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**LINGUISTIC
REPRESENTATION
IN
*OF MICE AND MEN***

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INTRODUCTION

American literature would not be the same without the existence of John Steinbeck and his accurate portrayal of the Great Depression. Although bursting with meaning and metaphor, his short novel *Of Mice and Men* published in 1937 does not aim to be a pretentious monography of workers' fragile condition nor does it seek to impress through complicated language. To my mind, this slim book is so essential to readers worldwide, that its translations in various languages should seek not only literal translation, but also cultural similes, in order to make readers relate to the characters in a way as close as Steinbeck's.

This master's degree paper aims to analyse the language used in *Of Mice and Men* and compare it to its translation into Castilian Spanish. I shall approach the latter by using a theoretical framework containing concepts such as linguistic and cultural representation, sociolects and slang. More specifically, the study of this novel will tackle some issues regarding the ways in which characters' dialogues are translated into Spanish, their success in portraying them as in the original samples and the reproduction of "direct speech" in another language. Additionally, I will investigate whether or not the original English vocabulary was modified in order to accurately describe the atmosphere of Steinbeck's fictional world.

The motivation behind choosing this particular novel came after carefully reading it in English and realizing that Spanish translation was rather disappointing. I tried to identify the reasons why the version available here was not transmitting the same message and atmosphere present in the American Great Depression and focused on investigating how a more scrupulous translation could be carried out. The cinematographic representation was also included as part of this research paper because it uses a considerable amount of the dialogue found in the novel and its dubbing in Spanish is an interesting take on how sociolects and idiolects are translated. Lennie and George's dialogues in English manage to portray an era when most of California's working population was illiterate, simple and itinerant and was confronting serious social problems such as poverty, starvation and racism. Moreover, Steinbeck's construction of Lennie as a character relies heavily on the way he talks to his friend and others.

This MD thesis is divided into six sections, in which I will outline essential details about: the novel and its dialogue, its translation into Spanish, references and theories about cultural and linguistic representation and a thorough analysis of the characters' dialogues in both languages through the lens of the aforementioned concepts. The first section will offer a literature review and critical standpoints of the novel *Of Mice and Men*. In the second section, different concepts related to translation and cultural representation will be expounded. Cinema adaptations and dialogues in both languages will be tackled in the third section whilst the fourth one will contain a methodological description of this research paper. The fifth one will comprise a thorough text analysis with representative dialogue samples from both languages, focusing on sociolects and slang. Results and discussions are to be presented in the last section.

1. *OF MICE AND MEN*

In order to properly explore this novel's translation one must first outline some of its basic traits regarding its historical setting, author, use of language and trajectory to being one of the most translated American books of the 21st century. However, this section will not only serve as a description of reviews and literary style, but also as a base for theories and concepts related to translation, linguistics and sociolinguistics, as the three main academic domains considered in this paper.

1.1 *Of mice and men*: essential details and its welcoming in Spain

Of Mice and Men was published in 1937, almost a decade after the beginning of The Great Depression, one of the iconic events of the USA which lead to a massive increase of financial instability and job market decline. In Steinbeck's novel, the characters could be considered as "*the lucky ones*" as they successfully master the ways of itinerant work and obtain jobs from farm to farm. Steinbeck is said to have worked on farms as a teenager and his works generally cover the lives of people affected by the Great Depression and the beginning of the Second World War, thus offering a valuable piece of the puzzle in our understanding of what America's society was going

through at the time. The language used by Lennie and George is simple and takes on various tones as they refer to each other or other characters, offering us a glimpse of which grammar structures, or rather grammar mistakes, were recurrent in itinerant worker's vocabulary and their slang.

What is more, the novel's simplicity does not only apply to dialogues, it also covers plot and actions. Basically, what we read is what we "see" because it is written from a quite rare point of view called third person objective. Consequently, everything the characters say and do defines them entirely, as the reader does not have any insight into their inner emotions and train of thought¹. Precisely this is where we can identify just how important the choosing of simple and precise words is when building a novel which represents a historical era in a way that makes it relatable even if most of us have never gone through those types of experiences. Heasley Cox (2015) sees this separation from the characters' inner worlds, which is transmitted through the use of the objective third person, as a tool which allows readers to make their own judgments about the actions, dialogue and social triggers or circumstances which cause them. Moreover, she claims that Steinbeck "wanted the story to be an objective view of the characters' social positions and the circumstances in which they live without their control."

Steinbeck's era was highly representative for the evolution of American literature and it coincided with Europe's increasing interest for new literary tendencies and evolution of criticism. Moreover, Europe was dealing with ripples of this economic disaster and trying to make sense of what was happening to the *American Dream*. However, the translation of the novel into Spanish did not happen until the late 40s, starting its trajectory in South America and finally reaching Barcelona and being recognized as a riveting success after the author's winning of the Nobel Prize for Literature, in 1962. Dasca (2015) divides it into three chronological stages, the final one being representative for its welcoming and diffusion in the Peninsula. Between 1957 and 1967 the author's popularity grows substantially because it sheds new light on events which were quite foreign to Europeans and coincides with a spark of interest in American literature, especially in iconic authors such as Hemingway or Faulkner. Publishers from Barcelona speed up the lengthy

¹ Martha Heasley Cox Center for Steinbeck Studies: *Of Mice and Men*. <http://www.sjsu.edu/steinbeck/resources/>

process of publishing his major works, resulting in a complete anthology called *Obras completas en tres volúmenes* (1957–1960) by Luis de Caralt. This volume also contained a foreword which was a critical study written by Josep M. Castellet. Nonetheless, its adaptation to the Spanish language as known in the Peninsula was a process which rarely involved the full translation of the text by native professionals only. The aforementioned volume does mention that it includes other translations published by Planeta, Peuser, Guillermo Kraft, Claridad, Siglo XX, Sudamericana, Éxito and Acmé.

Castellet is the main critical figure of the time that focuses entirely on Steinbeck's work. He divides the writer's novels into three main chronological categories, *Of Mice and Men* belonging to the third and final one, which was defined by social problems and their representation and contains his most appraised novels. However, the critic's contributions were outshone by Carlos Rojas's analysis in Planeta (1967). The latter gave prominence to Steinbeck's resemblance to a sociologist, describing him as "the most gifted social realist of his kind, because The Great Depression gives form and meaning to his best novels". (Rojas 1967: 1261, as cited in Dasca, 2015: 27)

Social realism as a genre is what gives us the possibility of investigating *Of Mice and Men* based on lexicon and dialogue, extracting the characters' socio-economic and individual features as corpus material. As Rojas mentions, Steinbeck gives us a great amount of detail using observation in the same way an anthropologist would and maintains objectivity at all times. He belongs to a special cast of realist writers, called naturalists, who demonstrate particular interest in how American people of the era lived and what drove them in life.

Another important feature of this literary genre is that it is easily translatable into cinematic language. Its simple and objective standpoint acts like a camera, leaving little space for reverie, and the dialogue can be used in its original form entirely, without diminishing the characters' stories and personalities. This is why directors did not wait long until making it into a film. Roughly two years after being published, Steinbeck's story was converted into a screenplay by Eugene Solow. Its riveting success enabled a nomination to the Oscars and a prize for its lead actress, Betty Field, in 1940. After a series of TV adaptations suited for American and European

channels alike, its most recent version appeared, causing a resurrection of interest in the author's literature. Despite its popularity, the famous actor and director Gary Sinise only received a nomination to Cannes in 1992. They were both aired in Spain a few years after their release and received positive reviews which enhance the story's powerful objective "*lens*":

Los cinéfilos admiradores de esta magistral fábula moral estamos de enhorabuena, ya que tal como sucede con las grandes obras de Steinbeck fue llevada al cine con resultados inmejorables tanto en una primera versión filmada en 1939 por el gran director clásico Lewis Milestone como en un posterior remake que llevó a cabo en los años noventa el actor Gary Sinise que legó para la historia la inconmensurable interpretación de un John Malkovich que se encontraba en aquella época en el esplendor de su brillante carrera como actor².

Of Mice and Men was also adapted to theatre in both Broadway (2014) and Spain (2012). The Broadway version is something which caused a ripple of fame for its director, Anna D. Shapiro³. Spanish director Miguel del Arco presented his version of the novel as a play in Madrid in 2012⁴, where it was also surrounded by amazing reviews. One might wonder how such a short novel could have inspired a chain of successful interpretations all over the world, but the answer lies in the simplicity and directedness of the words and dialogue. For instance, the process of conversion into screenplay or theatre is conveniently described by Gurpegui (1998: 58): "En algunos casos la simple alteración del tiempo verbal convierte la narración en guión."

Drifting apart from the original version can be easy when a translator intends to make it more relatable to readers and interpretation mistakes may occur, which is why extensive research needs to be done in order to ensure a genuine translation.

² <http://www.cinemaldito.com/el-original-de-ratones-y-hombres-lewis-milestone/>

³ <http://www.afilmilife.com/of-mice-and-men.html>

⁴ <http://teatroespanol.es/198/de-ratones-y-hombres/>

1.2 Critics' view of Steinbeck's symbolism and use of language

Starting and ending with a simple yet vivid description of where the characters are headed, we can immediately observe Steinbeck's inclination towards using the exact word for every object and sensation. Even the characters are described in detail before we find out their names. The process of matching and pairing nouns, adjectives and verbs to the millimetre, as if by an experienced anthropologist, is the main feature of realist novels, but Steinbeck's style is mainly categorized as *naturalist*.

Naturalism is a current with roots in the late 19th Century and beyond and its main feature is objectivity. Consequently, authors who are considered as icons of the genre do not interfere into their characters' thoughts and inner feelings, nor do they inflict judgment in their stories. Essentially, their main contribution to literature is the change of focus from reflection to an objective analysis of the social circumstances that influence people of the era. Drawing upon a current started by sociologist Carl Marx, this type of novels heavily relies on tools of early sociology, when its emergence as a science introduced people to observation, experience and statistics as valuable measurement indicators of societal trends. We can certainly recall Emile Zola's intricate weaving of scenes and personality traits which portrayed 19th century French society and its pitfalls, and if we compare it to Steinbeck's 30's America, we can spot a number of traits which are not attributable to people themselves, but to the situation to which they are forced to adapt.

Steinbeck's marvellous description of nature in examples such as: "It was almost night now. A dove's wings whistled over the water."(John Steinbeck, p.5), come in as a stark contrast to the characters' humble conditions. Some might find George and Lennie's portrayal as merciless or cruel, but the fact is that their image reflects America's uncertain future in the times of The Great Depression. Offering a genuine picture of how people lived at the time required describing

the majority of the population, which was not indulging in clandestine parties as shown in *The Great Gatsby*, for instance. Since the purpose of this branch of realism is to offer an honest face of the times, new subjects like mental illness, loneliness, promiscuity, weakness of human nature and misery, emerged. The main characters live on the open road, from hand to mouth and from farm to farm, and secondary characters live in poor conditions, in Salinas (California). A mentionable fact that surely influenced this novel's realism is that John Steinbeck himself worked in the fields and experienced first-hand the rough realities surrounding America's working class.

Åhnebrink, (1961) identifies another trait of naturalism, which is present in *Of Mice and Men*: under no circumstances can the human being win if faced with unfavourable socio-economic position. Naturally, the end of the novel complies with this rule ending in "sorrow and annihilation". This means that the illusion of Adam's "American Dream" (1931) is destroyed and people are left voiceless and powerless. Society is faced with an opposite reality than promised at the beginning of the decade:

It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position. (Adam 1931: 404)

Equally important in achieving a truthful description of the era is the language used by both protagonists and secondary characters. Their dialogue is written the same as it is said, with missing sounds and syllables, double negations and incorrect use of verbs and connectors. Lennie's lines reflect his mental condition and we can immediately see or "sense" that something is different in his train of thought.

Even though there are not many characters, a considerable amount of America's ideas in that space and moment in history are described through dialogue. We can identify racial slurs, sexist affirmations, prejudiced thinking and profanity, which characterized the USA's working class during those times. Finally, naturalism cannot be thought of as a genre that requires Standard English in order to depict a reality. In fact, it demands quite the opposite. Even if their use of

language is not eloquent and the ideas seem ordinary it is also true that important messages and philosophies can be transmitted indifferent of their socioeconomic condition. The critic also argues that language is of paramount importance because some words are repeated until becoming a motif. Lennie's speech about their dream farm becomes ritualistic as he repeats it every time he feels insecure: "George's voice became deeper. He repeated his words rhythmically, as though he had said them many times before." His levels of fear or confidence can be measured by analysing all the times he repeats it. It appears in the first chapter and acts as a mental refuge in the final one, being taken advantage of in order to end his life. (Lisca 1957: 228).

1.3 Linguistic representation in works of fiction

Cultural and linguistic representations are paramount to the process of describing a reality in a work of fiction. Dialogue and linguistic representation play the most important part in describing the socioeconomic background of the characters. Essentially, linguistic representation is related to how real life language and its many variations are depicted in works of fiction and movies. *Of Mice and Men* in its English version presents a range of words and expressions which might not be familiar to us because it would be impossible to go back in time and experience that reality ourselves, but the general public did understand and praised it, because it gave them something they could relate to.

On the one hand, people who had gone through similar work related situations identified with the characters. On the other hand, people from other walks of life appreciated how deep the characters were and which social problems they represented because they could "hear them speak" thanks to the way in which the dialogue lines were written.

Soll (1985: 54-67, as cited in Cadera, 2011: 301) considers that we can distinguish between oral and written communication because of their medial characteristics: the former uses phonic transmission code whilst the latter uses graphic code. Some authors go to great lengths to make their characters' discourse intelligible, adding comments and extra elements and writing the standard version of words, but Steinbeck's characters display a different type of orality, with all its mistakes, repetitions and slang.

Dialogue is defined as a narrative mode that displays a conversation between two or more characters and I can be easily distinguished from other indirect speech because it is marked by either dashes or quotation marks. Moreover, since the reader is aware that he or she is exploring a work of fiction, the artificial nature of dialogue is assumed. Nonetheless, the easy reading and interpretation of it depends on how close it mimics real life experiences, or better said: real life models of conversational storytelling and interaction.

We can consider fictional orality any dialogue that appears in non-scientific literature because it represents an author's interpretation of how his characters would speak in real life. Brumma and Espunya (2011: 11) present it as a special technique "which consists mainly of the evocation of certain characteristics of spoken communicative situations such as spontaneity, familiarity, face-to-face interaction or physical proximity."

The general public normally views dialogues they understand as quite easy to translate, but the process behind fabricating that fictional orality is more than meets the eye. It depends on a multitude of factors which make it intelligible for people who speak the same language as the author, and on even more of them if we are dealing with a translated version:

Written texts, be they plays or scripts, are therefore WRITTEN TO BE SPOKEN AS IF NOT WRITTEN. In contrast, dialogue and some monologue in novels might be classified situationally as WRITTEN TO BE READ AS IF HEARD if the graphical indications of direct speech and reporting utterances of the type "he roared" are to be interpreted as "invitations to an auditory experience. (Brume & Espunya, 2011: 11)

Following the model of Koch and Osterreicher (2007), the two researchers identify two types of feature of a language: universal and historical-idiomatic. The former designates features which are present in all languages whilst the latter refers to particularities which do not have any equivalent in the target language. The second set of characteristic refer to temporal and regional variations of a language: dialects, sociolects and idiolects (cited in Brumme and Espunya, 2011:10)

1.3.1 Dialects and sociolects: tools for creating a realist fictional microcosm

Sociological and psychological aspects of language should be investigated in order to advance in the research concerning Steinbeck's social representation of workers in this particular novel. To

do so, the differences between social representation, dialect and sociolect will be specified, from a sociolinguistic viewpoint. According to Currie (1985), producing or modelling orality in fiction literature needs to comply with a basic distinction between varieties related to either speaker's use of language and permanent properties. The latter type consists of social and geographical dialects, complemented by idiolect and temporal dialect whilst the former deals with style and register.

Social representation as an explained concept appears at the beginning of the 1960's after Moscovici's completion of an experiment in France in order to see how new ideas (in his case psychoanalysis) circulated and were accepted by society. It designates:

a system of values, ideas and practices with a twofold function; first, to establish an order which will enable individuals to orient themselves in their material and social world and to master it; and secondly to enable communication to take place among the members of a community by providing them with a code for social exchange and a code for naming and classifying unambiguously the various aspects of their world and their individual and group history (as cited in Mora, 2002).

In this case the group which is portrayed is 1930's American working class, and this can be easily identified as George and Lennie were itinerant workers trying to raise enough money to fulfill an ideal which was very common at the time: owning private property. Moreover, opinions about gender or race are also voiced through representative character's interventions. For instance, it is difficult not to understand how these marginalized groups were going through because Steinbeck allows them to speak for themselves as protagonists of different chapters.

Dialects are something we inevitable encounter when traveling to other regions or countries. They generally comprise a set of features of a population from a specific regional area. Nonetheless, more attention to detail should be paid in order to avoid mixing socioeconomic elements into the explanation of dialect as it is often the case: "it is this combination of regional and social variation that I refer to collectively as 'dialect'" (Hodson, 2014). The social component is indeed part of a language and of a dialect, but it should not be considered its synonym.

Sociolects (or social dialects) depend on a range of features which indicate the speaker's socio-economic background, level of education, job, age group, ethnicity, and gender. Interestingly enough, in some languages dialects are not even considered as part of the language, even if a great majority of their population might be speaking in the same way. Wardhaugh makes a useful point about this separation between standard language and non-standard versions of it, which proves useful for translators: "As a social norm, then, a dialect is a language that is excluded from polite society. It is often equivalent to nonstandard or even substandard, when such terms are applied to language, and can connote various degrees of inferiority, with that connotation of inferiority carried over to those who speak a dialect" (Wardhaugh, 1986: 28).

Consequently, dialects and sociolects are intrinsically linked to power and status. While many translators struggle to attain a certain standard in a second language, the reality of what makes a good translation is knowing how non-standard varieties of languages are spoken, as their variations do not appear in classical standard manuals. Dialect tends to be more dependent on phonetic features rather than written ones because in formal situations people tend to conform to standard language use. Consequently, the representation and translation of phonetic features is paramount in conveying naturalness to fictive dialogue.

Cadera (2011) argues that phonetic representation appears in texts which draw their roots from real life situations and thus its readability is key. This is why the writer and subsequent translators need to focus on how to evoke features of naturally occurring direct speech. The representation of phonetic features serves the following purposes:

- a. To reflect dialect, ethnolect, sociolect or a special accent in order to portray a realistic and/or critical fictional world.
- b. To reflect spontaneous and dynamic everyday speech in order to create realistic fictive dialogue.
- c. To create idiolect with the aim of characterizing a specific character. (Cadera, 2011: 290)

2. TRANSLATION OF INTRALINGUISTIC VARIETIES

Intralinguistic varieties, unlike interlinguistic ones, deal with cultural variation within a language and the reasons behind it. Consequently, they can take the form of dialects, sociolects or idiolects, the latter designating one individual's unique use of the standard language. Before further exploration of this matter, one crucial detail should be mentioned: the difference between what a language is and what a dialect is. First of all, linguists have mixed opinions on dialects, some of them including them into a non-standard category, whilst others, such as Crystal (1987), consider standard languages as dialects. Nonetheless, in this study I will consider language the standard variety of American English, rendering all its varieties to dialects and sociolects.

In the following chapter I will illustrate how these varieties interfere in the process of translating a novel or a film.

2.1 Factors which affect translation processes

Translating dialogue from novels and movies highlights a series of factors which interfere with the quality of the final product, whether it is a book or a cinema production, yet it tends to be more obvious in the latter because of spatial and temporal restrictions that apply to subtitling or dubbing a foreign production.

Until recently, not much attention was directed towards how translators influence character's dialogues in movies because the spotlight was occupied by the story. Nonetheless, there is a noticeable change between how characters "speak" in their original language and the way they do in the target language, which is undoubtedly caused by translators, who are influenced by a series of subjective or objective factors which range from practical to cultural.

Pérez González (2014) argues that dialogue in the source language changes its features when translated into the target language in terms of purposes, or "telos". Interactional naturalness is thus affected by this process in the sense that impromptu interventions or lines in the original movie are "occasionally neutralized by the overall artificiality of the interactional dynamics in the

target language” (Pérez González 2014: 128). In other words, what is “appraisal telos” in the original language becomes “mood telos” in the target one, which means that the main priority is the plot.

On the other hand, one must consider other constraints which are inevitably applied to subtitling or dubbing, and which together with the aforementioned, modify dialogue interaction between characters. Hatim and Mason’s data research (1997: 89, as cited in Pérez González, 2014: 137) showed that the “need for condensation and synthesis” prevails over dialogue quality in audio-visual translation, transforming the multiple narrative lines derived from the characters’ dialogue into a single one. Interaction between them is translated in such a way that the public can understand the purpose of the dialogue more clearly, which often means leaving out pieces of it or replacing it with a shorter version or expression in the target language.

An additional factor which interferes with the naturalness of oral dialogue is the translator’s adherence to a set of grammar and vocabulary rules, which seemingly has the purpose of making it more understandable for the target public. This is especially true in the case of subtitles, where López Serena (2011: 169) sheds new light on how a written bias can “prevent translators from effectively recreating the fictive orality texture of the original text”. She highlights the fact that fictive dialogue is mainly analysed from a literary or written perspective and translated accordingly instead of accepting the different rules surrounding colloquial language.

Cultural bias is an additional factor which interferes in translation, especially when the original content is very different and hard to grasp by the target audience. Each culture has its own way of consuming culture and specific preferences towards genres and ideas, so translators need to make it appealing to the public. Moreover, there are situations where some have to modify content because it can be offensive or taboo for viewers or because they live in a highly censored environment. Whichever the reason, foreign novels and movies are translated using self-censorship (Chan, 2007).

2.2 Translating sociolinguistic variation

Translating dialects and sociolects depends on the translator's view of how the final product should be presented to the target public in an intelligible version. Representing a social group through dialogue requires an in-depth analysis of how its members use language in order to communicate to one another and establish connections with the outside world. Thus, representing and translating cultural variation is in fact a process of highlighting relationships of social power. Varieties are divided into situational and user-related ones, the first ones referring to style and register, or the difference between colloquial and formal situations. User-related varieties are linked to the character's features (education, ethnicity, occupation, etc.).

Pérez González (2014) argues that two separate directions can be identified regarding this issue. On the one hand, Gambier's (2010) view supports adherence to standard language and readability, but makes regional and social linguistic features which are specific to the characters' essence disappear. On the other hand, an alternative possibility involves employing the "dialect-to-dialect" strategy (Mevel, 2007: 54, as cited in Pérez González, 2014: 132) which translates original dialects and sociolects into equivalents in the target language or creates a new and unique dialectal language which fulfills that function.

As explained in the previous chapters, dialect refers to regional language features whilst sociolect to socio-economic ones. The latter is very relevant in translation because every language makes a difference between social groups based on their power, between high language and low language or diglossia: "As high and low languages tend to be associated with formal contexts and informal settings, respectively, diglossic material facilitates the multimodal realization of power differentials in society and plays an important role in moving the plot forward." (Pérez González 2014).

Nonetheless, there are many examples where the translation of sociolects loses the original purpose of representing the original fictional reality and falls into the trap of translating it into

standard target language. Wherever or not this solution is adopted intentionally, there is ample proof that its effects modify the target audience's perception of the original represented culture. Bassnet and Lefevre (1990) make a canonical remark about this process:

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. (Cited in Bassnet and Lefevre 1990: 1)

The dialect-to-dialect strategy may bring forward problems when the dialect from the original language has no equivalent in the target one and fabricating similar dialectal speaking patterns (grammar mistakes, letter omission or repetition) is not compatible. In order to overcome this barrier, it is necessary to rely on strategies that are related to translating oral features of fictional dialogue such as phonetic features, sentence linking, grammar mistakes and slang.

Concerning phonetic features, Cadera (2011) identifies four main strategies used in translating intralinguistic varieties, which can be applied one by one or simultaneously:

1. Transposing represented phonetic features of dialect, sociolect and ethnolect as particular spelling varieties of the target language.
2. Transferring phonetic features representing aspects of general orality to equivalent forms of the target language.
3. Omission of the represented phonetic features using standard spelling. (Cadera 2011: 291)

Within this framework, transposing phonetic features of intralinguistic varieties seems to be the most logical step when recreating a series of features which have to do with the characters' socio-economic backgrounds and social context. In order to do so, the translator needs to find an equivalent relationship between specific cultural groups and individuals belonging to the target culture.

Sentence linking is another element which differs in terms of written and oral speech and

translation strategies of fictional dialogue take into consideration the syntax of spontaneous speech rather than opting for standard use of the target language. Espunya (2011) reflects on some successful practices which ensure that the target reader experiences a sensation as natural as in the case of the original one, such as following the add-on strategy, which refers to the fact that speakers utter chunks of long, finite units which resemble clauses.

Biber et al. (1999) refer to this type of strategies as performance phenomena, which have grammatical features that are specific to oral syntax. They enumerate three such strategies: dysfluencies, the add-on strategy and non-clausal units. As indicated by the name, dysfluencies designate elements which interfere with fluency, such as pauses, hesitations, repetition and incomplete sentences. Non-clausal units “include inserts, minimal responses, ellipses, non-clausal questions and vocatives.” (Biber et al. 1999: 694)

3. LITERATURE REVIEW

Since this field of study became more popular, linguists have researched how intralinguistic varieties change when they are translated into another and the strategies employed in this process.

Ramos Pinto (2016) displays evidence of how audio-visual translations are perceived by the target public and the importance of strategies chosen by translators. The experiment consisted in playing two differently translated versions of two films (*Pygmalion* and *My Fair Lady*) which contained a non-standard British English variety called cockney. The first one was translated into standard Portuguese, whilst the latter was translated using non-standard versions of Portuguese. Even if an important number of participants could not perceive characters’ speech as dialectal, they did understand the communicative meaning of the linguistic varieties, which yielded two realities:

[...]first, that the level of competence in the source language does not guarantee the identification of linguistic varieties and their communicative meaning; second, that the audio-visual product’s remaining modes can function as compensatory elements and enable viewers to access information not conveyed in the subtitle (Ramos Pinto 2016: 4)

Another study which shows that non-standard varieties can be understood by target audience after

undergoing dialect-to-dialect strategies is that of Italian-American Gangster Talk, which, like the Southern dialect, is easily distinguishable and constitute an important part of the history of American English. After performing an analysis of how American Italian Gangsters' dialogues are translated, Parini (2011) discovered that their portrayal takes on a set of elements which are culturally appropriated, including visual and verbal ones. Since "gangstertalk" can be considered a sociolect, she identifies two levels of verbal elements which are typical: syntactic or non-standard forms and lexical or taboo language and slang. Among some of the non-standard forms are multiple negation, usage of *ain't* and lack of agreement between the subject and verb. Examples of lexical elements are use of euphemisms and obscenity (using the word *fuckin'* as a modifier before adjectives and nouns).

Cadera (2011) discovered that in the translation of the Spanish novel *Tres Tristes Tigres* by Guillermo Cabrera Infante, the distinction between ethnic groups is made through language. More precisely, we can notice a difference between the Cubans and the Afro-Cubans, whose dialect is characterized by deviating from standard Spanish through: word contraction, aspiration or elision of the "s", elimination of consonants and syllables, etc. She then makes an important remark regarding its translation into English, which is that the translator omitted the initial "warning" which made readers aware of the fact that they could be dealing with different sociolects and that "the spelling alterations in the English target text are not necessarily read as a representation of the Cuban variety" (Cadera 2011: 294).

In the case of the novel *Huasipungo* by Jorge Icaza, which accurately describes the mentality, society and culture of Indians in South America, a similar effect can be observed in the English version. The original Indian sociolect is achieved through a mix of strategies which suppose the transformation of diminutive suffixes which is characteristic to this social group and the inclusion of Indian expressions. Translating it into English was obviously a tedious process and tended to omit phonetic writing overall. However, Indian expressions were kept and explained in a glossary at the end of the novel.

Translating from English into Spanish raises just as many issues. For instance, the translation into Spanish of Agatha Christie's *Third Girl* (1996) transforms the way in which target

readers interpret the relationships between characters and their level of emancipation or education: “The characters appear softer, more reflective and better educated than their original counterparts”. (Espunya 2011: 212). Espunya (2011) attributes this to a growing tendency of standardization in the target language.

Some of the techniques employed in translation are the lack of exclamative, interrogative and imperative sentences from the target text, in favour of declarative ones; the tendency to use full clauses and use of conventional written punctuation marks as sentence stops.

There are significant differences between strategies when dealing with audio-visual translation. Kerkkä (2009) argues that this particular type is more affected by a translation technique which is called compression and implies the shortening of written context in dialogue. Consequently, viewers need these subtitles to be more intelligible in order to understand the story, so their essential purpose overrules any stylistic adaptation.

We could discuss that compression is part of a standard agreement or procedure in the audio-visual industry called simplification and its general effect is that of eliminating variation. This implies translation into the standard target language as a general rule, yet the undergoing processes that need to be carried out in order to comply with a certain timeline cause a much more undesirable effect which can affect the quality of the fictive orality. Some of these processes are of syntactic nature (use of pronouns over proper names, reduction of sentence number), semantic nature (use of synonyms over originals, use of superordinates over subordinates) or omission (Kerkkä 2009:1).

The author analysed how these strategies are applied to the translation of the crime film *Before the frost* (2005) and how specialized language variation changes from one version to another. The production contains both crime-related jargon, which appears in crime investigation scenes; and everyday language in “private” everyday conversations. The translation of such type of utterances, which constitute a central feature, needed to be exact in order to maintain the contrasting relationship between the professional and the private spheres.

This type of movie generally respects the exact translation of specialized words and in

some cases “cop” slang. Nonetheless the problem encountered by the researcher was the lack of synchronization between subtitles and visual material in some cases, meaning that the subtitles contained more information than depicted. In conclusion, Kerkkä believes that *Before the frost* was not heavily transformed and the process cannot be seen as simplification. Instead, it is seen as an adherence to the “whole” vision, in which subtitles are only a part of the end product, complementing image and sound.

Much as in literary translations, audio-visual ones do not try to replicate actual everyday life conversation. Instead, their orality is conveyed by elements that make the viewer perceive subtitles or dubbing as something a real person would say. Baños-Piñero & Chaume (2009) put the term of semiotic code into the spotlight as an important element of prefabricated orality.

This concept is similar to that of fictive orality but is more centred on cues of oral syntax which make film viewers believe that they are presented with a genuine copy of how characters would speak in the real world, in determined situations. Karamitroglou (2000: 71-81) argues that this impression depends on the rules and standards imposed by the public and mirroring actual conversations can only go as far as it allows (cited in Baños-Piñero & Chaume 2009:2).

Bearing this in mind, the authors seek to identify the factors which intervene in the dubbing process of the Spanish production *Siete vidas* (domestic production) and the dubbed version of the popular American series *Friends*. They consider them both as pertaining to the Spanish audio-visual polysemy, which sees audio-visual translations as part of a greater system which includes image and sound.

Their findings showed a set of differences at two levels: syntactic and lexical, as shown in Table 1. This viewpoint will prove to be fruitful in our analysis of the dubbed version of the movie *Of Mice and Men*, since it contains elements which can be attributed to both dialect and sociolect.

	Similarities	Differences
Syntactic level	<ul style="list-style-type: none"> - Predominance of short, simple sentences - Frequent use of stereotypical structures of conversation - Sentences are frequently linked without conjunctions; predominance of juxtaposed structures as opposed to subordinated structures, which are more common in writing - Frequent use of discourse markers - Predominance of canonical word order, but emphasis through fronting and inversion - High level of repetitions and additions - High level of ellipsis and deixis, which are characteristic of spoken discourse 	<ul style="list-style-type: none"> - The elision of conjunctions, is avoided in <i>Friends</i> but not so in <i>Siete Vidas</i> - Syntactic dysfluencies (pauses, hesitations, repeats, digressions, expressive paraphrases, fillers, etc.) are more common in the domestic audiovisual production - The use of the following features is overall more marked and varied in the corpus of native texts: discourse markers, conversational routines, pragmatic word order, colloquial particles used as fillers, deictic units
Lexical and semantic level	<ul style="list-style-type: none"> - Use of generalised vocabulary and colloquial lexis - Avoidance of unnecessary specialised terminology - Use of features aimed at increasing expressivity and lexical creativity: metaphors, phraseology, comparisons, word play, intertextuality, clichés and stereotypical structures of colloquial conversation, - Avoidance of dialectalisms and anachronisms - Frequent use of argot (especially youth lingo) 	<ul style="list-style-type: none"> - Loans and specialised terminology are more widely used in the domestic sitcom, in comparison to the dubbed sitcom - Swear words and non-standard vocabulary are more common in the domestic sitcom, in comparison to the dubbed sitcom - Non-standard features are used more frequently in <i>Siete Vidas</i> than in <i>Friends</i> - Some word-creation procedures (the use of prefixes and shortening processes typical of spoken language) are more common in the dubbed subcorpus.

Table 1. Difference and similarities between the domestic sitcom *Siete vidas* and the dubbed version of *Friends* (Baños-Piñero & Chaume 2009: 7).

Rittmayer (2009), in analysing how African American Vernacular English is dubbed in German, highlights the fact that sociolect can also take on new nuances when being translated into another language. For example, instead of marking a difference along racial lines, German translators chose to make characters speak in “urban dubbing style”, which is more closely linked to street life slang. What this caused was a reinforcement of stereotypes about African Americans.

4. ANALYSIS

In order to see which of the aforementioned translation strategies were applied, I chose to make a comparative analysis at two levels. The first one was between Steinbeck’s original novel *Of Mice and Men* (1937) and its translation by Jiménez (1999). The second one was focused on identifying the differences between the original movie dialogue and its translation into Castilian Spanish subtitles in the latest version of the movie directed by Gary Sinise (1992). The dubbed version into Spanish will also be considered when analysing this production.

Of Mice and Men can be classified as partially monodialectal (Rabadán 1991: 115), which means that one or more characters use a type of regional or social dialect in their interaction. Moreover, within this context we encounter a particular idiolect which is employed to mark Lennie’s mental condition. Steinbeck uses dialect in order to show the way a distinct part of society, *farm workers* in Salinas (California) or people travelling long distances by train in order to find work, spoke. Steinbeck, who worked temporarily on plantations and interacted with this social group, came to master this regional dialect. Sociolect is used to portray the characters’ level of education and skill, as well as their vision of the world and attitude towards women and African Americans.

In this research paper I will analyse the use of Southern American English as the regional dialect and identify which traits belong to a sociolect, more precisely, the sociolect of uneducated farmers in the 1930’s. The choice of Southern American English is due to the fact that during the Great Depression, the historical context of the novel, a great number of southern itinerant workers migrated towards California to find jobs on plantations or farms. In terms of grammar and

syntax, Wolfram and Estes (1998) argue that the specific features of this dialect are the following:

- a. the use of *ain't*
- b. the use of double negative
- c. copula absence (lack of concordance between subject and predicate)
- d. 3rd person singular form absence
- e. using the prefix *a-*

George and Lennie use a type of vernacular English specific to the Salinas area, but also to the people who migrate from other regions, which makes it quite difficult to distinguish between regional and social dialects. Generally, their dialogues present a high incidence of colloquialisms and grammar mistakes such as: the contraction of words by consonant assimilation (gonna, musta), incorrect use of irregular verbs in past tenses by adding the suffix -ed, lack of concordance between verbs and determinants, using the third person singular form for all verb conjugations (they was), or omission of the auxiliary verb in present perfect forms.

On a phonetic level, we can easily notice that their dialectal traits are represented in the English version by letter omission and replacement with an apostrophe, be they consonants or vowels. Marckwardt argues that “vernacular dialects have either a tendency to regularize the verb forms by either eliminating the -s ending of the singular third person or by extending it to all verb forms.” (Marckwardt, 1980: 153).

Their incidence at the end of words could be attributed to the influence of “Chicano English”, which is spoken by native Spaniards in the US (Tello Fons 2011: 322). An interesting device is the use of eye-dialect, which functions as reinforcement, making the reader understand that he or she is dealing with dialect and not Standard English: “it typically consists of a set of spelling changes that have nothing to do with the phonological differences of real dialects. In fact, the reason it is called 'eye' dialect is because it appeals solely to the eye of the reader rather than the ear, since it doesn't really capture any phonological differences.” (Wolfram and Estes, 1998). A great number of American vernacular dialects contain double negation as a distinctive feature and it also appears in the dialogue between the two main characters.

I shall consider the use of colloquial language as a feature of sociolect. Since some elements are quite difficult to tag as belonging to one specific category (dialect versus sociolect), I will focus on the translation of slang concerning three main topics: farming, women and African-Americans. Since the represented social group had certain visions about the latter, I propose an in-depth analysis of the Spanish translation in order to identify whether or not their attitudes match with the original. As for the former, I consider it as the most defining element of sociolect in this novel, because it constitutes the characters' occupation, work trajectory and daily life.

4.1 Translation of dialect in the Spanish version of the novel

4.1.1. Grammar and syntax translation

In terms of **double negative** use, in the majority of cases, the translation is made into standard Spanish, so this important southern dialectal trait is lost and target readers do not have any clue that the characters' dialogue is supposed to sound non-standard.

Source Text (ST)	Target Text (TT)
“I ain’t got nothin’, George. Honest.” (p. 5)	—No tengo nada, George. De veras. (p. 6)
If he finds out what a crazy bastard you are, we won’t get no job(p. 3)	Si descubre lo imbécil que eres, no nos va a dar trabajo, (p. 4)
An’ you ain’t gonna do no bad things like you done in Weed, neither.” (p. 4)	Y tampoco vas a hacer disparates como en Weed. (p. 7)
“Ain’t we gonna have no supper?”(p. 6)	Bueno, pero no comemos?(p.9)

“Well, I ain’t giving you no trouble. (p. 6)	Bueno, yo no hago nada. (p. 9)
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Table 2. Examples double negative

The effect caused by not using any trait of ungrammaticality in Spanish is that it makes characters appear more educated than they actually are. Besides, they do not seem to have a regional identity. In some cases, the use of double negation also has an emotional function, in the sense that makes George sound angry when he is scolding Lennie, as in: “Well, you ain’t petting no mice while you walk with me.” Here it would have been easy to enhance George’s tone by adding a double negation in Spanish also instead of simply translating it into: “—Bueno, no vas a acariciar ratones mientras caminas conmigo.”

“Ain’t”, which is used together with another negation, is also a key feature of the Southern regional variety of American English. The same structure is used to express “am not”, “is not” and “are not”. Nonetheless, there is no Spanish equivalent that could be used so the translator just writes the words in the standard target language, failing to transmit Steinbeck’s intention.

In some cases we witness Lennie’s choice of *was* instead of *were*, which is quite common in Southern American English, but in the translated version, the choice of tenses is always correct.

[EN] You wasn’t no good.

[ES] No servías para nada

Transformation of irregular verbs by adding the suffix *-ed* can be identified only in a few cases, and generally, its version in Spanish follows the same standardization rule.

[EN] Ever ’body knowed you’d mess things up

[ES] Todos sabíamos que eras la ruina

Of Mice and Men also contains cases of copula absence, especially in clauses which appear at the

end of a long utterance. This feature is not present in the Spanish version.

[EN] “Seen my old man?” → [ES] ¿Habéis visto a mi padre?

An additional dialectal trait which would normally be seen as a serious mistake in Standard English is the lack of auxiliary verbs in negative forms and perfect tenses. In the case of present tense negative forms, the auxiliaries *do* and *be* are replaced with *ain’t*. Nevertheless, forms of perfect tenses and *have/has got* lack the verb *have*, auxiliary or lexical.

ST	TT
“Well, a guy got to have some fun sometime,” (p. 26)	—Bueno, uno tiene que divertirse a veces (p. 56)
“Curley been in yet?” (p. 26)	—¿Ha estado Curley por aquí? (p. 56)
“I done another bad thing.” (p. 45)	—He hecho algo malo (p. 75)
“A guy got to sometimes.” (P. 53)	A veces el hombre tiene que hacer cosas como ésta. (p. 83)

Table 3. Lack of auxiliary verbs and have

While in the English version we can find an abundance of examples which are crafted to create the impression of authenticity of the fictional dialogue, the Spanish one presents a lack of

proof of any kind of vernacular dialect. Even if these dialects do exist in the target language, this novel seems to mask grammar mistakes which act as dialectal features. Regularization of verb forms (Marckwardt 1980:193) is an example of such a feature that does not appear in Jimenez's version:

[EN] Says we was here when we wasn't (Steinbeck, p.10)

[ES] Dijo que ya estábamos junto al rancho, y no era así. (Jimenez, p.22)

There are numerous examples in which the same pattern is applied. Steinbeck's choice of short cumulative sentences shows the worker's simple way of expressing themselves, whilst in the Spanish version characters seem more eloquent, presenting a more structured dialogue. Jimenez does not usually apply Bieber's (1999) add-on strategy as masterfully as Steinbeck does because he adds words which serve as an explanation in some short clauses, which strips them of their spontaneity. It generally seems that characters offer explanations in their dialogue, which is far from how a Southerner of that time would have talked:

[EN] "Be a damn good thing if you was," George said viciously. "Save ever'body a hell of a lot of trouble." (Steinbeck, p.12)

[ES] Más valdría que así hubiera sido —dijo George malvadamente—. Nos hubiéramos evitado muchos malos ratos. (Jimenez, p.25)

[EN] "You was pokin' your big ears into our business," George said (Steinbeck, p. 12)

[ES] No, estabas escuchando lo que decíamos —insistió George (Jimenez, p.26)

Letter aspiration which results in word formation in examples like: gonna (going to) or musta (must have) is an essential trait of numerous dialects and constituted a useful tool for creating believable fictional orality. It may be true that a Spanish equivalent would be hard to find, while choosing to completely erase this trait throughout the whole translated novel is a strategy which conforms to rules of written Spanish.

Even though the evidence presented until now sustains the hypothesis that Jimenez mostly adheres to standard translation, the translation of repetition and other characteristics of performance phenomena show that the strategies tend to be mixed. In terms of speech pauses marked

by suspension points, his translation is faithful to the original and does create some impression of orality. The same happens with repetition:

[EN] “Tried and tried” (Steinbeck, p.3)

[ES] —Intenté e intenté no olvidarlo. (Jiménez, p.4)

The grammar mistakes presented above should not be considered as a proof of Southerner's lack of education, but as a particularity of the language used in a certain space and as a part of non-standard English versions. Moreover, we can witness the fact that characters, especially Lennie, uses less formal versions of words when talking to George and a more eloquent language when explaining his dream to Curley's wife or to the image of his aunt Clara. This change of register may be observed in other characters as well. In the Spanish version of the novel, however, characters' language is devoid of dialectal traits and the type of language they speak is mostly the standard one.

By mainly adopting a standard translation technique Jimenez annuls any type of diglossia, which heavily affects the characters' personality and relationships perception by the Spanish public. There is no proof that they belong to a region in America, nor is it obvious that they speak like Southerners, who make use of the most well-known USA dialect. While it is true that some particularities of oral syntax are preserved, they are not sufficient to convey the impression of a regional dialect and its position respective to Standard English and the people who speak it.

4.1.2. Phonetic features translation

In the original version of the novel, particles which normally follow verbs or nouns disappear and their final consonants are aspirated in order to be pronounced in one single word as in: *gonna*, *wanta*, *outa*, *kinda*. *Gonna* is the most frequent form of this kind, but its translation is always a written Spanish standard future periphrasis: *va a*, *vamos a*, *etc.*

Outa is the dialect form of *out of*, which would mean *outside or far from something*, yet the translator applies different mixed strategies to translate it. Overall, this is the case where I noticed most resemblances with the original dialogue in terms of effect.

ST	TT
You go on get outa my room. (p. 33)	Tiene que marcharse de mi cuarto (p. 74)
I don't blame the guy you travel with for keepin; you outa sight(p. 34)	Hace bien el hombre que viaja con usted en tenerlo lejos (p. 74)
Christ knows George done ever'thing he could to jack you outa the sewer, but it don't do no good.(p. 51)	Bien sabe Dios que George ha hecho lo posible para sacarte del pantano; pero no le ha servido de nada(p. 109)
They run us outa Weed(p. 4)	Nos echaron fuera de Weed (p. 7)

Table 4. Outa

Finally, the most important difference between how dialect is phonetically represented is through vowel and consonant omission. Within this feature, the replacement that Steinbeck uses concerns the continuous form of verbs, replacing the final *g* with an apostrophe, thus marking the fact that a velar *n* is pronounced as an alveolar *n*. The Spanish version does not present any phonologic dialectal feature. The continuous forms are kept in the target language and sometimes the whole word is omitted:

[EN]This is **just a nigger talkin'**. (Steinbeck, p. 35)

[ES]Yo **no soy más que un negro**, (Jiménez p. 71)

Another example of this is the standard translation of the *'em*, which designates *them* or *they*. It is generally used when the author wants to expose a change in intensity within the dialogue. For example, when Crooks tells the two workers how people that come into the farm have the same

dream. In Spanish, this effect is not present because there are no markers that indicate a faster pace of speaking.

[EN] They come, **an'** they quit an' go on; **an' every damn one of 'em's** got a little piece of land in his head. An' never a God damn one of 'em ever gets it. (Steinbeck, p.36)

[ES] Llegan y trabajan y se van; y **cada uno de ellos** tiene un terrenito en la cabeza. Y ni uno solo de esos condenados lo ha logrado jamás. (Jimenez, p.79)

4.2 Translation of sociolect in the Spanish version of the novel

The dialogues between characters contain a consistent amount of colloquialisms and slang referring to the **farm work**, but it does not show any sign of specialization. This, together with opinions about life on the road, gives the reader the impression that they are victims of greater social circumstances. The Spanish version of the novel, however, portrays a more job-oriented itinerant worker, one who refers to certain tools and actions using standard names. Steinbeck clearly states old Candy's job by using the slang *swamper*, which means an unqualified person with an unstable work life, dependent on odd jobs, while Jiménez chooses to replace it with the word *peón*, the standard denomination of any farm worker. This is more obvious in the dialogue between George and Candy upon arriving at the farm. Slang is often translated into standard Spanish.

English	Spanish
"Give the stable buck hell?"(p. 25)	—¿Al peón del establo ? (p. 71)
"I seen thrashin' machines on the way down."(p. 4)	He visto máquinas trilladoras mientras veníamos.(p. 8)

Table 5. Examples of farm slang

Nonetheless, there are some colloquial expressions which are similar to their original meaning, but do not represent a lower social class. One of the most obvious examples is the translation of

the iconic quote: “*An’ live off the fatta the lan’*,” (Steinbeck, p. 7). Firstly, this expression contains phonetic representation of dialect. Secondly, it is a quote from the Bible, which essentially means that their future farms will give them plenty of produce. It should be added that at the time, the Bible was probably the only book many farmers knew or had as a reference, since they were generally illiterate. The Spanish version —*Y viviremos como príncipes* (Jimenez, p. 15) does not have any biblical or farming references.

Another significant use of slang is related to money. The Spanish version is not rich in colloquial synonyms within this semantic field, thus restricting the character’s knowledge of non-standard vocabulary and making it slightly repetitive. The only Spanish versions are: *dólares* and *dinero*. Slang terms, such as *jack* or *buck* are replaced by those standard words. Along the same line, expressions such as *blow one’s stake* or *blow in one’s jack* are translated into the standard *malgastar* in order to make the reader understand that they are referring to money.

Moreover, old slang (e.g *to swing*) which is purposefully used to convey the realism of the Great Depression is replaced with the standard verb for buying in the target language. This choice is quite intriguing because all languages tend to have a great amount of colloquialisms regarding money and transactions, and sociolects are also characterized by the way in which they refer to money.

Through writing dialogues in colloquial language the author also unveils itinerant workers’ attitude towards women. Moreover, since in the novel there is proof of the fact that this type of community considered women as an object of leisure, their use of slang serves to highlight their level of education, open mindedness and historical placement. The only positive adjective Curley’s wife receives is *purty*, which is the Southern way of pronouncing *pretty*. In the Spanish version it is translated as *bonita*, which does not conform with the colloquial tone used in the original version.

Overall, the critics of Curley’s wife transmit almost the same feeling in the Spanish version but they do not use the same type of register. Clearly, many of these expressions in English may have gone out of use, but in the target language this feature is not visible because these expressions are translated using the standard language, as shown in the examples below, in which

sexual language is sometimes translated into softer words which give the idea of promiscuity. The use of these words makes the characters seem more polite than they are in the original version.

ST	Meaning	TT
She got the eye (p.14)	She is a flirt	Anda buscando la ocasión. (p. 30)
Give somebody the eye (p. 14)	To flirt with somebody	Yo la he visto buscar a Slim (p.30)
A tart (p. 14)	A promiscuous woman	una cualquiera (p.30)
jail bait (p. 16)	a woman with whom sexual involvement would lead to serious trouble.	cebo para la cárcel (p. 35)
Rattrap (p. 16)	a trap for men	señal de peligro (p. 35)
looloo	good looking girl	Preciosidad (p. 54)
Seems like she can't keep away from guys (p. 15)	stay away	Parece como si no pudiera estar lejos de unos pantalones. (p. 55)
If a guy don't want a flop/crack (p 25)	Flop/crack: a sexual encounter with one of the women in the brothel	No quiere hacer nada. (p. 56)

Table 6. Examples of slang related to women and sexuality

De ratones y hombres lacks a key element which is specific to the 30's, namely racial discrimination. The word *nigger* was a popular way of referring to African Americans, and is today considered one of the most offensive terms to employ in a conversation, but it had similar offensive features at that time. In the original version Crooks makes the difference between *Negro* and *nigger*, and only uses the latter when he downplays his presence. There is a big difference between how the character presents himself and his family *of colour*, how he considers himself in comparison

to others and how the others treat him. This particularity is not present in the Spanish version, and the reader is not aware of this at all times. For example, the words *nigger* and *black* are translated into *negro*, which does not convey the type of strong racism present in the original version. Another example of misrepresentation of this important social issue is the translation of the word *goo-goo*, which is used to refer to people who do not have white skin. The entire line in Spanish is: *Y no permite peleas allí adentro*, which completely annuls the fact that black people were denied entrance in a series of establishments: *Don't let no goo-goos in, neither*.

4.3 Translation of dialect and sociolect in the subtitled version of the film

The translation of motion pictures generally suffers greater alterations during translation processes because they are more time and space restrictive. Nevertheless, there are alternative strategies which apply strictly to subtitling and dubbing. Moreover, the help of visual and auditive tools can help generate a translation which is more faithful to the original.

The original film *Of Mice and Men* was released in 1992, and its English subtitles follow the book's authentic representation of speech. They contain both dialectal and sociolectal traits and do not obey Standard English grammar and writing rules. However, there are some factors which interfere with this authenticity, and the novel's appraisal telos, as mentioned by Pérez González, becomes mood telos because it is dedicated to the plot's unfolding.

Naturally, the difference between the original novel and original subtitles is substantial, but what is more interesting is how the same standard translation strategy applies to subtitles and voice dubbing alike in the Spanish version, even though the latter gives space to experiment with dialect-to-dialect or mixed strategies as in the non-standard Portuguese version of *Pygmalion* and *My Fair Lady*, analysed by Ramos Pintos and cited in this paper.

4.3.1 Translation of dialect

In the subtitled version of the movie we can identify that the translation of tenses, double negation and some colloquialisms is similar to the original. There are many examples where double negation is emphasized by adding the word *ningún*, which serves its purpose even if it is standard

Spanish, but this strategy is not applied to all cases.

In terms of conjunction elision, both versions adhere to a standard use of them in order to introduce subordinates, so there are no omissions or alterations. The explanation lies in the fact that they occur only in situations when they are strictly necessary, since the dialogue lines are condensed due to restrictions of time and space:

50 00:10:39,772 --> 00:10:43,484 I was just petting it with the fingers while we was walking along.	48 00:10:13,720 --> 00:10:17,269 Sólo lo estaba acariciando mientras caminábamos.
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Subtitles follow the regulations of oral syntax better than the translated novel because translators can rely on the support of audio and video resources, given the fact that audio-visual translation is only supposed to translate dialogues between characters. The add-on strategy is used in both versions and consists of subtitled text composed of short clauses which are independent. New information is introduced in juxtaposed sentences rather than subordinate ones and conjunctions are used only when necessary, as illustrated above.

Repetition is another element of similarity between the two subtitles versions. Curiously, this is one of the most faithfully translated features in the target language and it can be attributed to its power of transmitting spontaneity. Since other interfering elements would occupy too much screen space unnecessarily, repetition takes on the role of key oral speech marker in the Spanish subtitled version.

76 00:12:52,905 --> 00:12:56,242 - Son of a bitch! - Son of a bitch!	70 00:12:21,400 --> 00:12:24,597 - Hijo de puta. - Hijo de puta.
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The main difference between these two versions is related to the phonetic representation of dialect. The Spanish version fails to faithfully represent the characters' Southern accent, which makes it impossible for non-speakers of English to understand that they may be hearing a non-standard version of English.

Firstly, the dialectal marker *ain't* is present all throughout the English version, whilst in Spanish it is replaced by the standard version “*no + verb*”. The verb itself does not suffer any alterations which may indicate presence of language variation such as final consonant elision, which is quite popular in the Spanish Southern accent. Another case of standardization of elision happens with the word *gonna* (going to), which is always translated into a standard future form.

<p>88 00:14:06,896 --> 00:14:09,607 Ain't we gonna get no supper?</p>	<p>80 00:13:32,360 --> 00:13:34,954 ¿No vamos a cenar?</p>
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Secondly, the translation of tenses is in conformity with their equivalent in Spanish, respecting tenses and simple versus continuous forms, but the grammar particularities belonging to the Southern dialect are transformed into standard Spanish.

There is no trace of verb regularization or the use of third person for all pronouns, nor is there any representation of the use of *'em* (*them*) as a replacement for the pronoun *they*. The repercussion of choosing standard Spanish over dialect-to-dialect strategies is a lack of character essence and under-representation of a certain regional dialect with its social and historical features. As happens in the translated version of the novel, dialogue quality is better and characters appear more logical and educated.

4.3.2 Translation of sociolect

The English version of the film, due to the director’s commitment to the novel, had a high content of sociolectal elements which are supported by image and sound. There are some differences present in the Spanish version which increase artificiality in terms of social representation. Some of them are related to the translation of colloquial expressions. The choice of different translation strategies in this case makes the subtitles, from my point of view, have the same effect on the viewer the original novel has.

[EN NOVEL] “You gonna give me that mouse or do I have to sock you?” (Steinbeck, p.5)

[ES NOVEL] —¿Vas a darme ese ratón, o tengo que darte un puñetazo? (Jiménez, p.9)

[ES SUBTITLES] -¿Me vas a dar el ratón o tengo que pegarte un trompazo? (50,

00:10:21,240 --> 00:10:24,789)

Elements of sociolect have an important presence in the film and sociolect is generally well represented in the Spanish subtitles, which makes the text more suited to the socioeconomic status and educational background of the characters and does not contrast with what the viewer sees.

EN SUBTITLES	ES SUBTITLES
119 00:16:22,573 --> 00:16:26,160 You crazy son of a bitch you keep me in hot water all the time.	109 00:15:42,480 --> 00:15:45,916 Loco hijo de puta, siempre metiéndome en camisa de once varas.
506 00:54:11,379 --> 00:54:14,758 And the girl starts screamin’ and gets Lennie so mixed up	35 00:03:33,560 --> 00:03:36,791 La chica se puso a chillar, y Lennie se aturulló tanto

In both versions, the need for slang used to refer to African Americans is not so important as in the novel because viewers can see the character's attitude towards them. Nonetheless, slang regarding women, which constitutes a key feature of how farm workers treat the opposite sex, is translated into standard Spanish, which does not portray their attitudes towards them. Indeed, *cat-house* is translated as *burdel*, which could be regarded as an antiquated version of the word, but other references to Curley's wife, which show their contempt towards women, are eliminated.

305

00:31:58,841 --> 00:32:01,802

I don't care what she says or does, she's a rat-trap.

281

00:30:40,400 --> 00:30:43,233

Me da igual lo que diga o haga, te traerá problemas.

5. DISCUSSION

The analysis performed on these three versions of the novel: Spanish novel, Spanish subtitled movie and Spanish dubbed film demonstrated that, in one instance or another, dialectal and sociolectal features are erased because of standardization in the target language. There are less dialogue lines in the Spanish version, which supports Kerkkä's argument that translators are usually required to discard about 20 percent of the original subtitles in the audio-visual translation process (2009: 1).

Following the same assumptions, I have discovered that the Spanish versions of the novel and film *Of Mice and Men* follow the simplification trend, as linguistic variation is present on

very few occasions. The preference of standard written representation over phonetic one, the disappearance of grammar mistakes and lack of target dialect and sociolect belonging to target language are arguments which sustain researchers' theory that compression in audio-visual translation affect the syntactic and semantic level of the original text.

Concerning general attitudes towards work, women and immigrants, the use of sociolect is different from version to version. Jiménez's version of the novel does not show attempts of proper social representation. This happens to the subtitled film as well, but the viewer's impression is different because of the intervention of visual and audio components. The dubbed version of the film is the one in which dialect and sociolect are most under represented because the most important particularities of the former are translated into standard Spanish. Nonetheless, one advantage of the dubbed version is that it requires structures which are more typical of everyday speech, such as interruption and repetition, a feature which is not present in the novel. These differences reinforce the theory proposed by Pérez González, who argues that appraisal telos of the original versions of literary and movie productions is transformed into mood telos, which aims to support the unfolding of the plot.

In the subtitled version, despite its restrictions, we can find the most elements of fictional orality and it can be considered as the most faithful translation because it includes colloquial language and repetition and lacks markers which are specific to written Spanish. The lack of written bias is consistent with Bieber's description of the add-on strategy because the subtitled dialogue is built by long shares of information divided into short and unrelated clauses. Moreover, they are not subordinated unless strictly necessary and juxtaposition is the exact feature which gives the viewers the impression of spontaneity.

In terms of phonetic representation, all types of translation failed to portray consonant and vowel omission, which is probably the most striking feature of the original novel and film. In Spanish, characters lack the regional identity conveyed by dialect and their use of grammar is perfect. This not only makes characters appear smarter than they are, but it also gives the sensation that they speak using a too formal register, closer to written language than to oral speech.

Out of the aforementioned translation strategies, results show that translation into the standard target language is the most common, while dialect to dialect strategies were applied on a few occasions in the subtitled version. In the dubbed version of the movie, characters speak like normal workers and use little slang, which means that linguistic representation of regional and social groups is not an element which can be perceived by the public. Moreover, since there is no distinguishable diglossia, the only cues which indicate the characters' socio-economic background are the visual ones.

Naturally, we do perceive Lennie's voice as some sort of idiolect, but the representation of vernacular varieties is almost non-existent. The relationships between characters are all the same in terms of language due to the fact that there are no perceivable changes of register. No differences are perceived, in this sense, between the formality adopted when talking to the owner of the farm and the informal nature of the intimate dialogue between Lennie and George.

This study was made using one sample of material from each version. As suggestions for further, research, it would be fruitful to analyse older and more modern versions of the novel, for example, in order to compare them. In addition, it would be interesting to compare the dubbed and subtitled versions of an earlier version of the movie and compare it to the one analysed in this paper.

6. CONCLUSIONS

The main purpose of this master's thesis was to discover how linguistic representation present in Steinbeck's *Of Mice and Men* and Sinise's film version of the novel is translated into Spanish. Consequently, the literary and audio-visual versions were analysed following the following elements: fictional or prefabricated orality, phonetic representation, diglossia, markers of oral syntax, performance phenomena, standard and dialect-to-dialect translation strategies, dialect, sociolect and slang.

Whilst Steinbeck's use of language and differentiation through dialogue is meant to give

readers the impression that they are in the middle of the characters because of their spontaneous character rendered mainly by phonetic representation of accent, Jiménez's version resulted in a transformation which is similar to Cadera's (2011) analysis of *Tres Tristes Tigres*, in which the reader cannot distinguish between different types of English varieties. The English version contains narrative which does not contain spelling alterations or oral syntax features and adheres to written norms, while dialogues contain an important set of phonetic, syntactic and semantic features. The difference between the narrative voice and the characters' voices in the original novel is, then, self-evident in the ST, whereas it can hardly be perceived in the Spanish TT.

The choice of standard language over non-standard variation was probably done according to compression strategy, which presented standardization on a syntactic level by avoiding pauses, interruptions and sometimes repetition and choosing the explicative over the repetitive, which is useful in terms of space limits when it comes to translated subtitles. Semantic and lexical levels did not suffer extreme alterations, which is why the subtitled Spanish version does preserve some elements of social representation.

The use of specialized language is not so highlighted in the original, but some terms regarding farm work could have been translated in a more colloquial manner, as was the case of "*peón de establo*".

Slightly contradicting Baños-Piñero & Chaume's (2009) findings after analysing the Portuguese translations of cockney in *Pygmalion and My Fair Lady*, we do find slang which portrays the characters' lack of education and manners, which is the counterbalance of such abundant use of correct grammar in the target language. In both the subtitled and dubbed version of the film swear words are correctly translated. In the English subtitles, however, they are intensified by exclamation marks, a punctuation mark which does not appear in the Spanish version.

To summarise, the main conclusions which may be drawn from this study are the following:

1. The Spanish translation of the novel *Of Mice and Men* does not contain the same type of phonetic representation of dialect as the English version, which depletes it of a very important characteristic of fictive oral dialogue.

2. Repetition, lack of copula, lack of concordance between subject and dialogue and other incorrect grammar forms which add authenticity to the written dialogue only appear in the dubbed version, which is voiced. In the other two versions characters seem regionally and socially neutral.

3. The most frequently employed strategy is translation into the standard version of the target language, with very little use of non-standard varieties. As shown in the analysis, there are no dialect-to-dialect strategies employed.

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