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Eye Dialect. Literary device and
problems in Spanish translation.

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Abstract

In this paper, I study Eye Dialect as a literary device and the problems it poses for Spanish translation. First of all, I examine Eye Dialect as a literary technique deployed to represent the dialectal features of the characters of a literary work. The authors use the grapho-phonemic competence of readers to draw orthographically the dialectal pronunciations of the characters. The body of the work consists of the analysis of nine literary works in which I distinguish between two types of manipulation: Eye Dialect proper and Quasi-Phonetic Spelling. Finally, I consider this technique in the Spanish translation of the same works to check how translators deal with Eye Dialect in Spanish. The results of this analysis show readers the relevance of Eye Dialect as a literary resource and the methods used by writers to apply this device in literary texts.

Key words: Eye Dialect, Quasi-Phonetic Spelling, grapho-phonemic, literary device, dialect, Spanish translation.

Resumen

En este trabajo, estudio el Dialecto Visual como recurso literario y los problemas que plantea en su traducción al español. Para empezar, examino el Dialecto Visual como técnica literaria para definir los rasgos dialectales de los personajes de una obra literaria. Los autores usan las competencias grafo-fonémicas de los lectores para dibujar ortográficamente las pronunciaci3nes dialectales de los personajes. El desarrollo del trabajo consiste en el análisis de nueve obras literarias en las cuales distingo entre dos tipos de manipulaci3n: Dialecto Visual, propiamente dicho, y Dialecto Cuasifonético. Por último, considero esta técnica en las traducciones españolas de las mismas obras para comprobar cómo los traductores se enfrentan al Dialecto Visual en español. Los resultados de este análisis muestran a los lectores la relevancia del Dialecto Visual como recurso literario y los métodos utilizados por los escritores para aplicar está técnica en textos literarios.

Palabras clave: Dialecto Visual, Dialecto Cuasifonético, grafo-fonémica, técnica literaria, dialecto, traducci3n española.

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1. Introduction

Although several dialectal researches have been carried out throughout the history of literature, the study of Eye Dialect (ED) as literary device has been scarcely considered. However, the constant use of this technique in literature invites an exhaustive linguistic analysis. For this reason, I intend to characterize the ED phenomenon from a linguistic point of view in several literary works to discover the authors' technique in each case. Moreover, I examine the Spanish translation of ED in the same works to determine the interlinguistic correspondences of this literary device.

ED is a literary technique used by writers to represent certain aspects of the characters' expressive habits by means of the graphemic manipulation of the speech of the characters. This way, authors may depict characters through their actual manner of speak.

The term ED was coined by the linguist George P. Krapp in 1925 in *The English Language in America* (Hull 2). It is called 'Eye' Dialect because readers may experience the graphemic changes through their eyes; that is, authors change the spelling of the words but the pronunciation is maintained. Krapp affirms that "the convention violated is one of the eyes, not of the ear" (McArthur). This is the case, for instance, of the word *enuff* to represent *enough*. However, there are cases in which the graphemic change also affects the pronunciation showing readers that the character pronounces in a different way from the standard spelling of the word; as in the use of *de* instead of *the*. Paul Hull refers to the second phenomenon as 'Quasi-Phonetic Spelling' (QP-Sp) (Hull 6).

I have carried out a research in several literary works where I have found nonstandard dialects represented as ED and QP-Sp devices. The majority of the examples have been detected in prose texts; however, I have also found some of them in poetry and drama. I have worked with the 19th and 20th centuries of American and British literary texts. The analyzed works have been the following:

- *The Adventures of Huckleberry Finn* by Mark Twain.
- *The Goophered Grapevine* by Charles Waddell Chesnutt.

- *Their Eyes were Watching God* by Zora Neale Hurston.
- *Sweat* by Zora Neale Hurston.
- *Two Cultures* by David Dabydeen.
- *Language Barrier* by Valerie Bloom.
- *Harry Potter and the Goblet of Fire* by J.K. Rowling.
- *Harry Potter and the Deathly Hallows* by J.K. Rowling.
- *Pygmalion* by George Bernard Shaw.

The authors of the works I have analyzed use ED and QP-Sp to collect in a written form the speech features of a character. The majority of them mix the two types, but each one has its own particularities depending on the character and the kind of dialect the author wants to attribute to it.

2. Foreign, Regional and Substandard. A target based classification of QP-Spellings

As a literary device, QP-Sp represents visually the actual manner of speech of the characters in a literary work. That is, authors imitate the dialects of a character through the graphemic (orthographic) manipulation of their written speeches. If I talk about nonstandard dialects, I need to accept that there is a standard language to take as basis. Thus, the dialect which does not correspond with the Standard English is considered nonstandard dialect. I have classified three main types of nonstandard dialects: foreign dialects, regional dialects and substandard dialects.

By foreign dialect I mean a variety of English which is spoken by a non-native speaker of English, strongly influenced, especially in terms of pronunciation, by the speaker's first language. For instance, the speech of a native French speaking English may be represented by words graphemically modified, in an attempt to mirror the peculiarities of his or her French accent. For example, a French native may pronounce the word *house* omitting the initial sound /h/; that is, he or she would pronounce it /aos/, and the writer might choose to spell it as *ouse*, *'ouse*, *'ouss*, *ows*, or in some other way, typically choosing the one he or she thinks the reader would identify most easily.

By regional dialect I refer to the variety of a language spoken in a certain geographical area which differs grammatically, lexically and phonetically from the standard variety of that language. That is, a regional dialect is standard only in the region where it is spoken; but it is nonstandard for the people out of that region. For example, a person speaking Cockney English would pronounce the word *think* as /fɪŋk/, and the writer would most probably spell it as *fink*, although other forms might be equally interpreted: *phink*, *phynk* or even *fync*.

Substandard dialect is attributed to uneducated people who speak a nonstandard dialect with grammatical, lexical and phonetic deviations from Standard English. It also contains features typically associated to social status and family values. Thus, a substandard English dialect refers to a nonstandard dialect that is not spoken as standard in any English region. Regional dialects are also many times related to substandard dialect, as we will see later in the study of the selected literary works. For instance, a person speaking a substandard dialect could pronounce *ask* as /ɑ:ks/, changing the phoneme /s/ from middle to final position.

As we have seen, if we deal with grapho-phonemic relations, that is, the relationship between the orthographic expression and the phonemic realization, we find two types of processes, described as ED and QP-Sp. However, if we also consider the features of the represented dialect, these two categories will be reclassified in six types: Foreign, Regional or Substandard ED or QP-Sp. Now, I am going to determine the author and reader's role in relation with the dialectal technique.

3. Decoding orthographic manipulation: Author's vs. Reader's perspectives

The author plays the main role in the process of ED and QS-Sp. He or she uses this expressive device deliberately to create a particular effect in readers. If he or she introduced graphemic changes unconsciously, they could not be considered neither instances of ED nor QP-Sp, but spelling mistakes, simply. Both ED and QP-Sp are motivated features, and must be understood as such by readers.

Moreover, writers have to transmit the actual dialect of a character. That is, the intention must be to map onto orthography the real pronunciation of that specific person. If the author tries to use ED or QP-Sp but the effect created is not attained, we would not be dealing neither with ED nor QP-Sp. The writer must work within the limits of both grapho-phonemic and dialectal rules if he or she wants to convince readers and to be as close as possible of the reality he or she wants to represent.

Recreating the nonstandard English of a character is a complex task for the author, above all when the nonstandard dialect he or she wants to represent has very few features which make it characteristic and recognizable. As Hull claims (10-11), if the author wants to make the character and his way of speaking completely plausible, he must specify the distinctive characteristics of the character's dialect.

However, authors must not provide readers with the complete and specific characteristics of a dialect. Readers need to obtain a clear reference of the actual character's dialect but not a complicated sample of spellings; they must be able to recognize the existence of a nonstandard dialect without necessarily having a full knowledge of that dialect. Thus, they must use their grapho-phonemic competence in order to identify the dialect and to associate it with a particular English nonstandard dialect. Therefore, authors must present ED and QP-Sp in a systematic way in order to make it possible for the reader to interpret the graphemic or orthographic modifications. If the graphemic changes do not allow readers to decode the character's speech, ED and QP-Sp will fail as expressive devices and also, inevitably, as literary techniques.

The reader on his or her part must have good knowledge of the Standard English to appreciate the nonstandard form aimed at by the writer. Only in this case, the effect created by the author will be achieved.

4. ED and QP-Sp in Mark Twain's *Huckleberry Finn*

Huckleberry Finn is one of the most studied works in reference to ED and QP-Sp. This is the reason why I am going to take it as my starting point for the discussion of motivated graphemic manipulations in literature. *The Adventures of Huckleberry*

Finn is often considered one of the greatest American novels. It was published in 1885. It tells the story of a young boy, Huck, who escapes from his alcoholic father and begins to live his own way together with Jim, who wants also to escape from his situation as a slave. In this novel, both Huckleberry Finn and Jim use nonstandard English. Both use regional variations but, at the same time, substandard dialects due to their lack of education and social status. Mark Twain chose very carefully and deliberately the dialects for the two protagonists of the novel. In fact, he wrote an explanatory note at the beginning of the novel discussing the intentioned use of the southern dialects in 1800's.

In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary 'Pike County' dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guess-work; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding (Twain 6).

The author himself recognizes the use of seven different dialects in *Huckleberry Finn*. The American novelist and essayist David Carkeet (331) claims that "these dialects represented actual American dialects in the early 19th century". And he adds:

The dialect used by Huck would belong to the dialects from Pike County in Missouri. In fact, Huck recognizes in the novel that he had lived in that place. This is related to a literary figure known as the Pike in the ballads of 19th century. So, Huck's dialect is similar to that found in those ballads (325).

Twain organized the dialects thoroughly and intentionally to assign each one to the appropriate character and, this way, reproduce the actual manner of speech that they would have. This makes the story more realistic and engaging.

4. 1. A discussion of ED in Jim's speech

Mark Twain uses the character of Jim, with his Missouri Negro dialect, to provide an alternative spelling for particular words. These are perfect instances of what Krapp described as ED. Jim uses, for example, the words *uv* and *wuz* to represent *of* and *was*, respectively. In both cases, the standard words and Twain's alternative are homophones; when normally used in their typical weak forms, they would be pronounced the same way: /əv/ and /wəz/. That is, despite the orthographic anomalies, the author shows that Jim, in fact, pronounces those words just like any other native. At this point, we might wonder about Twain's reasons for introducing these instances of ED. The author provides a different spelling; however, the pronunciation is the same. This way, he is not registering Jim's particular way of speak. Nevertheless, these forms indicate readers that Jim expresses himself in an idiosyncratic way. Moreover, the fact that the words are written incorrectly might contribute to indicate that Jim has a low status in terms of education. In some way, it may be suggested that Twain provides the manner in which those words would be written by Jim if he was able to write them.

Let us now examine a more complex case of ED in Jim's speech as transcribed by Twain. Instead of *old King*, in Jim's speeches Twain spells *ole King*. With this, the writer implies that instead of /əʊld kɪŋ/, Jim would pronounce /əʊl kɪŋ/. But the fact is that, according to the phonetician A. C. Gimson (Cruttenden 261), a /d/ situated between consonants in connected speech would be elided by most natives. Therefore, most natives would actually pronounce /əʊl kɪŋ/. The forms *ole* and *old* would be neutralized in this particular context. My suspicion in this particular case is that Twain intends to produce a case of QP-Sp, but unknowingly produces a case of ED.

The word *because* is a curious case in Twain's ED technique. He modifies it creating *bekase*. This way, the writer uses the frequent weak pronunciation of the word because: /bɪkəz/. I could suggest that Twain, as in the cases of *uv* and *wuz*, tries to demonstrate that Jim always pronounces the weak form of *because*, instead of the strong forms of this word: /bɪkʌz/ or /bɪkɔːz/. Another interesting aspect is that Twain decides to use <k> instead of <c>. Here, the author could show that Jim would write the word this way to make a distinction between the two correspondent phonemes /s/ and /k/ of the grapheme <c>. The same occurs with the word *k'yer* (care). If Twain had

written *c'yer*, readers would have read the <c> as /s/ instead of /k/. This way, readers can identify the words proposed by Twain as unique in Jim's speech and, therefore, characteristic of his manner of speech.

Another example is *jes'* (just). The grapheme <u> may be represented by the weak phoneme schwa /ə/. The author also elides the final <t> with an apostrophe to indicate that Jim pronounces that word in that specific way. However, according to Gimson (Cruttenden 261), I can check that the majority of native English speakers elide <t> and <d> when the following word begins with a consonant; in this case, the example is *jes' take*. This way, Jim is talking as any English speaker. Therefore, it is interesting to highlight that Twain is trying to obtain a case of QP-Sp but, instead of it, he is providing an example of ED technique. Other similar cases can be *mos'*, *buil'*, *res'*, *worl'* and *roun'*.

The author represents the conjunction *and* with *en*. Twain reveals that Jim removes the final <d> in *and* using a weak form of the word with a schwa: /ən/. This characteristic is common between English natives, so the author transmits one more time how Jim speaks as an English native but changing his way of writing.

Twain explains in his initial warning that the different manners of pronunciation have been faithfully represented in the spelling level. However, I have found that the graphemically manipulated forms led us actually to the standard pronunciation. That is, Twain believed to be practicing QP-Sp, but in several occasions he simply practiced ED.

This may give rise to conclude that Twain sometimes fails in its aim to represent the accent of Jim; and this study shows that it is true. However, that does not mean that Twain's processes of ED do not have their effect on readers. Readers find words spelled wrong, and that probably leads them to believe that Jim, in general, expresses himself with words phonetically incorrect. That is, it seems as if the spelling defects indicate, roughly, speech defects, or as if Jim himself, uncultured and uneducated character, would have written their own speeches.

Although Twain sometimes fails transcribing faithfully a regional or sub-standard accent, the mechanism itself functions effectively as an element to characterize a character.

4.2. A discussion of QP-Sp in Jim's speech

There are several examples on QP-Sp in Jim's speech. Twain shifts <th> by <d>. For instance: *they*, *them*, *that's*, *the*, *then* are depicted in *dey*, *dem*, *dat's*, *de*, *den*. This way, in the English variation which Jim Speaks, the phoneme /ð/ does not exist and this phonemic function has been absorbed by the phoneme /d/. Twain also provides the grapheme <i> to indicate a specific phoneme in *git* (get) and *yit* (yet). This way, Twain obtains a similar pronunciation which is easily recognizable by readers.

Twain drops the final <r> in Jim's speech, as in *yo'* (your). If we apply the basic pronunciation rules to the manipulated form *yo*, we would find the main realization /joo/, and the secondary realization /ju:/ (Cámara 146). However, Twain's intention is probably to transmit that Jim pronounces this word without the final rhoticity; he would use /jɔ:/ instead of /jɔ:r/. Some good alternatives had been *yaw* or *yahw*; however, these would be more difficult to be interpreted by readers. Thus, the author decides to be grapho-phonemically incorrect. The same occurs with the word *mo'* (more). On the other hand, it is likely that Twain, guided by his intuition or grapho-phonemic competence, included the apostrophe after the manipulated form *yo'* precisely to avoid the regular interpretations /joo/ and /ju:/.

Twain also substitutes <th> with <ff>, as in *nuff'n* (nothing). The author attributes the lack of the phoneme /θ/ and its substitution by /f/ as a feature in Jim's dialect. It is interesting to notice that Twain duplicates the <f>. In this case, the reason is to maintain the phoneme /ʌ/ which corresponds to the <u> in *nuff'n* (Cámara 195). Duplicating the <f> the author guarantees the pronunciation /nʌfɪn/ instead of /nu:fɪn/ (Cámara 198); as a result, readers are able to identify the word without problems. I have denominated this process as phonemic consistency; the writer uses the duplication of <f> to maintain the phonemic uniformity of the standard word.

Another case of phonemic consistency is *ridicklous* (ridiculous). If we apply the basic pronunciation rules the word would be pronounced as /rɪdɪkləs/ (Cámara 21-22, 126). This way, Twain attributes to Jim a specific pronunciation of this word using QP-Sp technique. It is interesting to analyze the use of the digraph <ck> instead of the only <c>. According to Cámara (126) (Formula <i> II 1b), *ridiclous* would be interpreted as /rɪdaɪkləs/. Twain opts by <ckl> instead of <cl> to guarantee that the stressed <i> continues being pronounced as /ɪ/.

An interesting case to highlight is *heah's* (here is). Applying the basic pronunciation rules we would obtain /hi:z/ (Cámara 107). However, it is very difficult to achieve the specific pronunciation which Twain wants to attribute to Jim's dialect. In fact, we can find an analogy with the word *yeah* (Cámara 110). This word is very ambiguous because the digraph <ea> is irregular if we consider similar cases as *read*, *head* or *real* (Cámara 107-111). This way, there are many ways to interpret this word: /hi:/, /he/, /heə/, /hi:ə/, /hɪə/, etc. If we refer to the case of *yo'*, we know that Jim uses a non rhotic variation. Therefore, the pronunciation /hɪrɪz/ would be /hɪəz/. This is maybe the pronunciation that Twain wants to reflect. He also uses <h> to indicate that there is no rhoticity and he wants that <ea> is interpreted as in the word *real* (Cámara 110). This way, the grapho-phonemic analysis shows that this case of QP-Sp is not easy to interpret.

In conclusion, we can find two types of QP-Sp technique in Twain's manipulation of words: one of easy interpretation where there is not ambiguity (*yit*, *git*, *dat*, *ridicklous*); and one of difficult interpretation, which indicates readers that the character pronounces in an alternative way, but where they cannot discern easily the discrepancies (*yo'*, *jes'*).

5. ED as fashion and convention. Chesnutt's *Goophered Grapevine*

The Goophered Grapevine by Charles Waddell Chesnutt is a short story published in 1887. It tells the story of a couple who decide to move to North Carolina and find a plantation where they want to cultivate grapes. In a visit to it, the couple meets an old African American man who tells them that the vineyard is bewitched. This

black man is called Uncle Julius. As he is a former slave, he uses an African-American dialect from the late 19th century in the south. Julius is not educated and his dialect noticeably departs from the Standard American English.

There are a lot of similarities between the local colored man Uncle Julius and Mark Twain's Jim. Both have southern dialects spoken in America during the 19th century. In fact, the two works are very close in time: *Huckleberry Finn* in 1885 and *The Goophered Grapevine* in 1887. This way, and as we will see in the following examples, I assume that probably Mark Twain laid the foundations of ED and QS-Sp which later were used by Chesnutt and many subsequent writers.

I have collected some examples from Uncle Julius which conform a sample of the ED and QP-Sp techniques used by Chesnutt to describe the manner of speech of that character.

Chesnutt employs practically the same resources as Twain; for instance in the elision of the final <d> with <e>, in *ole* (old) and *behine* (behind). As Twain, he shows that Uncle Julius pronounces as any English speaker; that is, coda /t, d/ are elided in connected speech when situated between consonants. In this case, the author uses *ole vimya'd* and *behine de*. Therefore, I have reached the conclusion that these are the forms which Uncle Julius would write if he would be able to do it, as it occurred in Jim's speech. In the word *behine*, I find another interesting case of phonemic consistency similar to Twain's *nuff'n* and *ridicklous*. Chesnutt is not only removing the final <d> generating *behin*. If he had only modified that, readers could hesitate to locate the stress is in the first /bi:hm/ or in the second syllable /bɪhɪn/ within the word, according to Cámara (118). Chesnutt avoids this problem writing *behine*. This way, the final –e suggests the location of the stress in <i> and the /aɪ/ realization of this grapheme. Thus, we have /bɪhɑm/, differing of /bɪhɑɪnd/ only in the absence of /d/. In conclusion, Chesnutt writes *behine* instead of *behin* according to the consistency principle.

As occurred with Jim's speech, Chesnutt changes the grapheme <th> by <d>, as in *dey* (they), *dis* (this) and *de* (the). The author attributes the phoneme /d/ to the digraph <th>, since he considers that the character would pronounce it that way.

He also drops final <t> and <d> substituting it by an apostrophe, as in *won'*, *ain'*, *raise'*, *an'*, *nex'*, *san'-hill*.

As we have seen, there are many tendencies in the use of ED and QP-Sp which are repeated by Chesnutt. In my opinion, Mark Twain created a series of habits which were later repeated by other writers. It is interesting to highlight that in this phenomenon is also found in African-American and Caribbean literature.

I have studied two poems by Caribbean writers who use the same forms as Twain. One of them is *Language Barrier* by Valerie Bloom. Its date of publication is unknown, but I have guessed that it would be around the 1980's. She has written poetry both in English and in Jamaican Patois or Jamaican Creole; this is an English-base creole language with influence from West African and spoken in Jamaica ("Valerie Bloom"). This is the case of *Language Barrier*. She coincides with Twain in the elimination of final <t> and <d>, as in *frien'* (friend) and *spen'* (spent); and the change of the digraph <th> by <d> as in *de* (the) and *dat* (that).

She also presents an interesting case of ED in the word *enuff* (enough). Here, the author substitutes the digraph <gh> by <ff> obtaining the same sound. Moreover, she duplicates the <f> to show readers that the stress of the word is on the second syllable. This way, the author demonstrates that her manner of speech is the same as any native English speaker and, at the same time, is following the consistency principle used by Twain and Chesnutt.

The other Caribbean poem is *Two Languages* by David Dabydeen. It belongs to *Slave Song*, a collection of poems published in 1984. The poems examine topics related to slavery as the relationship between blacks and whites, and creolization. They talk about the African and Indian slaves from the Guyanese Creole. They reveal the critical aspect of slavery from the dialectal point of view. The author makes use of the creole dialect, which is almost unreadable and, consequently, hard to translate, with the aim to transmit the fight of slaves to be far away from Standard English. This way, he recreates the actual critical voice of slaves working in plantations. The most remarkable characteristic in this poem, which he could adopt from Twain, is the change of the digraph <th> by <d> as in *dem* (them) and *dat* (that).

Another case of the use of Twain's patterns is that of Zora Neale Hurston. I have analyzed two works by her: the novel *Their Eyes were Watching God* published in 1937 and the short story *Sweat* published in 1926. Both of them present African American characters which are represented by the southern black vernacular dialect. There are many coincidences in her use of ED and QP-Sp with Twain's technique. For example, we can find in both works the use of *yo'* (your), *ole* (old), *de* (the), *dat's* (that's) and *git* (get).

It is very possible that some authors take Twain as a model. However, I cannot reject the possibility that they simply solve the problem of ED and QP-Sp in the same way that Twain did it, that is, by chance.

When authors are solving a problem representing a non-standard accent, they can imitate a similar case from another author or solve it by themselves, even when this solution results identical to something proposed by someone before you.

I cannot ensure that all of these authors have consciously imitated Twain; however, I can affirm that they have solved similarly the challenge to transcribe dialects with African influence. The topic of the extent to which there might be conventions and fashions in this type of ED and QP-Sp is very interesting, and could be studied in greater depth, although in this work has to remain as an open question.

6. QP-Sp and Foreign Accents. The case of French and Bulgarian in the *Potter* saga

The *Harry Potter* saga consists of seven novels. The first was published in 1997 and was very successful among young readers. It narrates the adventures of Harry Potter, an apprentice wizard who studies in a magician school and has to confront Lord Voldemort, a wicked wizard who murdered Harry's fathers. Throughout the saga, several foreign characters participate in the plot speaking foreign dialects. There are two French characters who speak a foreign dialect in English: Fleur Delacour and Madame Olympe Maxime. Victor Krum is a Bulgarian character, who also uses a foreign dialect in English. This way, the foreign dialects of those characters contribute to provide authenticity and realism to them.

J.K. Rowling manipulates the character's speech in a very simple way. We have to take into account that this saga belongs to children's literature; therefore the writer uses the most stereotyped aspects of the foreign accents. This way, though the application of the basics pronunciation rules, readers are able to interpret the foreign dialect of the characters.

For instance, Rowling captures the tendency of French natives speaking English removing the /h/ in any position within the word. This is justified as a direct transference from the grapho-phonemics of French, in which <h> is silent. For example, in the speech of Fleur Delacour we find 'Arry, 'ere, 'e, 'as, 'ave, 'oping, 'uge, 'alls, 'asn't, over'eard, Grip'ook, 'ostage, 'er, 'elped. Writing 'Arry, Rowling clearly thinks that readers will understand without problems that a native would pronounce /h/ where she puts an apostrophe. That is, she has confidence that readers will notice that 'Arry is equivalent to *Harry*. On the other hand, we can consider the lack of the grapheme <h> as a gottal stop. This way, the apostrophe would be a graphemic unity corresponding to the sound /ʔ/. Thus, we can contemplate that Rowling opts by 'Arry instead of Arry because she wants to indicate the realization of the glottal stop /ʔæri/ instead of /æri/. These cases are also found in the speech of the other French character, Madame Maxime. For instance, 'ave, 'e, 'Ogwarts, 'Agrid, 'alf-giant, 'ow. In all of these cases, the young reader is able to identify easily the dialect with the standard forms using simple formulas of pronunciation and recognizing French accent.

The author writes 'oo instead of *who*. She removes <wh> confirming the French tendency of eliminate the phoneme /h/. Moreover, she duplicates the grapheme <o> generating 'oo. If we use the basic pronunciation rules, we would obtain /u:/ (Cámara 173) (Formula <oo> 1) which is very similar to the pronunciation of *who* /hu:/ except for the typical removing of the phoneme /h/ in French accent. The duplication of the <o> provides readers the devices enough to relate 'oo with *who*. Therefore, it is very simple for readers identify the modified word with the standard one. This phenomenon is assigned to Fleur and Madame Maxime's speech.

Rowling replaces the grapheme <th> by <z> in the attempt to reflect the French accent. For example, in Fleur's speech: zey, zat, zis, ze, zings, wiz. French speakers change the dental articulation by the alveolar. The writer wants to transmit that a French

speaker would pronounce <th> as /z/ since that language lacks interdental fricatives. Thus, the closer sound to that phoneme would be the alveolar /z/. I find also this tendency in Madame Maxime's speech: *ze, zis, zere, zat, wiz*. The modified words are very easy to interpret by readers.

She also represents the particular manner of speech of every French character with specific grapho-phonemic modifications. In Fleur Delacour's speech there are interesting examples as *eez* or *eef*; the doubling of the grapheme <e> indicates that Fleur lacks the phoneme /i/ and she transfers the phoneme /i:/ of her own language. In addition, in *eez*, she represents the final <s> with <z>; from *is* to *eez*. The author wants to transmit the particular accent of Fleur. This way, Rowling pretends that readers identify without problems the phoneme /z/ and not /s/ in the word *eez*.

The author also uses QP-Sp in the speech of the Bulgarian character, Victor Krum. Rowling changes the digraph <wh> by <v> because the phoneme /w/ does not exist in the Bulgarian alphabet ("The Bulgarian Alphabet"). This way, the author identifies the sound of the phoneme /w/ with /v/; I consider that the author wanted to transmit that readers will be able to understand it and to relate this pronunciation with that from an East European person. For example, *alvays, vare* (where), *vell* (well), *vant, vith, vot* (what), *vos* (was). Moreover, Rowling shifts the vocal in *vos, vot, votching*. This way, she ensures that the pronunciation of the vocal is the same as in the Standard English form; that is, she uses the English grapho-phonemic rules to assure that English readers can recognize those words and, this way, she guarantees the consistency of the words and disambiguates the recognition of them. I am going to clarify the process with an example. Rowling substitutes *watching* /wɒtʃɪŋ/ (Cámara 42, 61) by *votching*. The vowel shift has a simple explanation. If we apply the basic pronunciation rules, the transcription of *vatching* would be /vætʃɪŋ/ (Cámara 40, 52). The change of the phoneme /ɒ/ by /æ/ could confuse readers and, consequently, the modified word could be not identified with the standard *watching* by them. However, Rowling chooses *votching* /vɒtʃɪŋ/ (Cámara 146, 154) guaranteeing the phonemic consistency of the word except for the change of the phoneme /w/ by /v/. This way, readers are able to identify the word easily.

Besides, the grapheme <v> is shifted by <f> in *haff* (have). This is because the author wants to transmit some pronunciation errors in Victor's speech. Thus, Rowling devoices the fricative phoneme /v/ with /f/. In addition, the author duplicates the <f>. In my opinion, her intention is to imitate a real English word. In English words with final single <f> are not frequent; therefore, she duplicates it to create the effect that this word actually exists. I have considered this case as a similar process to 'visual domestication'¹.

As we have seen, the words modified by Rowling are rather easy to interpret and they can be decoded applying the basic pronunciation rules. However, this case differs from other authors like Chesnutt. I have compared the Rowling clear foreign cases with some examples from Chesnutt's *Goophered Grapevine*. For instance, a complex case is the word *suh* (sure). If we follow the English phonetic rules, the vowel <u> would be pronounced /ʌ/ as in *fun* (Cámara 191). However, it is very unlikely that the character pronounces something so different to *sure* /ʃʊə/. In my opinion, the author is probably trying to depict something similar to the standard pronunciation without the final rhoticity. However, this is a complicated case because readers cannot decode the pronunciation by simple phonetic rules; the context is essential to show them what the word represents: *Yas, suh*. Therefore, if we compare this case with those from Rowling, we can perceive that the author of Harry Potter has found an understandable dialectal system for young readers. On the contrary, Chesnutt's work requires more competent readers to decode the dialectal system proposed by the writer.

7. Maximum density. Shaw's *Pygmalion*

We have seen that relating to ED and QP-Sp, there may be several degrees of difficulty from the point of view of reading the manipulated words. Rowling, who writes young literature, opts for a simple exemplary system. Other authors, like Chesnutt, increase the difficulty in some cases in which the grapho-phonemic basic

¹ "A term used by Lawrence Venuti to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL reader (Shuttleworth and Cowie 43-44)."

rules are not useful and other interpretive principles are necessary. In this section, I turn my attention to a maximum complexity case: *Pygmalion* by B. Shaw.

Pygmalion is a play published in 1913 and based on the figure of Pygmalion in the Ovid's *Metamorphoses*. The author treats the didactic topic of phonetics in this play. For its author, it supposed an attempt to improve the society of the 20th century by means of reason and intellectualism (Ramos 65). In this play, the Professor Higgins tries to instruct an uneducated florist, Eliza Doolittle. She speaks the Cockney dialect which is associated with the suburbs of the East End of London. In the period in which the play was written, this part of London suffered poverty and lack of education. Therefore, she uses a substandard and regional dialect at the same time; it is a dialectal variation but affected by the substandard status of the florist. In the preface of the work, the author explains the ignorance of English people regarding their language and his project to achieve the suitable English pronunciation.

At the beginning of the play, I have found three examples of the florist's speech as a sample of the Cockney dialect. Shaw not only shows the features of that dialect, but he emphasizes the social status of the character.

There's manners f' yer! Te-oo bunches o voylets trod into the mad. (Shaw 9)

"There's manners for you! Two bunches of violets trod into the mud"

Nah then, Freddy: look wh' y' gowin, deah. (9)

"Now then, Freddy: look where you're going, dear"

Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will yeoo py me f 'them? (9)

"Oh, he's your son, is he? Well, if you'd done your duty by him as a mother should, he'd know better than to spoil a poor girl's flowers, then run away without paying. Will you pay me for them?"

As we may verify in these excerpts, the complexity in the practice of ED and QP-Sp is extreme. I have denominated it as 'maximum density' in the use of ED and QP-Sp due to the great difficulty that readers will find to decode the orthographic modifications appropriately. That is, there are not only isolated words which have been

modified by the author; but the complete interventions of Eliza's speech present a complex manipulation of words to represent a specific dialect.

All the examples reveal how Shaw has represented Cockney dialect in a character that, at the same time lacks any meta-linguistic knowledge of her own language. That is, the author manipulates a regional and substandard dialect simultaneously. Moreover, he uses complex techniques in the grapho-phonemic manipulation of the words to characterize Eliza's speech. Thus, readers must have excellent grapho-phonemic competences to interpret it correctly.

Shaw demonstrates that he has a great grapho-phonemic intuition and this allows him to elaborate an exceptionally meticulous transcription of Cockney dialect. He achieves it without resorting to any phonetic symbol but taking advantage of the exceptional grapho-phonemic potential of the English language. Shaw's challenge consists of reflecting Cockney pronunciation employing usual grapho-phonemic rules. For instance, *two*, *violets* or *duty* are modified to *te-oo*, *voylets* and *de-ooty* respectively. Applying the basic pronunciation rules, we obtain something similar to /tiu:/, /vɔɪləts/ and /diu:ti/. I am going to clarify it explaining the process of one example: *de-ooty* (*duty*). According to Cámara (21-22), the non-stressed <e> before a primary stress is pronounced /i/. Then, the digraph <oo> in open syllable is pronounced /u:/ (173). The non-stressed vowel in open final position corresponds to /i/ (21-22), so *de-ooty* would be pronounced /diu:ti/. The simple application of the basic pronunciation rules leads us to Cockney pronunciation. However, this process requires a more advanced grapho-phonemic competence than that required by Rowling's cases. That is, Shaw confirms that the grapho-phonemic system of English language allows a great grade of sophistication generating ED and QP-Sp.

The writer makes vowel shift, as in *wal* (*well*), and also eliminates the double <l>. Here, Shaw also eliminates the double <l> because regarding the grapho-phonemic correspondence of the grapheme <a> followed by <ll>, the vowel would be pronounced /ɔ:/ (Cámara 43). This way, Shaw makes sure that readers are not led to /wɔ:l/, but to /wæll/, which is, according to the writer, the way Cockney speakers pronounce the English word *well*.

We can observe the Shaw's perception of the Cockney dialect from his orthographic modifications and applying the basic pronunciation rules. For instance, Shaw suggests implicitly that in Cockney accent there are not contrast between /ʌ/ and /æ/ (*mud/mad; son/san*), between /æ/ and /e/ (*manners/menners*), and between /aʊ/ and /ɑː/ (*now/nah; flower/flahr*).

As we may check, readers that have never heard Cockney accent and have a medium/advance English grapho-phonemic competence will be able to approach to Cockney phonetic properties. Therefore, we can consider Shaw as the cause of this achievement.

On the other hand, morphological restructuring is very frequent in Shaw's orthographic modifications. I have considered morphological restructuring those cases in which the morphemes, which are separated in the standard form, are arranged together creating an effect in readers. There are many examples as the following: Shaw joins two morphemes (pronoun and verb) creating only one; this occurs in *eez* (he's) and *eed* (he'd). Other interesting examples are *fewd* (if you had), *bawmz* (by him as) and *flahrzn* (flowers and). Shaw reduces two or three words in only one and, in addition, reflects Cockney accent applying the basic pronunciation rules. Thus, we obtain /fju:d/, /bɔmz/ and /fla:z(ə)n/ respectively. This way, the author uses his elaborated orthographic abilities to create new morphological structures.

After analyzing the most complicated cases of ED and QP-Sp, my conclusion is that in the cases of maximum density in orthographic manipulation predominate QP-Sp over ED. This is due to the complexity of the manipulated techniques which move the words away from the standard pronunciation. Moreover, the basic rules of pronunciation must be supplemented with extra rules which allow readers to decode the complex orthographical cases, as the morphemic restructuring. Therefore, the reading of the dialect created by Shaw, contrary to that by Rowling, is not indicated for children and people who lack an advanced grapho-phonemic competence.

8. The translation of ED and QP-Sp

Once I have explained how ED and QP-Sp are presented as literary device in the works I have studied, I want to analyze how they affect their translation into Spanish.

First of all, the act of translation is always a complex task in many senses: the type of text, the author's intention, the reader's background, the change in author-reader timeframe, the figurative sense, cultural expressions and idioms, etc. Apart from that, if the task consists of the translation of a dialect the difficulty increases.

The existence of dialects in Spanish language supposes the possibility of the translation dialect by dialect; that is, from an English dialect to a Spanish one. However, there are two factors which complicate this task: each dialect is associated to a specific set of connotations and the translated dialect has to be realistic. That is, the image of the lifestyle and culture of a person and his/her dialect are linked. The limited tradition in Spanish to transcribe its own dialects further intensifies the translation from English.

To translate a dialect, it is necessary to take into account the function of the dialect in the text. As I have confirmed, in the case of the works I have analyzed, the dialect has occasional appearance and it is focused only in some specific characters within the work. Therefore, the function is to characterize that particular character and to contrast it from the rest of them. In this case, the translator has to decide if he or she reflects the dialect or omits it. If the translator decides to reflect the dialect in the characters' speech, he or she will have to work with the linguistic resources (grammatical, syntactic and lexical).

ED are found between the written and the spoken language. That is, there is a relationship between the way in which the words are written and how they are pronounced. There is a correspondence between the phonemes and the graphemes, but this is not a reciprocal relation. That is, one grapheme can be pronounced by more than one phoneme or group of phonemes. For example, the grapheme <e> can be pronounced several ways; some of them are /e/, as in *bed*, or /i:/, as in *me* (Cámara 88). This way, I can say that ED is experienced through the multiple grapho-phonemic correspondences: "The fact that the same sound may be spelled more than one way thus makes eye dialect possible" (Hull 9). In English, it is relatively easy to use ED in

relation to grapho-phonemic correspondences since a phoneme can be represented by several graphemes. However, in other languages as Spanish where the correspondence is almost unique, the use of ED as literary device is much more restricted:

In languages where the “fit” of the written and spoken forms is relatively exact, where each sound may be expected to appear in writing as only one letter or combination of letters, the opportunity for the use of Eye Dialect is much more limited than it is in English’ (Hull 9).

Since the Spanish writing system, by virtue of its grapho-phonemic correspondences, constitutes what experts refer to as a shallow system, the translation of ED and QP-Sp from a deep writing system, like the English, poses a great challenge for the translator.

On the other hand, translating ED and Qp-Sp implies an added obstacle. The translator must provide readers with the keys to detect the presence of the dialect. In addition, readers must identify ED and QP-Sp as a voluntary expression destined to create a particular literary effect, but not as a typographical error. Thus, the next step in my research is to examine how translators have faced ED and QP-Sp in the works I have analyzed previously.

The translations of *The Adventures of Huckleberry Finn*, *The Goophered Grapevine* and *Their Eyes were Watching God* show similar orthographical modifications in their application of ED and QP-Sp techniques. All of them have as their target uneducated African-American people from the south of the US. In general, translators’ decision has been to provide readers with some clear examples of the Spanish stereotype of an uncultured person, normally associated to the rural life.

They tend to apocopate some words. In *Las Aventuras de Huckleberry Finn*, there are examples as *to* (todo). The translator of Uncle Julius also apocopates words as *señó*, *Dio*, *localidá*, *uté* (lack of <s> usted), *e* (es), *pa* (para), *cre* (cree). Finally, in *Sus Ojos Miraban a Dios* there are examples as *pié* (pies), *pa* (para), *Dió* (Dios), *vé* (ves), *verdá* (verdad), *ná* (nada), *má* (más), *reí* (reír), *capace* (capaces), *vá* (vas), *to* (todo). Besides, this translator sometimes emphasizes the last vowel with the written accent to compensate the drop.

The translator of Uncle Julius's speech drops the <d> from the particle *-ado/-ada*. For example, *lao*, *entarimao*, *embrujaos*, *hechisaos* (here, he also changes the fricative phoneme /θ/ by /s/). We can find some similar examples in *Sus Ojos Miraban a Dios*; *chamuscao*, *pasao*, *llevao* and *escapao*.

Translators introduce some orthographical and grammatical errors to reveal the lack of culture of the characters. For example, in Jim's speech we can find *entodavía* [(en) todavía] and *aluego* [(a) luego]. The translator also substitutes the initial <v> in *vueltas* by <gü>; *güeltas*. He also has the tendency to change the order of the letters within the word as in *probe*, *cuidiao* and *naide*. Similar examples are found in Uncle Julius' speech: *sepo* (sé), *cabayero* (caballero) and *eyos* (ellos). The last two examples show that the Spanish pronunciation of the grapheme <ll> is being lost and substituted by <y>; this confirms that the translator is approaching the actual Spanish pronunciation to Uncle Julius' speech. The translator also changes the order of some letters within the word; for example, *naide* (nadie). In addition, he shifts the fricative phoneme /θ/ by /s/ in *desile* (decirle), *nasió* (nació) and *creció* (creció). He also drops the middle <d> in some words as *toíto* (todito), *puea* (pueda); the <s> in *etos* (estos) and the <x> in *etraños* (extraños) to facilitate the pronunciation of that words.

The majority of these features are associated with the Andalusian dialect in Spanish. In these cases, translators have associated the south dialect of US with the south dialect of Spain. For example, the omission of the final <s> in *Dió* or the substitution of the phoneme /θ/ by /s/ in *nasió*, is typically Andalusian. On the other hand, there are examples of ED as *d'arena*, *d'ayá* o *cabayero* which do not show a particular dialect, but the colloquial form of any Spanish speaker. In this case, in my opinion, the translator wants to transmit that Uncle Julius pronounces some words as any other Spanish speaker, but he is reproducing that the character would write those words the same way as he pronounces them (as in the case of Jim's speech in English).

We can find morphological restructuring in *Las Aventuras de Huckleberry Finn*, *La Viña Embrujada* and *Sus Ojos Miraban a Dios*. In Jim's speech, we can find *queme cuelguen* (que me cuelguen). In Uncle Julius' speech, there are some words joined incorrectly through contractions: *d'ayá* (de allá), *d'arena* (de arena), *n'el* (en el), *d'eso* (de eso), *n'hay* (no hay), *n'eta* (en esta), *qu'etos* (que estos), *como'currió* (cómo

ocurrió). The translator of *Their Eyes were Watching God* also uses examples as *p'allá* (para allá).

In reference to the classification of ED and QP-Sp, the majority of the translations follow the QP-Sp because they modify the words to be close to the original dialect spoken by the character. However, there are some examples of ED which show how the translator desires to transmit the actual pronunciation of a native Spanish speaker; for example *d'arena* and *cabayero* from *La Viña Embrujada*. Moreover, all the substandard dialects share almost the same features in the ED and QP-Sp techniques, in the original dialect as much as in the Spanish translation. For example, the tendency in Spanish translation to relate substandard dialects with the Andalusian variety.

As we can see, translators have the opportunity to show their abilities in the use of ED and QP-Sp. However, some of them decide to refuse to apply those techniques. For example, neither of both poems has published Spanish translation; but, it is likely that the ED and QP-Sp devices would be close to the other works with substandard dialect. Nevertheless, and as I have mentioned previously, it is the translator who decides the dialectal pattern and the techniques which are interesting to his work.

As I talked about the easy style of J.K. Rowling in the use of ED and QP-Sp, this feature is maintained by the translator of her works. The translator has only adopted two features to distinguish the foreign dialects. For the French dialect, the translator uses of the grapheme <g> substituting <r> in any position within the word. There are a lot of examples from Fleur's speech: *Hagy, Guiphook, quiegue, hablag, dogmitoquio, podguía, entgueagle, tegminado, pego, egog, competig*. This shows the shift of the Spanish trill /r/ by the velar /g/ because the trill does not exist in French. There are also examples from the other French character, Madame Maxime: *fguío, entgag, otgo, atgueves, paguece*. In the last case, there is something interesting to highlight. In French, the interdental fricative /θ/ does not exist. Therefore, it would be more correct to write *pagueese* instead of *paguece*. However, the translator probably thought that the abuse of QP-Sp would affect to readers' interpretation. That is, readers must be able to understand the modified word and to perceive the effect that the translator wants to create.

On the other hand, for the Bulgarian dialect, the translator duplicates the <r> to indicate the pronunciation of the multiple vibrant instead of the simple one and, this way, to emphasize his East European marked accent. For example, *nosotrrros*, *conforrrtable*, *parrece*, *cuatrrro*, *prrenden*, *invierrrno*. This feature probably does not correspond with the actual Bulgarian accent. However, it seems to be a reproduction of what the rest of people think about Bulgarian, Eastern European or Russian pronunciations. That is, the translator decides to use the language stereotypes to facilitate readers the identification of the accent as a foreign accent, underspecified and vaguely describable as Easter-European. My guess is that the translator probably would translate this accent the same way if the character had been Russian, Polish or Rumanian.

Contrary to the English use of ED and QP-Sp technique, the translation of *Pygmalion* is not characterized by the maximum density of the ED and QP-Sp cases. The translator only shows the drop of <d> from the particle *-ado/-ada* as in *pasmao* (pasmado), *amolao* (amolado), *ganao* (ganado) and *estropeás* (estropeadas). The Spanish translator of this play has not followed the ED pattern from the original. He has only used one feature to characterize Eliza's dialect whereas the original author has employed a complex dialectal system, many times hard to understand by readers.

9. Conclusion

ED is a literary device which has been used in English literature in different periods and literary genres. The purpose of this study has been to linguistically characterize this literary technique, to analyze how authors have faced it and, finally, to check its correspondence in Spanish translation.

I have analyzed nine works where ED is presented in two distinct ways: ED and QP-Sp. Authors use each one for a different literary purpose. On one hand, ED is less frequent because of the difficulty to create dialectal words with the same pronunciation as the standard one but with different spelling. Therefore, authors who employ this technique could have the intention to reflect in a character his correct pronunciation but incorrect writing. On the other hand, QP-Sp is more used to attribute regional or

substandard features to the character. Consequently, this last device is more frequent in the works I have studied.

ED and QP-Sp are literary techniques used to determine the nonstandard dialect of a character in a literary work. I have classified the nonstandard dialects in three main groups: foreign, regional and substandard dialects. By foreign dialect, I refer to a language spoken by a person whose native language is not that one. By regional dialect, I refer to the variety of a language spoken in a certain region differing to the Standard language. By substandard dialect, I refer to the nonstandard dialect used by an uneducated person.

The role of the writer is the base of this phenomenon. Although the specific reasons for each author to use ED and QP-Sp are unknown, there is a shared and essential feature for everyone: the conscious use of it. The writer must be aware that the use of ED and QP-Sp to define a character has to be premeditated. Moreover, its use must create the expected effect in readers. Thus, the position of the reader is the other side of the same coin. Readers must be also aware that the ED and QP-Sp are presented in the reading. The author's effect is achieved when readers are able to detect an orthographic modification and then, they consider the purpose of those changes. This way, the author must rely on the grapho-phonemic competences of readers to interpret correctly the aim of the orthographic manipulation.

I have detected the use of ED and QP-Sp in *The Adventures of Huckleberry Finn*. Mark Twain pretends to collect the specific manner of speech of Jim. However, analyzing the words from the grapho-phonemic point of view, Jim seems to pronounce as any other English speaker, despite of Twain's initial declaration. Therefore, he seems to be using QP-Sp many times when he is actually employing ED.

Once I have explored Twain's ED and QP-Sp techniques, I identify similar cases in Chesnutt's *Goophered Grapevine*. Mark Twain's use of ED and QP-Sp might have influenced Chesnutt and others; it might even be possible that certain patterns used by him might have become conventionalized to different degrees over the years. In any case, it is a fact that some of the spellings first found in Twain, are later to be found in Zora Neale Hurston, Valerie Bloom or David Dabydeen, among others.

Harry Potter offers the opportunity to analyze orthographic manipulation in foreign dialects. J.K. Rowling presents ED and QP-Sp in a simple way, which can be decoded by basic grapho-phonemic rules, considering that these novels belong to children's literature. This way, readers do not need to have great knowledge of the grapho-phonemic structures to understand the modified words and to appreciate the foreign dialect of the characters.

On the contrary, we have the case of *Pygmalion*. Though the numerous examples of QP-Sp, I have proved that readers must manage completely the grapho-phonemic competences if they want to read and properly understand Shaw's Cockney speeches. In this case, I present the concept of 'maximum density' in the use of QP-Sp due to the high frequency of modified words in the speech of a specific character.

The Spanish translations normally maintain ED and QP-Sp literary devices. However, each translator uses his own perceptions in the task of the dialectal translation. Moreover, there are translators who omit this technique accepting the consequences of their decision.

Through this study, I consider that ED constitutes a relevant and interesting literary characterizing technique for English writers throughout the history of the literature. Although there are limited studies concerned with this technique, the manipulation of the grapho-phonemic level in English literature is frequently used. Therefore, I hope this study supposes a first step towards future and in-depth investigations on ED and, hence, that it contributes to the extension of the study of this expressive device.

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List of ED and QP-Sp forms

The following is a list of the ED and QP-Sp forms used as examples in this paper. They are classified by author. Then, I have distributed them by reference to the character that uses each one in the work where they appear. I have also added the standard form of each word. The number between parentheses corresponds to the page in which the word appears within the work (the poems' words do not have page number).

Bloom, Valerie

frien': friend

spen': spent

de: the

dat: that

enuff: enough

Chesnutt, Charles Waddell (The Goophered Grapevine)

dey: they (2)

dis: this (2)

de: the (2)

ole: old (2)

behine: behind (2)

won': won't (2)

ain': ain't (2)

raise': raised (2)
an': and (2)
nex': next (2)
san'-hill: sand-hill (2)
suh: sure (2)

Chesnutt, Charles Waddell (La Viña Embrujada)

señó: señor (206)
lao: lado (206)
d'ayá: de allá (206)
d'arena: de arena (206)
n'el: en el (206)
entarimao: entarimado (206)
Dio: Dios (206)
d'eso: de eso (206)
sepo: se (206)
toíto: todito (206)
n'hay: no hay (206)
naide: nadie (206)
n'eta: en esta (206)
localidá: localidad (206)
puea: pueda (206)
desile: decirle (206)
uté: usted (206)
nasió: nació (206)
cresió: creció (206)
e: es (206)
cabayero: caballero (206)
etraños: extraños (206)
pa: para (206)
etos: estos (206)
cre: cree (207)

eyos: ellos (207)
qu'etos: que estos (207)
hechisaos: hechizados (207)
embrujaos: embrujados (207)
como'currió: cómo ocurrió (207)

Dabydeen, David

dem: them
dat: that

Hurston, Zora Neale (Their Eyes were Watching God)

de: the (4)
dat's: that's (4)
yo': your (4)
git: get (5)

Hurston, Zora Neale (Sus Ojos Miraban a Dios)

pié: pies (3)
pa: para (3)
Dió: Dios (3)
vé: ver (3)
chamuscao: chamuscado (3)
p'allá: para allá (3)
verdá: verdad (4)
ná: nada (4)
má: más (4)
reí: reír (4)
capace: capaces (5)
pasao: pasado (5)
vá: vas (5)
llevao: llevado (5)

to: todo (5)

escapao: escapado (5)

Hurston, Zora Neale (Sweat)

yo': your (1023)

git: get (1023)

ole: old (1023)

Rowling, J.K. (Harry Potter and the Deathly Hallows)

- **Fleur**

Grip'ook: Griphook (504)

eez: is (504)

over'eard (504)

'Arry: Harry (510)

zis: this (510)

zat: that (510)

zings: things (510)

ze: the (510)

'ere: here (511)

'oo: who (515)

'e: he (515)

Rowling, J.K. (Harry Potter and the Goblet of Fire)

- **Fleur**

'ave: have (222)

wiz: with (222)

zey: they (241)

'e: he (244)

'as: has (244)

ze: the (244)

'asn't: hasn't (244)
'oping: hoping (245)
ze: the (245)
zis: this (245)
'uge: huge (364)
'oo: who (364)
'alls: halls (364)
eef: if (364)
'ostage: hostage (439)
'er: her (439)
'elped: helped (439)

- **Madame Maxime**

ze: the (242)
zis: this (242)
'Ogwarts: Hogwarts (242)
'ave (243)
'e (243)
wiz: with (243)
'oo: who (244)
zere: there (245)
zat: that (245)
'Agrid: Hagrid (285)
'ow: how (373)
'alf-giant: half-giant (373)

- **Victor Krum**

vare: where (368)
vell: well (368)
haff: have (368)
vant: want (479)

vot: what (479)

vos: was (480)

votching: watching (480)

vith: with (480)

alvays: always (480)

Rowling, J.K. (Harry Potter y las Reliquias de la Muerte)

- **Fleur**

Hagy: Harry (426)

Guiphook: Griphook (426)

quiegue: quiere (426)

hablag: hablar (426)

dogmitoguio: dormitorio (426)

podguía: podría (433)

entgugagle: entregarle (433)

Rowling, J.K. (Harry Potter y el Cáliz de Fuego)

- **Fleur**

tegminado: terminado (227)

pego: pero (246)

egog: error (246)

competig: competir (246)

- **Madame Maxime**

fguío: frío (378)

paguece: parece (378)

entgag: entrar (378)

otgo: otro (378)

atgueves: atreves (378)

- **Victor Krum**

nosotrrros: nosotros (368)

conforrrtable: comfortable (368)

parreçe: parece (368)

cuatrrro: cuatro (368)

prrenden: prenden (368)

invierrno invierno (368)

Shaw, George Bernard (Pigmalión)

The following are the complete translations into Spanish from the fragment extracted for its analysis.

¡Anda, pasmao! ¡Vaya con el señorito cegato! Nos ha amolao el cuatro ojos. ¡Ay, qué leñe! (8)

¡Vaya unas maneras que tienen algunos! ¡Moño, las tienen de...! ¡Y poco barro que hay! ¡Pues ya nos hemos ganao el jornal! (8)

Anda, ¿conque es hijo de usted, señora? Bien. Pues mire: podrá usted pagarme las flores estropeás. No se figure usted que a mí me las regalan. (8)

Twain, Mark (The Adventures of Huckleberry Finn)

- **Jim**

uv: of (26)

yo': your (26)

wuz: was (49)

dey: they (81)

dem: them (81)

dat's: that's (81)

de: the (81)

git: get (81)

yit: yet (81)

en: and (81)
ole: old (81)
mos': most (81)
bekase: because (81)
den: then (82)
buil': built (82)
res': rest (82)
worl': world (82)
roun': round (82)
k'yer: care (82)
heah's: here is (82)
jes': just (82)
nuff'n: nothing (83)
ridicklous: ridiculous (83)
mo': more (83)

Twain, Mark (Las Aventuras de Huckleberry Finn)

• **Jim**

entodavía: todavía (7)
aluego: luego (7)
güeltas: vueltas (7)
to: todo (8)
probe: pobre (8)
cuidiao: cuidado (8)
naide: nadie (32)
queme cuelguen: que me cuelguen (33)