

CLiC and Corpus Literary Translation Studies: An Analysis of Suspensions in One Spanish Translation of Charles Dickens's *Hard Times*

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Abstract

In this article, corpus tools are used to analyse suspensions in Charles Dickens's *Hard Times* and their translation into Spanish. Suspensions are interruptions of a character's words by the narrator, and are a characteristic feature of Dickens's style. In this article, I analyse the consequences of not suspending these narratorial interruptions in the target text, in order to demonstrate the importance of preserving them when translating Dickens's works into another language. The analysis has been carried out using the CLiC tool (Corpus Linguistics in Cheshire), which allows for the systematic retrieval of suspensions from literary texts. The Spanish translation under analysis is Lázaro Ros's (Ros, 1992), in which a systematic rearrangement of the original suspensions has been detected. This analysis aims to demonstrate the potential of new software tools in literary translation studies, thus contributing another example to the always evolving field of corpus literary translation studies.

Keywords: literary corpus translation studies; CLiC; suspensions; *Hard Times*; Spanish.

1. Introduction

The conflation of corpus translation studies¹ and disciplines such as corpus stylistics has made it possible to analyse literary translations using corpus methods. In fact, corpus methodologies are proving to be as effective in the field of literary translation studies as they are for literary stylistics in general². The use of innovative models that combine both quantitative and qualitative analyses has opened up new avenues for the study of translated literary works, thus providing new insights into the nature of literary translation. This article aims to contribute another example to the still-emerging literature on corpus literary translation studies. Specifically, I will use corpus tools to analyse Charles Dickens's use of suspended quotations (also known as suspensions) in a Spanish translation of *Hard Times*. Suspensions are interruptions of a character's speech by the narrator; these give the reader an insight into the presentation of character information and the organisation of character discourse. In this analysis, I will examine in detail the stylistic implications of not suspending these interruptions in the target text. To do so, I have examined Lázaro Ros's (Ros, 1992) translation, in which a systematic rearrangement of the original suspensions has been detected. The analysis has been carried out using the CLiC tool (Corpus Linguistics in Cheshire; see <http://clic.bham.ac.uk/>), a free online corpus tool built on Cheshire 3 (an open source retrieval engine for XML data; see <http://cheshire3.org>) (cf. Mahlberg & Stockwell, 2015: 130) that allows for the systematic retrieval of suspensions from literary texts. In principle, this software is mainly intended for stylistic analyses. However, this article will show that it can also be hugely beneficial in the field of literary translation studies.

The article begins with an overview of suspensions from a stylistic point of view (section 2). This is followed by an explanation of the methodological procedure used to retrieve suspensions from *Hard Times* and identify their Spanish translations in Ros's translation (section 3) and a presentation of the results (section 4). These results are analysed in section 5, which is divided into two parts. Firstly, the translation of several aspects of Ros's version is scrutinised; these aspects include the effect of synchronicity between characters' discourse and non-verbal information, the presentation of pauses in character speech, and the highlighting of exclamations through the use of suspensions (section 5.1). Secondly, the translation of their characterising function is assessed specifically by examining the example of Mrs. Sparsit (sec-

1 For a comprehensive overview of the use of corpus methods in translation studies, see Laviosa (2013).

2 See, for example, Ji (2012), Patton and Can (2012), or Ruano San Segundo (forthcoming), who have analysed the translated works of Miguel de Cervantes, James Joyce, and also Charles Dickens into Chinese, Turkish and Spanish, respectively, using corpus methods.

tion 5.2)³. The article concludes with some remarks on the use of corpus methodologies and the potential of new corpus tools, such as CLiC, in literary translation studies.

2. Suspensions in Dickens

The Dickensian suspension was initially defined by Lambert (1981: 6) as a “protracted interruption by the narrator of a character’s speech. And here, ‘protracted’ means containing at least five words”. These protracted interruptions are discernible linguistic units that contribute to meaningful patterns in Dickens’s novels (Mahlberg et al., 2013: 35). They are “a handy place to put information, gestures, facial contortions” (Lambert, 1981: 41) and other paralinguistic features such as pitch, loudness and even pauses. This information can be meaningful in terms of characterisation. For example⁴:

(1) ‘Girl number twenty,’ *said Mr. Gradgrind, squarely pointing with his square forefinger, ‘I don’t know that girl. Who is that girl?’* (*Hard Times*, book 1, chapter 2)⁵.

This is the first long suspension of the novel and it highlights one of Mr. Gradgrind’s main features: his rigid, inflexible character, of which there is plentiful evidence throughout the first two chapters of the book. The systematic use of this sort of suspension in a novel creates a cumulative effect that can contribute to the portrayal of characters (see section 5.2).

Moreover, suspensions can also contribute to the organisation of character discourse. In this regard, two aspects are particularly noteworthy: the effect of synchronicity created between characters’ discourse and non-verbal information, and the presentation of pauses in characters’ speech. With regard to the effect of synchronicity, on the one hand, “suspensions can create an impression of simultaneity between the speech and the contextual information described by the narrator, which in turn can suggest similarities to the simultaneous occurrence of speech and body language in real life” (Mahlberg et al., 2013: 40). For instance:

(2) ‘We were peeping at the circus,’ *muttered Louisa, haughtily, without lifting up her eyes, ‘and father caught us’* (*Hard Times*, book 1, chapter 4).

3 Section 5.2 draws on Mahlberg and Smith’s (2012) corpus-stylistic study of Dickens’s use of suspensions, in which the example of Mrs. Sparsit is scrutinised in terms of characterisation.

4 For convenience, suspensions will be italicised in all the examples listed throughout the article.

5 All the examples throughout the article are from digitised versions. Therefore, chapter location rather than page numbers are provided.

Indeed, Louisa's words and her glance occur at the same time. By suspending "muttered Louisa, haughtily, without lifting up her eyes", the impression of synchronicity is created. This is one of the most frequent devices used in literature to suggest that body language and character speech occur simultaneously (cf. Korte, 1997: 97), and is a strategy that is frequently used by Dickens.

On the other hand, suspensions can also indicate the existence of pauses or silences. These pauses, however, present a particularity: they are narrated retrospectively. That is to say, "the order of presentation departs from the order of the narrated activities" (Mahlberg & Smith, 2012: 62). For example:

(3) 'When father comes back,' *cried the girl, bursting into tears again after a minute's silence, 'how will he ever find me if I go away!'* (*Hard Times*, book 1, chapter 6).

In this example, the girl's pause occurs before the quoted words, even though the reader only experiences it afterwards. In this way, "the character's speech is interrupted to refer to a pause at a point where—in the story—no pause actually occurs in the character's speech" (Mahlberg & Smith, 2012: 61-62). According to Lambert (1981: 68), Dickens used retrospective pauses in suspensions to make the reader experience the tension of the situation.

All of these functions make suspensions a salient characteristic of Dickens's style (Newsom, 2000: 556). Thus, it stands to reason that they must remain suspended when rendering his works into other languages. In the case of Spanish, the translation of the suspended structure of suspensions does not pose much difficulty, since the Spanish language—unlike Arabic (a Semitic language) or Chinese (a Sino-Tibetan language)—shares a number of formal features with English that make it possible to transfer the syntactic structure from one language into the other. Let us take for example Ros's translation of (1), shown in (1a). As can be observed, both the suspended structure and the propositional content have been faithfully preserved, thus highlighting the characterising function of "squarely pointing with his square forefinger" discussed above. This fidelity to the original text, however, is less frequent than one would expect in Ros's version; this is evident in his translation of (2) and (3). In (2a), the above-mentioned impression of synchronicity is neutralised, which nullifies the Dickensian trait. In the case of (3a), Ros also rearranges the original wording. While this "fixes" the chronological sequence of events, it also nullifies Dickens's trait. These choices, which are a systematic feature throughout Ros's text, result in a significant stylistic loss, as I intend to demonstrate here.

(1a) —¡Niña número veinte! —**voceó el señor Gradgrind, apuntando rígidamente con su rígido índice**—. No conozco a esa niña. ¿Quién es esta niña? (Ros, 1992: 87).

(2a) *Hablaba de Tomás, pero miraba a Luisa. Esta murmuró con altanería, pero sin levantar la vista:*

—***Estábamos fisgando desde fuera lo que hacían en el circo, y papá nos atrapó*** (Ros, 1992: 105).

(3a) ***La muchacha calló un momento, luego rompió otra vez a llorar, y exclamó:***

—*Si me marchó de aquí, ¿cómo podrá saber mi padre de mí cuando él vuelva?* (Ros, 1992: 131).

3. Methodology

As previously mentioned, suspensions in *Hard Times* have been automatically retrieved using CLiC. In principle, this tool was specifically designed to “study literary texts and lead to new insights into how readers perceive fictional characters” (CLiC). However, CLiC can also be extremely beneficial in the field of translation studies, since the automatic retrieval of suspensions from a novel makes it possible to systematically investigate their translation in one (or more) version(s) of that novel in another language thanks to the use of aligned parallel corpora.

With regard to the retrieval of suspensions from *Hard Times*, a simple search using CLiC suffices, since the option *Subsets* allows the automatic retrieval of all the suspensions, quotes or non-quotes from any of the novels hosted on the CLiC website (needless to say, *Hard Times* is among those novels). Specifically, when displaying the subset of suspensions in Dickens's tenth novel, a total of 183 results are retrieved. They are displayed in the form of concordance lines, as shown in figure 1.

It must be noted that 4 of the 183 results retrieved are not suspensions, but stretches of text incorrectly tagged during the automatic annotation process. This is the case for entries 151 and 152 in figure 1. In (4), we can see that both “and a score or two hailed, with assenting cries of” and “the caution from one man” are not suspensions, but have been tagged as such because of the quoted text surrounding them. Nevertheless, these cases are easy to detect and eliminate, leaving a total 179 suspensions.

(4) Thus Slackbridge; gnashing and perspiring after a prodigious sort. A few stern voices called out ‘No!’ *and a score or two hailed, with assenting cries of ‘Hear, hear!’ the caution from one man, ‘Slackbridge, y’or over hetter in’t; y’or a goen too fast!’* (*Hard Times*, book 3, chapter 4).

In order to find the Spanish translations of those 179 suspensions, a manual examination of Ros's version was performed. To do so, an English-Spanish aligned corpus containing *Hard*

FIGURE 1CLiC screenshot of suspensions in *Hard Times*

No [▲]	Text
140	said Bounderby, bursting into his father-in-law's room late at night,
141	said Mr. Gradgrind, in a tone of temperate remonstrance,
142	replied Bounderby, knocking the flat of his hand several times with great vehemence on the table,
143	said Bounderby, staring with all his might at his so quiet and assuasive father-in-law,
144	he returned, in answer to the coarsely blurted question;
145	Mr. Gradgrind remonstrated in all humility,
146	said Bounderby, with determined obstinacy,
147	Mr. Gradgrind proceeded, in the same depressed and propitiatory manner,
148	said Mr. Gradgrind, shading his face with his hand,
149	said Bounderby, standing up with his hands in his pockets,
150	observed Mr. Gradgrind, in a low voice,
151	and a score or two hailed, with assenting cries of
152	the caution from one man,
153	said Sissy, timid of the name,
154	said Louisa, for he was present,
155	said her husband, entering with a cool nod,

Times and Ros's version was created; this made it possible to systematically compare how Ros renders each suspension into Spanish, as shown in table 1⁶.

Thanks to this aligned corpus, it is possible not only to gauge the number of English suspensions that are suspended in the Spanish version, but also to methodically analyse the strategies used by Ros to translate them when they are not suspended. These strategies are shown in section 4.

4. Results

Only 68 (38%) suspensions were translated as suspended text. The remaining 111 cases (62% of the total number of suspensions) were rendered into Spanish by Ros using one of four

6 In order to be loaded in a word processor, Ros's translation of *Hard Times* had to be converted into a plain text file. To do so, the text was scanned and processed with an OCR (Optical Character Recognition) software (the norm for digitised texts). Needless to say, typographical errors were found. However, they do not affect the search process, since suspensions are manually located using the English text as a reference. As for *Hard Times*, the e-text has been downloaded from Project Gutenberg.

TABLE 1Aligned corpus of *Hard Times* and *Tiempos difíciles para estos tiempos*

HARD TIMES	TIEMPOS DIFÍCILES PARA ESTOS TIEMPOS
<p>Louisa could not reproach her for her unjust suspicions; she was so faithful to her idea of the man, and so afflicted.</p> <p>'And when I think', said Rachael through her sobs, 'that the poor lad was so grateful, thinkin you so good to him —when I mind that he put his hand over his hard-worken face to hide the tears that you brought up there— Oh, I hope you may be sorry, and ha' no bad cause to be it; but I don't know, I don't know!'</p> <p>'You're a pretty article;' growled the whelp, moving uneasily in his dark corner, 'to come here with these precious imputations! You ought to be bundled out for not knowing how to behave yourself, and you would be by rights'</p>	<p>Luisa no podía hacerle ningún reproche por su injusta sospecha; Raquel seguía inmovible en su lealtada hacia Esteban, transida de dolor, exclamando entre sollozos.</p> <p>—¡Cuando pienso que el pobre muchacho os quedó tan agradecido, creyendo que os mostrabais muy buena con él...; cuando recuerdo que se tapó con la mano su cara cansada para ocultar las lágrimas que cuestra acción le trajo a los ojos...! ¡Ojalá que los sintáis de veras y que vuestro sentimiento no nazca de ninguna mala causa! Pero ¡qué sé yo, qué sé yo...!</p> <p>El mequetrefe gruñó, revolviéndose intranquilo en su oscuro rincón :</p> <p>—¡Buena estáis vos! ¡Venir aquí con imputaciones de esa clase...! Bien merecido tendríais que os echasen a la calle por no saber comportaros debidamente.</p>

strategies. The most frequently used strategy consists of transforming the suspension into a different independent paragraph that precedes the words of the character, as shown in examples (5) and (5a):

(5) 'Then,' said Mr. Bounderby, with a loud short laugh, 'what the devil do you rub your father with nine oils for?' (*Hard Times*, chapter 1, book 5).

(5a) **El señor Bounderby lanzó una carcajada breve y sonora, y dijo:**

—¿Y con qué objeto das friegas a tu padre con los nueve aceites? (Ros, 1992: 116).

Ros's second most common strategy is to place the suspension in a paragraph that either precedes or follows the character's speech. For example:

(6) It was only now when her sorrow broke out, that Louisa looked at her.

'And what,' asked Mr. Gradgrind, in a still lower voice, 'did you read to your father, Jupe?' (*Hard Times*, chapter 1, book 7).

(6a) **Sólo entonces, cuando Cecilia dio suelta a su dolor, alzó Luisa los ojos para mirarla. El señor Gradgrind bajó aún más la voz para preguntarle:**

—¿Y qué era lo que le leías a tu padre, Jupe? (Ros, 1992: 142).

Thirdly, the original structural pattern of the reported speech and the suspension have been rearranged in some cases, thus turning the suspension into a traditional final reporting clause, as shown in (7a):

(7) 'Bounderby', said Mr. Gradgrind, in a tone of temperate remonstrance, 'I speak of a very special letter I have written to you, in reference to Louisa' (*Hard Times*, chapter 3, book 3).

(7a) —*Bounderby, me refiero a una carta de índole muy especial que os he escrito a propósito de Luisa* —**repuso el señor Gradgrind en tono de amable reproche** (Ros, 1992: 375).

Finally, Ros sometimes omits the suspension in the Spanish version, as can be seen in (8a):

(8) 'What,' said Rachael, with the tears in her eyes again, 'what, young lady, in the name of Mercy, was left the poor lad to do! The masters against him on one hand, the men against him on the other, he only wantin to work hard in peace, and do what he felt right' (*Hard Times*, chapter 3, book 4).

(8a) —*Y ¿qué iba a hacer, qué iba a hacer, señorita, el pobre muchacho, por amor de Dios? Por un lado, los dueños de las fábricas en contra suya; por otro lado, en contra suya los trabajadores, y él sin más deseo que el de que le dejasen trabajar firmemente y en paz, resuelto a no hacer sino lo que él cree justo* (Ros, 1992: 392).

The frequency with which these four strategies are used by Ros is shown in table 2. As can be observed, suspensions are repeatedly neutralised in Ros's version through the use of these four strategies. This results in stylistic losses concerning synchronicity, the pauses, and the characterising function of the suspensions that were discussed in section 2. The following section analyses these stylistic losses.

TABLE 2

Strategies devised by Ros to translate suspensions in *Hard Times*

STRATEGY	FREQUENCY	%
Suspension remains suspended	68	38
Suspension transformed into an independent paragraph	61	34.1
Suspension placed in a preceding/following paragraph	31	17.3
Suspension turned into a traditional final reporting clause	16	8.9
Suspension omitted	3	1.7
TOTAL	179	100

5. Analysis

The analysis is divided into two self-contained sections. First, a general analysis of the four strategies commented on in section 4 is carried out, focussing on aspects such as the synchronicity, the pauses and the exclamations highlighted through the use of suspensions (section 5.1). Then, drawing on Mahlberg and Smith's (2012) corpus-stylistic study of suspensions that interrupt Mrs. Sparsit's speech, Ros's translation of the examples attached to Mr. Bounderby's comic housekeeper are examined (section 5.2). This section will concentrate on the characterising function of suspensions and will demonstrate the importance of maintaining their suspended structure in order to preserve Dickens's technique for highlighting meaningful character information.

5.1. General analysis of the four strategies used by Ros to translate suspensions

The four different strategies used by Ros to translate suspensions will be dealt with individually, in order to demonstrate the implications of each strategy. Firstly, the most frequent strategy used to translate suspensions that have not been maintained in the Spanish version is to transform the original suspended text into a different independent paragraph that precedes the words of the character, as shown in table 2. A significant stylistic loss has been detected in many of the 61 suspensions (34% of the total) that were translated in this way, as shown in (9a). As can be observed in (9), the suspension contains one of the retrospectively narrated silences mentioned in section 2, in which the order of presentation departs from the order of the narrated actions. By rearranging the original order of presentation, the sequence of events is presented in a linear fashion, but the Dickensian pause is nullified, thus neutralising one of Dickens's traits. Besides, the suspension also refers to Louisa's gaze, a significant aspect of her characterisation throughout the novel⁷. Dickens highlights this information by placing it within a suspension. Therefore, the choice to rearrange the original order of presentation results in a stylistic loss, since the comment about Louisa's gaze is no longer highlighted.

- (9) 'Because, Tom,' said his sister, after silently watching the sparks awhile, 'as I get older, and nearer growing up, I often sit wondering here, and think how unfortunate it is for me that I can't reconcile you to home better than I am able to do' (*Hard Times*, chapter 1, book 8).

7 Gazes are a means of character definition and identification in fictional reality (Korte, 1997: 57 ff.). For further discussion on gaze behaviour and characterisation in Dickens's novels, see Mahlberg (2013: 111 ff.).

(9a) **Luisa, después de permanecer unos momentos contemplando en silencio las chispas de fuego, dijo:**

—Te lo preguntaba, Tom, porque conforme pasa el tiempo y me voy a haciendo persona mayor, suelo pasarme ratos aquí, sentada, pensando en que es una pena que no consiga que tú te conformes con la vida de nuestra casa lo mismo que yo he conseguido conformarme (Ros, 1992: 146).

Ros's second most frequently used strategy is to place the suspension in a paragraph either preceding or following the character's speech; this strategy has been used to translate 31 of the original suspensions. As can be seen in (10a), this strategy may also result in a significant loss. Structurally speaking, Ros's version is far from faithful to the original, since the two suspensions that report Sissy's and Harthouse's words are embedded in a middle paragraph. The case of "he resumed, as she raised her eyes to him again" is especially worthy of note from a stylistic point of view, since this suspension helps to create an impression of simultaneity between Harthouse's speech and Sissy's body language. By placing "y el señor Harthouse, al ver que ella alzaba la vista hacia él, prosiguió" in another paragraph, Ros neutralises this Dickensian trait.

(10) '[...] I am solely to blame for the thing having come to this —and —and, I cannot say', he added, rather hard up for a general peroration, 'that I have any sanguine expectation of ever becoming a moral sort of fellow, or that I have any belief in any moral sort of fellow whatever'.

Sissy's face sufficiently showed that her appeal to him was not finished.

'You spoke', he resumed, as she raised her eyes to him again, 'of your first object. I may assume that there is a second to be mentioned?' (*Hard Times*, chapter 2, book 2).

(10a)—[...] Lo único de que puede censurárseme es de que las cosas hayan llegado al extremo en que están..., y ahora os diré..., ahora os diré..., que no abrigo ninguna esperanza optimista de convertirme nunca en un hombre virtuoso, sea de la clase que sea.

Estas últimas frases las dijo bastante pobremente, tratándose de un final de párrafo.

El rostro de Cecilia demostraba a las claras que aún no le había pedido todo lo que tenía que pedirle, **y el señor Harthouse, al ver que ella alzaba la vista hacia él, prosiguió:**

—Hablasteis de que vuestra visita tenía un primer objetivo, lo que me hace suponer que aún tenéis que exponerme otro (Ros, 1992: 370).

The third most commonly used strategy consists of gathering the character's words together and turning the suspension into a traditional final reporting clause. At first sight, this strategy might not seem inappropriate but, in the 16 suspensions (8.9% of the total) translated by Ros in this way, there are cases in which the suspended text fulfils a specific stylistic function that is nullified when turning the suspension into a final reporting clause. This is the case in (11a).

As can be observed in (11), the suspension “resumed Bitzer, while he was polishing the table” also helps to create the effect of synchronicity between the speech and the body language of a character, as discussed with regard to the previous example. Indeed, Bitzer speaks at the same time as polishing the table, as indicated by the use of the conjunction ‘while’. However, this impression of simultaneity suggested by the suspension is no longer perceived in Ros’s version, in which Bitzer’s words and actions are presented using the conventional pattern of direct speech (i.e. a reported clause followed by a reporting clause).

(11) ‘Yes, ma’am,’ returned Bitzer, ‘if that’s worth the money’.

‘Besides which, ma’am,’ *resumed Bitzer, while he was polishing the table*, ‘he looks to me as if he gamed’ (*Hard Times*, chapter 2, book 1).

(11a)—*Desde luego, señora; si es que vale la pena gastar en eso el dinero. Además me da en la nariz, señora, que es un jugador —agregó Bitzer mientras sacaba brillo a la mesa* (Ros, 1992: 234).

Finally, three cases have been identified in which Ros opted not to translate the suspended text into Spanish, as has already been shown in (8a). From a stylistic point of view, these three examples (1.7% of the total number of suspensions) result in the biggest losses. The second of the three cases in which the suspension is omitted in the Spanish version is shown in (12a). In this case, the original suspension indicates neither synchronicity nor a Dickensian pause, but fulfils another function: emphasising an exclamation by separating it from the remainder of the speech (Mahlberg et al., 2013: 51). As can be seen in (12), “said Tom with a groan” helps to highlight Tom’s exclamation by separating it from the rest of his words. Furthermore, this suspension provides the reader with significant character information that helps to illustrate Tom’s despondency. By omitting the suspension, both the character information and the emphasis on Tom’s exclamation are lost in the Spanish text.

(12) ‘Tom, what’s the matter?’

‘Oh! Mr. Harthouse,’ *said Tom with a groan*, ‘I am hard up, and bothered out of my life’.

‘My good fellow, so am I’ (*Hard Times*, chapter 2, book 7).

(12a)—*¿Qué es lo que te pasa, Tom?*

—*¡Me pasa, señor Harthouse, que estoy apuradísimo y cansado de la vida!*

—*Yo también lo estoy, mi buen amigo* (Ros, 1992: 299).

As mentioned in section 4, these examples account for 111 of the suspensions (62 per cent of the total). As has been shown, they entail a significant loss as far as Dickens’s marked style is concerned, since aspects such as the representation of pauses in character speech, the impression of simultaneity created between speech and non-verbal information, or the emphasis upon characters’ exclamations, are neutralised. However, the aspect that

best reflects the stylistic loss discussed here is that of characterisation. This aspect will be analysed in detail by examining all of the suspensions in Ros's translation that supply information about Mrs. Sparsit.

5.2. Case study: Mrs. Sparsit

As has already been mentioned, this case study draws on Mahlberg and Smith's (2012) corpus-stylistic analysis of Dickens's use of suspensions to interrupt Mrs. Sparsit's speech. As explained below, the strategies used by Ros affect the portrayal of the comic housekeeper, since the suspended text interrupting her discourse highlights some of her character traits. In order to analyse the suspensions associated with Mrs. Sparsit, I have also used CLiC, which allows the results of a simple search to be filtered using the filter search box in the option Subsets. By searching for the word 'Sparsit', all of the suspensions containing the name of the character are retrieved, as shown in figure 2.

As can be seen, 23 of the original 183 entries were retrieved using the filter noun 'Sparsit'. Of those, 21 entries are suspensions reporting Mrs. Sparsit's words, and 2 do not report her words, but convey relevant information about her (entries 70 and 126, in figure 2). The fact that a group of specific suspensions can be viewed together in the form of a concordance makes it possible to read and analyse them vertically (Tognini-Bonelli, 2001: 18). This allows for a different approach than that taken traditionally and is precisely what Mahlberg and Smith (2012, 58 ff.) do with regard to the characterisation of Mrs. Sparsit. Indeed, the suspensions shown in figure 2 depict Mrs Sparsit as a lofty character. In fact, the adjective "lofty" features twice (entries 110 and 113). Moreover, her superior manner (entries 56, 58 and 63), and her severity and dignity (entries 19, 20, 61 and 119), are also highlighted in suspensions interrupting her speech; these suspensions reinforce her patronising character. Her characteristic nose and eyebrows—systematically described as 'Coriolanian' and 'Roman' throughout the story—are also referred to in suspensions (entry 60), in order to illustrate her loftiness through her physical appearance. In sum, suspensions in which Mrs. Sparsit is mentioned help to reinforce "features typical of this character" (Mahlberg & Smith, 2012: 60).

In Ros's version, however, the highlighting of Mrs. Sparsit's character traits through the use of suspensions is nullified by the systematic use of the strategies discussed in section 5.1. In fact, only eight examples (34.8%) are suspended in the Spanish version. The remaining 15 are not suspended. The frequency with which Ros uses the different strategies discussed in section 5.1 is shown in table 3. To gauge the extent to which the use of these strategies to translate suspensions affects Mrs. Sparsit's characterisation in the Spanish version, a selection of examples is analysed below.

FIGURE 2Occurrences of *Sparsit* in suspensions in *Hard Times*

No	Text
19	returned Mrs. Sparsit, with a dignity serenely mournful,
20	rejoined Mrs. Sparsit, with decent resignation,
21	returned Mrs. Sparsit with a shake of her head,
56	said Mrs. Sparsit, in a highly superior manner, somehow she seemed, in a moment, to have established a right to pity him ever afterwards;
58	said Mrs. Sparsit, concluding in an impressively compassionate manner,
59	said Mrs. Sparsit, pouring out her tea,
60	said Mrs. Sparsit, making her nose more Roman and her eyebrows more Coriolanian in the strength of her severity,
61	said Mrs. Sparsit, with dignity,
62	said Mrs. Sparsit, carefully brushing an imperceptible crumb of bread and butter from her left-hand mitten,
63	said Mrs. Sparsit, in a very impressive manner,
64	said Mrs. Sparsit, with a most extensive stock on hand of honour and morality,
69	said Mrs. Sparsit, suddenly compressing her mouth,
70	pursued the stranger, fluttering over Mrs. Sparsit's eyebrows, with a propitiatory air,
110	said Mrs. Sparsit, with a lofty sense of giving strict evidence,
112	returned Mrs. Sparsit, with a meek shake of her head,
113	Mrs. Sparsit was fond of observing with a lofty grace: particularly when any of the domestics were present,
118	pursued Mrs. Sparsit; after acknowledging the compliment with a drooping of her dark eyebrows, not altogether so mild in its expression as her voice was in its dulcet tones;
119	returned Mrs. Sparsit, almost with severity,
123	said Mrs. Sparsit, apostrophizing the descending figure, with the aid of her threatening mitten,
125	said Mrs. Sparsit that afternoon, when her patron was gone on his journey, and the Bank was closing,
126	said Harthouse; Mrs. Sparsit saw with delight that his arm embraced her,
168	then said Mrs. Sparsit, to some one inside,
183	Mrs. Sparsit interposed, with sprightly cheerfulness,

Showing 1 to 23 of 23 entries (filtered from 183 total entries) Filter subset:

TABLE 3

Strategies used by Ros to translate suspensions in which Mrs. Sparsit is mentioned

STRATEGY	FREQUENCY	%
Suspension remains suspended	8	34.8
Suspension transformed into an independent paragraph	10	43.5
Suspension placed in a preceding/following paragraph	1	4.3
Suspension turned into a traditional final reporting clause	3	13.1
Suspension omitted	1	4.3
TOTAL	23	100

The strategy most frequently used by Ros to translate suspensions interrupting Mrs. Sparsit's speech is that of transforming the suspension into a different independent paragraph that precedes the words of the character, as in *Hard Times* in general. Among the 10 examples (43.5% of the total number) translated in this way, there are cases in which a significant stylistic loss has been detected regarding the characterisation of Mrs. Sparsit. For example, in (13) (entry 60 in figure 2), her characteristic Roman nose and Coriolanian eyebrows are referred to in order to illustrate her severity. As can be seen in (13a), Ros opts to turn the suspension into a different independent paragraph, thus neutralising the highlighting function of the suspended text that contains significant character information about Mrs. Sparsit.

(13) 'It is much to be regretted,' said Mrs. Sparsit, making her nose more Roman and her eyebrows more Coriolanian in the strength of her severity, 'that the united masters allow of any such class-combinations' (*Hard Times*, chapter 2, book 1).

(13a) **La nariz de la señora Sparsit se hizo más romana aún, y sus cejas más a lo Coriolano a fuerza de adoptar una actitud severa.**

—Es muy de lamentar que la Unión de patronos tolere que se forme esas ligas de una clase social (Ros, 1992: 224).

This same loss has been detected in Ros's translation of (14) (entry 56 in figure 2), the only example identified where the suspension is placed in a paragraph either preceding or following Mrs. Sparsit's words. Specifically, this suspension emphasises the housekeeper's patronising attitude through the use of "in a highly superior manner" and "she seemed [...] to have established a right to pity him ever afterwards". In (14a), however, this information is no longer highlighted, as the suspension is embedded in the following paragraph. Besides, it is worthy of note that the paragraph in which the suspension is embedded is actually the translation of another suspension—"returned Bounderby, with some resentment in his tone: which was clearly lowered, though in spite of himself"—which Ros also removes from its original position. The transformation of both suspensions into a new paragraph adds an obtrusive element to the dialogue, which not only neutralises Dickens's well-known narratorial interruptions of his characters' speech, but also hinders the flow of the conversation.

(14) 'I wish with all my heart, sir,' said Mrs. Sparsit, in a highly superior manner; somehow she seemed, in a moment, to have established a right to pity him ever afterwards; 'that you may be in all respects very happy'.

'Well, ma'am,' returned Bounderby, with some resentment in his tone: which was clearly lowered, though in spite of himself, 'I am obliged to you. I hope I shall be' (*Hard Times*, chapter 1, book 16).

(14a)—*Con todo mi corazón os deseo, señor, que tengáis ocasión de ser muy feliz en todos los conceptos.*

La señora Sparsit dijo esto con magnífico aire de superioridad, como si con ello dejase establecido su derecho a compadecerlo cuando llegase el momento. El señor Bounderby le contestó en un tono en el que se advertía cierto resentimiento, aunque a su pesar, porque intentó disimularlo:

—*Os quedo, señora, muy reconocido, y confío en que no podré menos de ser feliz* (Ros, 1992: 211).

Of the suspensions interrupting Mrs. Sparsit's speech, three examples have been found of the strategy of turning the suspension into a traditional final reporting clause. One of them is particularly interesting, as it contains significant character information which contributes to depicting Mrs. Sparsit's dignity: "returned Mrs. Sparsit, with a dignity serenely mournful" (entry 19 in figure 2). In Ros's translation, this description of how Mrs. Sparsit's words are uttered has been relegated to a final position, as can be seen in (15a). By turning the suspension into a final reporting clause, the emphasis upon this information is somehow neutralised.

(15) 'I certainly, sir,' *returned Mrs. Sparsit, with a dignity serenely mournful*, 'was familiar with the Italian Opera at a very early age' (*Hard Times*, chapter 1, book 7).

(15a)—*Desde luego, señor, que estaba acostumbrada a ir a la ópera desde edad muy temprana —repuso la señora Sparsit con dignidad, serenamente triste* (Ros, 1992: 139).

Finally, a significant stylistic loss has also been detected in Ros's translation of "said Mrs. Sparsit, with a most extensive stock on hand of honour and morality" (entry 64 in figure 2), the only example identified in which the original suspension was omitted in the Spanish version. This suspension also contains meaningful character information about Mrs. Sparsit, which helps to portray her superior manner. In (16a), however, Ros chooses to omit the suspended text from the Spanish version, which completely nullifies Mrs. Sparsit's characterising trait.

(16) 'Please to remember that I have a charge here,' said Mrs. Sparsit, with her air of state. 'I hold a trust here, Bitzer, under Mr. Bounderby [...]. From Mr. Bounderby I have received every acknowledgment of my social station, and every recognition of my family descent, that I could possibly expect. More, far more. Therefore, to my patron I will be scrupulously true. And I do not consider, I will not consider, I cannot consider,' *said Mrs. Sparsit, with a most extensive stock on hand of honour and morality*, 'that I should be scrupulously true, if I allowed names to be mentioned under this roof, that are unfortunately—most unfortunately—no doubt of that—connected with his' (*Hard Times*, chapter 2, book 1).

(16a)—*Os ruego que recordéis que yo ocupo aquí un cargo, que yo tengo aquí una misión bajo los auspicios del señor Bounderby [...]. Yo he merecido del señor Bounderby todos los respetos debidos a mi posición en la sociedad y todas las atenciones correspondientes a mi alcurnia que yo podía ambicionar. Más, muchas más. De aquí que mi protector merecerá siempre mi más escrupulosa lealtad. Si yo permitiese que bajo este techo que nos cubre se tomasen en boca nombres propios de personas con las que, por desgracia, por gran desgracia (no tengáis duda alguna al respecto), está relacionado, no creería, no querría creer, no podría creer que me portaba con escrupulosa lealtad* (Ros, 1992: 227).

In sum, the strategies used by Ros to translate suspensions in *Hard Times* also entail a significant stylistic loss in terms of characterisation. These losses are, in fact, more profound than they appear at first sight to be, since the character information placed in suspensions is part of a bigger network of Dickens's well-known characterisation techniques. The information provided in suspensions is character information that has already been presented in the text, such as the repeated comments about Mrs. Sparsit's 'Roman' eyebrows and her 'Coriolanian' nose, for example. This character information is later presented as circumstantial information in suspensions. And, as Mahlberg and Smith (2012: 60) state, "when presented as circumstantial information, character information that has already been mentioned appears less strikingly repetitive". The question then arises as to whether Ros devised any strategies to compensate for this deficiency in his preservation of Dickens's complex network of characterisation techniques. Naturally, such a question would require a comprehensive analysis of the Spanish text, which is very much beyond the scope of this study. At any rate, the characterising function of suspensions analysed here, together with the retrospective narration of pauses, the separation of exclamations, and the impression of simultaneity created between characters' speech and their body language, as discussed in section 5.1, have demonstrated the importance of preserving the structure of suspensions when translating Dickens into another language.

Finally, the fundamental role that CLiC played in analysing the rendering of suspensions into Spanish in Ros's version should also be mentioned. This corpus tool has made it possible to systematically analyse the different strategies used by Ros, thus illustrating the stylistic consequences of altering the marked structural pattern of suspensions when translating Charles Dickens into another language. In this regard, it can be safely argued that CLiC has contributed to throwing light upon the translation of a stylistically significant element of Dickens's style, the importance of which lies in its form as much as in its content.

6. Conclusion

The use of corpus tools is gaining momentum in the field of literary translation studies. Such tools have made it possible to increase the extent to which style is scrutinised in literary

translation. This is the case with the CLiC tool employed here. Although this new tool was originally developed for stylistic purposes, it clearly also opens new avenues of analysis in the field of literary translation studies. Specifically, CLiC has made it possible both to retrieve suspensions from Dickens's *Hard Times* and to investigate their rendering into Spanish in Ros's translation of the novel. As far as the retrieval of suspensions with this tool is concerned, on the one hand, the fact that they can be viewed together in the form of a concordance has made it possible to look at them from a new perspective and realise stylistically meaningful patterns. As has been seen, suspensions create an impression of simultaneity between speech and body language, contribute to the retrospective narration of pauses and emphasise characters' exclamations. They are also important in terms of characterisation, since Dickens uses them to highlight significant character information, as demonstrated by the case of Mrs. Sparsit. With regard to the analysis of suspensions in Ros's version, on the other hand, the use of an aligned corpus has made it possible to identify Ros's translation of these units and gauge to what extent the functions fulfilled by suspensions in the English text are preserved in the Spanish version. This analysis has revealed that, although the content of suspensions is normally translated accurately in Ros's text, their suspended structure is systematically neglected, thus neutralising a salient feature of Dickens's style. In sum, the use of a new corpus tool has allowed for a comprehensive analysis of suspensions in *Hard Times*, thereby demonstrating the importance of maintaining their marked structural pattern when translating them into another language.

Finally, although this article is based on a specific novel, it is clear that the methodology for analysing suspensions and their translation into Spanish is also applicable to texts by other authors and to translations in different languages. In this regard, this article aims to make a contribution to the still-emerging literature on corpus literary translation studies, demonstrating how the translation analysis of literary works can benefit greatly from the use of innovative corpus tools.

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