i>usted</i> ? No se asuste usted de mí. Soy mister de Urbervilles;	—¿Y bien, <i>preciosa</i> , qué puedo hacer por <i>tí</i> ? No me hagas caso. Soy el señor d’Urberville.	—Y bien, <i>preciosidad</i> , ¿qué puedo hacer por <i>tí</i> ? No me hagas caso. Soy el señor d’Urberville.

Table 6: Alec’s first intervention

In this example the appellative “my beauty” must be mentioned. The adjective “*rica*”, used in 6.b, seems not to maintain the seductive effect of the original text. Conversely, the versions found in 6.c and 6.d opt for terms with the same root (“*preciosa*” and “*preciosidad*”). The third translation uses an abstract substantive, as in the original novel, possibly showing that Alec considers Tess a non-material entity. Moreover, in the discursive aspects of this fragment, different strategies can be found. A fundamental element in Alec’s speech is related to the way of addressing Tess. In this case, the translations have used different versions of the relativisation strategy. 6.b uses “*usted*”, whereas the rest opt for *tú*.

In this table, while Tess and Alec are traveling on horseback, Alec resorts to his manipulative techniques. As a response, Tess throws her hat so she can get down from the horse. In doing so, she gets away from Alec’s attempts of kissing her, which infuriates him.

7a (1991: 40-41)	7b (1942: 74, 1)	7c (1994: 80-81)	7d (2017: 80-81)
“You <i>artful hussy!</i> [...]”	—¡Vaya, <i>vaya con la niñita y qué lista es!</i> [...]”	—¡Eres <i>malvada y astuta!</i> [...]”	—¡Qué <i>astuta eres!</i> [...]”

Table 7: Alec’s irascible nature

As has been said, Alec is an irascible and frivolous character. In the example above, his characteristic anger can be seen in “artful hussy”, which carries the meaning of immoral girl or woman. Nevertheless, none of the translations include a term with a similar meaning. As can be observed, the three Spanish versions use the neutralisation strategy when translating Alec’s idiolect. The first translation, in which a modulation is used, may have also utilised a compensation by adding the diminutive “*niñita*”, showing the contemptuous connotation of the original. However, by using the neutral adjective “*lista*”, Alec’s language seems to be altered. Moreover, the version in 7.d uses a standard term with which his irascible nature is smoothed. Lastly, even though the 1994 translation opts for an adjective with negative connotations (“*malvada*”), it seems not to fully maintain Alec’s language, as it does not carry the same meaning.

Courthard (2004: 431) defends that “speakers [...] tend to make typical and individuating co-selection of preferred words”. This statement seems relevant, since Alec uses recurring terms throughout the novel. One of these terms is *nonsense*, as can be seen in examples 8, 9 and 10.

8a (1991: 29) “ <i>Nonsense!</i> ”	8b (1942: 52, 1) —¡ <i>Qué tontuna!</i> ”	8c (1994: 63) —¡ <i>Bobadas!</i> ”	8d (2017: 62) —¡ <i>Tonterías!</i> ”
9a (1991: 30) “no <i>nonsense</i> about ‘d’Urberville”	9b (1942: 53, 1) —no piense usted más en ese <i>desatino</i> de Urbervilles.	9c (1994: 64-65) —nada de <i>tonterías</i> con eso de los d’Urberville.	9d (2017: 63) —olvidate de esas <i>tonterías</i> de los d’Urberville.
10a (1991: 45) “ <i>Nonsense</i> ; I don’t want to touch you”	10b (1942: 81-82, 1) —¡Pero <i>qué tontería!</i> ¡Si no he de tocarla a	10c (1994: 86-87) —¡ <i>Bobadas!</i> No pienso ni tocarle	10d (2017: 86) —¡ <i>Qué tontería!</i> No voy a tocarle

	usted lo más mínimo!		
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Table 8: Alec’s preferred words

As can be seen, the first and second translations do not maintain the same term for “nonsense”. On the one hand, the 1942 version uses three different words, “*qué tontuna*”, “*desatino*” and “*qué tontería*”, with which Alec’s idiolect is altered. On the other hand, the second translation uses “*bobada*” in two instances and “*tonterías*” in 9c. The 2017 translation seems to better reflect his idiolect, as it opts for the term “*tonterías*” or structures with the same root (“*qué tontería*”)

Alec’s manipulative nature can be observed in this table, in which he incites Tess to go with him. She then refuses, and Alec, furious, insults Angel. As a response, Tess slaps him with a glove.

11a (1991: 261)	11b (1942: 174, 2)	11c (1994: 421)	11d (2017: 398)
“Remember, my lady, I was <i>your master</i> once	—Recuerde usted, señora, que en otro tiempo fui <i>su amo</i> .	—Recuerda, mi querida damita, que en otro tiempo fui <i>tu dueño</i> .	—¡Recuerda, señora mía, que una vez fui <i>tu dueño!</i>

Table 9: Alec’s violent language

This intervention shows how Alec’s language is marked by direct and violent sentences. Regarding lexical elements, the term “master” should be mentioned, as it reflects Alec’s dominance. The translations in 11.c and 11.d opt for “*dueño*”, preserving the possessive effect of the original. Furthermore, although the first translation preserves similar connotations of the original, the strength of Alec’s language seems to be smoothed with “*tu amo*”. In relation to the morphosyntactic aspects, the 1942 translation must be highlighted. In this version, the strategy of relativisation can be observed, as Alec’s language is reflected in his way of addressing Tess. In this case, the translator uses “*usted*” to highlight the intentional distance of the speaker, achieving an intimidating effect.

As can be seen throughout Alec’s analysis, his language does not vary in the novel. This can be reflected in the analysis of his



language, as it is consistently violent, manipulative, direct and energetic. This characterisation can be found in terms such as “artful hussy” (table 7), or “your master” (table 9). The translation strategies used to tackle his idiolect have varied. In relation to Alec’s aggressiveness, the first translation tends to use softer expressions such as “*qué lista*” (table 7) or “*rica*” (table 6). The 1994 translation shows some neutralisations as in “*malvada*” y “astute” (table 7), while in other cases Alec’s idiolect is maintained, as in “*dueño*” (table 9). Lastly, the most recent version seems to follow a similar pattern, with “*astute*” and “*dueño*”. In relation to Alec’s idiolect, the first translation seems to omit this characteristic. Conversely, the 2017 translation maintains these features, as it shows consistency by using the same term. The second translation seems not to follow a strategy, as Alec’s language is both omitted and maintained.

6. Conclusions

The current project has analysed the linguistic behaviour of the novel’s male characters, which, as has been seen, is directly affected by their evolution in the story. Both Angel Clare and Alec d’Urberville seem to serve as contrasting characters to the inhabitants of Wessex, for their standard language differ from the rural dialect. Nevertheless, their idiolects and characterisation vary from one another. Angel is a complex character in the novel; a man bearing an inner conflict, who repudiates his wife when her past is unveiled. This inner battle is visible through his language, for, although it is characterised by standard language, it sometimes contains reminiscences of the Wessex dialect, creating bewilderment among his relatives and friends. This duality in Angel’s idiolect is important to understand his characterisation and evolution throughout the novel. On the contrary, Alec’s characterisation follows a more homogeneous path. His assertiveness, violence and manipulation are recurrent in the narrative. Alec is built as a non-changing figure, who seeks and manipulates Tess, negatively affecting her life. Therefore, his linguistic characterisation is in harmony with his literary identity, becoming an important aspect to understand the heroine’s characterisation and the novel’s evolution.

Even though there is a gap of almost a hundred years between the oldest Spanish version and the most recent one, there seems not to be a clear pattern that these translations follow. Regarding the translation of the male characters' idiolect, different strategies have been observed in all three versions. First, the neutralisation strategy seems to predominate in the fragments where the Wessex dialect appears or where a linguistic contrast is made. The neutralising strategy may lead to an alteration of the characters' identities, whose configuration differ from the original's. In relation to dialectal and lexical elements, two strategies have been observed in the translations, apart from neutralisation: colloquialism and creation of a literary dialect. The former frequently appears in all Spanish translations, whereas the latter can be mainly observed in the 1994 version. Furthermore, the compensation strategy is also repeated in the analysis. This is usually utilised as a way of recovering a possible loss of linguistic opposition between standard language and Wessex dialect. This compensation is carried out to both elevate and lower ones' linguistic variation, as has been previously discussed. Compensation seems to be a valid strategy since it aims at maintaining the characters' identity and language by highlighting some linguistic properties that may not appear in a specific fragment in the original but are characteristic of their speech. Although a clear pattern of strategies cannot be made, all translations of the novel seem to show many similarities in the treatment of linguistic variation, where neutralisation and compensation seem to be predominant.

Neutralised languages may fail to distinguish a character or to maintain linguistic contrasts of the original text. Consequently, the identity assumptions that the reader can subtract regarding a character's language will differ if their linguistic variation is modified. If the contrast between the Wessex dialect and standard language is not maintained, this idiolectal difference will not become visible in the target text. The reader can fail to understand the background of a character or the social connotations of their speech. The opposing characterisations found in Hardy's novels greatly depend on their idiolect and language, since they help to differentiate and shape characters' identities. Thus, these features

are necessary not only for literary characterisation, but also for the reader’s understanding of the novel.

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Abstract:

This paper focuses on the intrinsic relation between language and identity in literature. Characters in all fictional worlds have their own language and way of speaking. Their linguistic features shape their identity and characterisation and help the reader identify all characters in a literary work. Hence, this project aims at analysing the resulting identity of fictional characters with a focus on linguistic variation and the use of language. The study has two main objectives: to analyse the male characters’ speech and its evolution in the novel, and to analyse the extent to which their translation may have an impact on the characters’ literary identity.

In order to achieve the aforementioned objectives, this paper analyses the language of the main male characters of the Victorian novel *Tess of the d’Urbervilles* (1891) and its translations



into Spanish. The male characters seem to function as opposition to the characterisation of the novel’s main character, Tess Durbeyfield. In addition, they use a very distinct language, which will contrast with the rest of the characters. Thus, this paper aims at verifying whether this contrast as well as their distinguishable characterisations are maintained in the target texts. As will be seen, translating distinct language is essential in fictional characterisation as well as in the reception of foreign literature, in this case, English literature in the Spanish context.

Keywords: Literary translation; Identity; Thomas Hardy; Linguistic variation; *Tess of the d’Urbervilles*.

LLENGUATGE I IDENTITAT EN LITERATURA. LA TRADUCCIÓ DE L’IDIOLECTE I ELS SEUS EFECTES EN LA CARACTERITZACIÓ LITERÀRIA MASCULINA A *TESS OF THE D’URBERVILLES*

Resum:

Aquest estudi se centra en la relació intrínseca entre llengua i identitat. A tota obra de ficció els personatges compten amb el seu propi llenguatge i manera d’expressar-se. Aquestes característiques lingüístiques modelen la seva identitat, ja que ajuden el lector a identificar aquests personatges. Per això, aquest projecte pretén analitzar la identitat resultant dels personatges ficticis amb una atenció especial a la variació lingüística i l’ús del llenguatge. Aquest estudi té dos objectius principals: analitzar el llenguatge dels personatges masculins i la seva evolució a la novel·la i analitzar fins a quin punt la traducció té un impacte en la identitat literària dels personatges.

Per aconseguir aquests objectius, aquest estudi analitza el llenguatge dels principals personatges masculins de la novel·la victoriana *Tess of the d’Urbervilles* (1891) i les seves traduccions al castellà. Els personatges masculins de la novel·la funcionen com a oposició a la caracterització femenina de la protagonista, Tess Durbeyfield. Així mateix, compten amb una parla molt característica, que contrasta amb la resta dels personatges. A l’anàlisi, la

traducció del seu llenguatge serà analitzada, amb l'objectiu de verificar si aquest contrast i caracterització destacada es mantenen en el text. Com a resultat, es conclou que la traducció de l'idiome és essencial en la creació de personatges ficticis, així com en la recepció de literatura estrangera, més específicament la literatura anglesa en el context espanyol.

Paraules clau: Traducció literària; Identitat; Thomas Hardy; Variació lingüística; *Tess of the d'Urbervilles*

LENGUAJE E IDENTIDAD EN LITERATURA. LA TRADUCCIÓN DEL IDIOLECTO Y SUS EFECTOS EN LA CARACTERIZACIÓN LITERARIA MASCULINA EN *TESS OF THE D'URBERVILLES*

Resumen:

El presente estudio se centra en la relación intrínseca entre lengua e identidad. En toda obra de ficción los personajes cuentan con su propio lenguaje y manera de expresarse. Estas características lingüísticas moldean su identidad, ya que ayudan al lector a identificar dichos personajes. Por ello, este proyecto pretende analizar la identidad resultante de los personajes ficticis con especial atención a la variación lingüística y el uso del lenguaje. El presente estudio tiene dos principales objetivos: analizar el lenguaje de los personajes masculinos y su evolución en la novela y analizar hasta qué punto la traducción tiene un impacto en la identidad literaria de los personajes.

Para conseguir dichos objetivos, este estudio analiza el lenguaje de los principales personajes masculinos de la novela victoriana *Tess of the d'Urbervilles* (1891) y sus traducciones al castellano. Los personajes masculinos de la novela funcionan como oposición a la caracterización femenina de la protagonista, Tess Durbeyfield. Asimismo, cuentan con un habla muy característica, que contrasta con el resto de los personajes. En el análisis, la traducción de su lenguaje será analizada, con el objetivo de verificar si dicho contraste y destacada caracterización se mantienen en el texto. Como resultado, se concluirá que la traducción del idiolecto

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es esencial en la creación de personajes ficticios, así como en la recepción de literatura extranjera, más específicamente la literatura inglesa en el contexto español.

Palabras clave: Traducción literaria; Identidad; Thomas Hardy; Variación lingüística; *Tess of the d'Urbervilles*

