

**Charles Dickens's *Hard Times* in
Spanish: A Corpus-Based
Approach**

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Hard Times (Charles Dickens)

Speech verbs

4 Spanish translations:

A. Melendo

L. Ros

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‘Well!’ **said** Mr. Bounderby, ‘what’s the matter? What is young Thomas in the dumps about?’

He spoke of young Thomas, but he looked at Louisa.

‘We were peeping at the circus,’ **said** Louisa, haughtily, without lifting up her eyes, ‘and father caught us.’

‘Well!’ **blustered** Mr. Bounderby, ‘what’s the matter? What is young Thomas in the dumps about?’

He spoke of young Thomas, but he looked at Louisa.

‘We were peeping at the circus,’ **muttered** Louisa, haughtily, without lifting up her eyes, ‘and father caught us.’

Methodological procedure

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Methodological procedure

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Projected clause + Projecting clause



Verb + Subject

*‘What do you mean, ma’am?’ **blustered** Bounderby.*

*‘Well!’ **blustered** Mr. Bounderby, ‘what’s the matter? What is Young Thomas in the dumps about?’*

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*’ *ed*

Methodological procedure

~~said~~

~~told~~

~~spoke~~

~~began, went on~~

Methodological procedure



The screenshot displays the Concord software interface. The window title is "Concord". The menu bar includes "File", "Edit", "View", "Compute", "Settings", "Windows", and "Help". The main area shows a concordance table with the following columns: "N", "Concordance", "Set", and "Tag". The text in the "Concordance" column is from a literary work, with search terms highlighted in blue. The search terms are "asked", "assented", "blustered", and "continued". The text is as follows:

N	Concordance	Set	Tag
27	flattered and obliged.' 'Did you offer him,' asked Rachael, 'a bank-note?' 'Yes; but he		
28	'twixt him and me.' 'Have you left his work, Stephen?' asked Rachael, anxiously and		
29	from where his father sat. 'How was this done?' asked the father. 'How was what		
30	tired a long time,' said Louisa. 'Tired? Of what?' asked the astonished father. 'I don't		
31	she were releasing dust or ash. 'My dear,' assented her eminently practical parent,		
32	of Coketown. I am well known.' 'Well known,' assented Mr. Sleary, rolling his loose eye.		
33	me here.' 'So far, that's true enough,' assented Mr. Bounderby, with his hands in		
34	the person I most like to feed.'" 'To be sure,' assented Mrs. Sparsit, eating muffin. 'Thank		
35	by the apparition. 'Missed your letter, sir!' bawled Bounderby. 'The present time is		
36	see you gay again.' 'What do you mean, ma'am?' blustered Bounderby. 'Sir,' rejoined		
37	well what it might have been, if you don't,' blustered Bounderby. 'Dropped, sir, as if		
38	incurred towards Louisa.' 'I think differently,' blustered Bounderby. 'I am going to finish		
39	that plainly said, 'Behold your Bounderby!' 'Well!' blustered Mr. Bounderby, 'what's the		
40	. Sparsit sighed and shuddered. 'No, ma'am,' continued Bounderby, 'I have not heard		
41	me a message for Jupe?' 'Yes, I was.' 'Then,' continued Mr. Childers, quickly, 'my opinion		
42	beamed brightly. 'You will permit me to say,' continued Mr. James Harthouse, 'that I		
43	again, and again begged pardon. 'No, Bitzer,' continued Mrs. Sparsit, 'say an individual,		

At the bottom of the window, there is a navigation bar with the following options: "concordance", "collocates", "plot", "patterns", "clusters", "timeline", "filenames", "source text", and "notes". The "concordance" option is currently selected.

332 tokens (42 types)

Verbo	Frec.	Verbo	Frec.	Verbo	Frec.
<i>added</i>	5	<i>grumbled</i>	2	<i>retorted</i>	11
<i>answered</i>	11	<i>hesitated</i>	1	<i>returned</i>	119
<i>asked</i>	32	<i>inquired</i>	1	<i>roared</i>	1
<i>assented</i>	4	<i>interrupted</i>	2	<i>screeched</i>	1
<i>bawled</i>	1	<i>murmured</i>	1	<i>sighed</i>	2
<i>blustered</i>	4	<i>muttered</i>	1	<i>sobbed</i>	1
<i>continued</i>	7	<i>observed</i>	10	<i>stammered</i>	1
<i>cried</i>	29	<i>pouted</i>	1	<i>suggested</i>	1
<i>demanded</i>	1	<i>proceeded</i>	1	<i>urged</i>	3
<i>ejaculated</i>	1	<i>pursued</i>	11	<i>whimpered</i>	4
<i>enquired</i>	1	<i>rejoined</i>	5	<i>whispered</i>	5
<i>exclaimed</i>	5	<i>remonstrated</i>	1	<i>yawned</i>	2
<i>explained</i>	2	<i>repeated</i>	16	TOTAL	332
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Mr. Gradgrind: *asked, assented, cried, exclaimed, groaned, observed, pursued, repeated, retorted, returned, sighed, urged.*

Mr. Bounderby: *added, answered, asked, assented, bawled, blustered, continued, cried, demanded, ejaculated, interrupted, observed, proceeded, pursued, repeated, replied, resumed, retorted, returned, roared.*

Sissy: *answered, cried, exclaimed, inquired, repeated, replied, returned, sobbed, whispered.*

Louisa: *answered, asked, enquired, hesitated, muttered, observed, pouted, pursued, repeated, replied, resumed, returned, whispered.*

Mrs. Gradgrind: *returned, whimpered.*

Mr. Gradgrind: *asked, assented, cried, exclaimed, groaned, observed, pursued, repeated, retorted, returned, sighed, urged.*

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Louisa: *answered, asked, enquired, hesitated, muttered, observed, pouted, pursued, repeated, replied, resumed, returned, whispered.*

Mrs. Gradgrind: *returned, whimpered.*

Analysis

‘Missed your letter, sir!’ **bawled** Bounderby. ‘The present time is no time for letters. No man shall talk to Josiah Bounderby of Coketown about letters, with his mind in the state it in now.’

‘Well!’ **blustered** Mr. Bounderby, ‘what’s the matter? What is Young Thomas in the dumps about?’

‘Here’s Tom Gradgrind’s daughter knows pretty well what it might have been, if you don’t,’ **blustered** Bounderby. ‘Dropped, sir, as if she was shot when I told her! Never knew her do such a thing before. Does her credit, under the circumstances, in my opinion!’

‘What do you mean, ma’am?’ **blustered** Bounderby.

I think differently,’ **blustered** Bounderby.

‘Why don’t you mind your own business, ma’am?’ **roared** Bounderby.

‘How dare you go and poke your officious nose into my family affairs?’

‘Nine oils, Merrylegs, missing tips, garters, banners, and Ponging, eh!’ **ejaculated** Bounderby, with his laugh of laughs. ‘Queer sort of company, too, for a man who has raised himself!’

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(1) Why don't you mind your own business, ma'am?' **roared** Bounderby. 'How dare you go and poke your officious nose into my family affairs?'

(A.M.) –¿Por qué no se mete en sus propios asuntos, señora? –**rugió** Bounderby–. ¿Cómo se atreve a ir a meter su entrometida nariz en mis asuntos familiares?

(L.R.) *Y el señor Bounderby bramó:*

– ¿Por qué no os metéis en vuestros propios asuntos, ilustre señora? ¿Cómo tenéis el atrevimiento de meter vuestra indiscreta nariz en mis asuntos familiares?

(J.R.) –¿Por qué se mete usted, señora, en lo que no le importa? –**rugió** Bounderby–. ¿No tiene usted bastante con sus quehaceres, que ha de meter su nariz oficiosa en los de mi familia?

(V.P.) ¿Quién le manda meterse donde no la llaman, señora? –**rugió** Bounderby–. ¿Cómo se atreve a meterse en mis asuntos familiares?

(2) ‘Well!’ **blustered** Mr. Bounderby, ‘what’s the matter? What is young Thomas in the dumps about?’

(A.M.)—*¡Vaya! –**bramó** el señor Bounderby—. ¿Qué pasa?
¿A qué obedece esa tristeza en el joven Thomas?*

(L.R.)—*¿Qué ocurre? –**bramó** el señor Bounderby—. ¿A
qué obedece esa cara de disgusto del joven
Tomás?*

(J.R.)—*¡Cómo! – **exclamó** Bounderby—. ¿Ocurre algo?
¿Por qué tiene aspecto gruñón nuestro Tomás?*

(V.P.)—*Vamos, vamos –**dijo** Mr. Bounderby en plan
perdonavidas—. ¿Qué es lo que han hecho? ¿A qué
caras tan largas, Thomas?*

(3) ‘Here’s Tom Gradgrind’s daughter knows pretty well what it might have been, if you don’t,’ **blustered** Bounderby. ‘Dropped, sir, as if she was shot when I told her! Never knew her do such a thing before. Does her credit, under the circumstances, in my opinion!’

(3) ‘Here’s Tom Gradgrind’s daughter knows pretty well what it might have been, if you don’t,’ **blustered** Bounderby. ‘Dropped, sir, as if she was shot when I told her! Never knew her do such a thing before. Does her credit, under the circumstances, in my opinion!’

(J.R.) *–Aquí está la hija de Tom Gradgrind, que sabe todo lo que hubiera podido perder si usted lo ignora –sopló el huracanado Bounderby–. ¡Ha caído como herida por una bala, caballero, al anunciarle yo la cosa! Esta es la primera vez que le ocurre, que yo sepa, y en mi opinión esto la honra mucho, dadas las circunstancias.*

(4) 'What do you mean, ma'am?' **blustered**
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Bounderby.

(J.R.) –*¿Qué quiere usted decir, señora? – preguntó*
el señor Bounderby, con voz tempestuosa.

(5) ‘Nine oils, Merrylegs, missing tips, garters, banners, and Ponging, eh!’ **ejaculated** Bounderby, with his laugh of laughs. ‘Queer sortof company, too, for a man who has raised himself!’

- (A.M) *–Nueve aceites, Merrylegs, no dar una en el clavo, aros, banderolas y saltos mortales, ¡ja! –estalló Bounderby con su mejor carcajada–. Singular compañía, también, para un hombre que se ha hecho a sí mismo.*
- (V.P) *–¡Bálsamo de nueve aceites, pies con bola, ripios, banderas y un perro que se llama Patalegre! –exclamó Bounderby con su más estentórea carcajada–. ¡Un hombre como yo en semejante compañía!*
- (J.R.) *– ¡Nueve aceites, “Pata-alerta”, meter la pata, rehusar cuatro metros de percal, efectuar contoriones...! ¡Ha! ¡Ha!– dijo el señor Bounderby.*
- (L.R.) *–¡Nueve aceites, Patas Alegres; no dar pie con bola, cintas, banderas y morcillas! ¡Vaya, no está mal el trato con esta gente para un hombre que ha subido por su propio esfuerzo! –suspiró Bounderby, y largó luego la más típica de sus carcajadas.*

(6) ‘But look at him,’ **groaned** Mr. Gradgrind. ‘Will any coach-’

(6) ‘But look at him,’ **groaned** Mr. Gradgrind. ‘Will any coach-’

(A.M.) –*Pero, con ese aspecto –gimió el señor Gradgrind –, ¿querrá el coche...?*

(V.P.) –*Pero...con esa pinta...– dijo Gradgrind.*

(J.R.) –*Pero mírele –gruñó el señor Gradgrind –. ¿Qué coche querrá...?*

(L.R.) –*Fijaos en su estado –gimió el señor Gradgrind– ¿Creéis que puede ir así...?*

(7) ‘That’s the reason!’ **pouted** Louisa.

(A.M.) –*¡Por eso mismo!* –**dijo Louisa, torciendo el gesto.**

(V.P.) –*Esa es la razón* –**terció Louisa.**

(J.R.) –*Precisamente por eso...* –**dijo Luisa con aire mohíno.**

(L.R.) –*¡Por eso precisamente!* –**exclamó Luisa, con cara enfurruñada.**

(8) 'Oh!' said Mrs. Gradgrind, 'so you have settled it! Well, I'm sure I hope your health may be good, Louisa; for if your head begins to split as soon as you are married, which was the case with mine, I cannot consider that you are to be envied, though I have no doubt you think you are, as all girls do. However, I give you joy, my dear and I hope you may now turn all your ological studies to good account, I am sure I do! I must give you a kiss of congratulation, Louisa; but don't touch my right shoulder, for here's something running down it all day long. And now you see,' **whimpered** Mrs. Gradgrind, adjusting her shawls after the affectionate ceremony, 'I shall be worrying myself, morning, noon, and night, to know what I am to call him!'

(J.R.) *–¡Oh! –dijo la señora Gradgrind–, ¡has terminado ya este asunto! Te felicito, querida mía, y deseo que saques provecho de tus estudios hológicos, ¡puedes creerlo! Voy a darte un beso de enhorabuena, Luisa; mas no me toques el hombro derecho: siento en él un dolor que me va de arriba abajo. Cásate, que ahora –prosiguió la señora Gradgrind, ajustando su chal a raíz de esta afectuosa ceremonia – tendré que devanarme los sesos, de la mañana a la noche, para saber cómo llamarle a él.*

(A.M.) *—¡Bien! —dijo la señora Gradgrind—, ya veo que lo habéis arreglado. Pues bien, ten por cierto, Louisa, que espero que tengas buena salud, porque, si se te empieza a partir la cabeza del dolor al poco de casada, como fue mi caso, no creo que tengas nada para ser envidiada, aunque no tengo duda alguna de que tú así lo crees, al igual que todas las chicas. A pesar de todo, te doy mis parabienes, ¡por supuesto que sí!, querida, y espero que ahora echés a buena parte todos esos estudios “ológicos”. Ben a que te dé un beso de felicitación, Louisa; pero no me toques el hombre derecho, porque una molestia no me deja parar en todo el día. Y ahora ya ves —dijo la señora Gradgrind, aderezándose los mantones tras la afectuosa ceremonia—, ¡mañana, tarde y noche voy a estar preocupada por no saber cómo lo tengo que llamar!*

Concluding remarks

Speech verbs → Characterising device

Corpus-based approach → systematic retrieval



Analysis



Translation studies / translators

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