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Advances in Corpus Applications in Literary and Translation Studies

**Edited by Riccardo Moratto and
Defeng Li**

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 2023
by Routledge
4 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
and by Routledge
605 Third Avenue, New York, NY 10158

Routledge is an imprint of the Taylor & Francis Group, an informa business

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British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

ISBN: 978-1-032-28738-6 (hbk)
ISBN: 978-1-032-28740-9 (pbk)
ISBN: 978-1-003-29832-8 (ebk)

DOI: 10.4324/9781003298328

Typeset in Times New Roman
by Apex CoVantage, LLC

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3 Charles Dickens's Influence on Benito Pérez Galdós Revisited

A Corpus-Stylistic Approach¹

Pablo Ruano San Segundo

3.1 Introduction

In this chapter, we compare Charles Dickens's and Benito Pérez Galdós's style to investigate the alleged influence of the former on the latter. Benito Pérez Galdós is a well-known nineteenth-century Spanish novelist whose craftsmanship has been frequently compared to Dickens's (see Section 3.2). In this chapter, we scrutinize this influence from a corpus-stylistic point of view. To do so, we have developed an annotation system of Galdós's novels to identify suspensions. A *suspension* (also known as suspended quotation) is a "protracted interruption by the narrator of a character's speech" of at least five words (Lambert 1981, 6). They are characteristic of Dickens's style (Newsom 2000, 556). As shown in example 1, suspensions are projecting clauses with which narrators introduce stretches of direct speech. A suspension can have several functions, such as organizing discourse, offering character information, or creating specific literary effects, such as an impression of simultaneity between the words of a character and their actions. In example 1, for instance, the suspension contributes to the effect of synchronicity between Mr. Gradgrind's words and his body language (*pondering with his hands in his pockets, and his cavernous eyes on the fire*).

(1) "Whether," said Gradgrind, *pondering with his hands in his pockets, and his cavernous eyes on the fire*, "whether any instructor or servant can have suggested anything? Whether Louisa or Thomas can have been reading anything? Whether, in spite of all precautions, any idle story-book can have got into the house? Because, in minds that have been practically formed by rule and line, from the cradle upwards, this is so curious, so incomprehensible."
(*Hard Times*, Chapter 4)²

Thanks to the advances in corpus stylistics, suspensions have been systematically analyzed in Charles Dickens's novels (Mahlberg and Smith 2012; Mahlberg et al. 2013, 2016, among others). In this chapter, we use a similar methodology to compare Dickens's use of suspensions to that of Galdós in *Fortunata and Jacinta*, the novel for which the Spanish novelist is best known. The aim of the chapter is to discuss patterns in form and function hitherto unremarked in literary appreciations

of Galdós's style that show how the Spanish novelist may have incorporated a Dickensian device into his style to achieve similar effects as those conveyed by Dickens. In doing so, hopefully, the chapter will also contribute to illustrating the potential of corpus stylistics in the analysis of literary texts in Spanish, in which the amount of studies using computer-assisted methodologies is still small in number.

The chapter is organized as follows. First, we provide a brief overview of the alleged influence of Charles Dickens on Benito Pérez Galdós (Section 3.2). Then, the annotation system used to identify suspensions in *Fortunata and Jacinta* is explained, and the results obtained are shown (Section 3.3). These results are analyzed in Section 3.4, which is divided into two subsections. In Section 3.4.1, we discuss the similarities in form and function of suspensions between Dickens and Galdós. In Section 3.4.2 we focus on specific textual functions of the suspensions identified in Galdós's novel that are similar to those discussed in Dickens in previous studies. The chapter concludes with some remarks on the potential of computer-assisted methods that combine quantitative and qualitative analyses, from which the study of literary texts written in Spanish can benefit greatly.

3.2 The Influence of Charles Dickens on Pérez Galdós

The influence that great writers – such as Cervantes (Goldman 1971; Benítez 1990), Balzac (Lacosta 1968; Ollero 1973), writers from the Russian schools such as Tolstoy and Dostoevsky (Gilman 1981; Ley 1977, 294–95), and of course Dickens (McGovern 2000; Tambling 2013) – exerted on Galdós is well-known. This was admitted by the Spanish novelist himself. In his autobiographical *Memoorias de un desmemoriado*, for example, Galdós states:

I regarded Charles Dickens as my most beloved master. In my literary apprenticeship, still in my conceited youthfulness and having barely devoured Balzac's *The Human Comedy*, I zealously set myself to reading Dickens's vast oeuvre.

(Pérez Galdós 1980, 1693) (our translation)³

Galdós's translation of Dickens's *Pickwick Papers* for the Spanish newspaper *La Nación* is situated precisely in this literary apprenticeship. Not only did Galdós pay tribute to Dickens in this translation, but he also absorbed the Victorian author's style (Wright 1979, 24).⁴ He translated *Pickwick Papers* in 1868, when he was barely 24 years old, and while he was fully engaged in the writing of his first novel, *La Fontana de Oro*, published a couple of years later. This is probably the reason this novel has plenty of Dickensian echoes, such as the detailed and exaggerated descriptions of characters' physical appearance or the narrator's visible stance and his animosity toward oppressors (Nieto Caballero 2019a, 323).

These would be the first of the many Dickensian parallelisms found in Galdós's works, which have been widely discussed as part of the alleged influence of Dickens on Galdós. The presence of Dickensian reminiscences in Galdós's novels has been the subject of numerous studies, in which it is not difficult to find examples

that refer to *Fortunata and Jacinta*, the text under analysis here. For instance, the use of *quia* and *en toda la extensión de la palabra* by Fortunata and Doña Lupe, respectively, is frequently used as a prototypical examples of Dickens's well-known use of catchphrases with which he singles out his characters' speeches. We can also mention examples related to specific Dickensian situations and characters that seem to be transported into Galdós's fictional universe. The chapter "Una visita al Cuarto Estado" in *Fortunata and Jacinta*, for instance, has been frequently likened to the search for an orphan that takes place in *Our Mutual Friend* (Gilman 1981, 218–19). As for parallelisms in characters, José Izquierdo strongly resembles Mr. Casby, while Doña Guillermina seems to be inspired by Mrs. Jellyby, both from *Little Dorrit* (Gilman 1981, 271).

All these echoes in *Fortunata and Jacinta* are just a paradigmatic example of the numerous traces of the English author in Galdós's oeuvre, on which the influence pointed out by critics is based. Without a doubt, they illustrate the influence of Dickens on Galdós. However, it should be noted that this influence is mostly based on a compendium of references rather than on textual analyses of both authors. In other words, although the influence of Dickens on Galdós is indisputable, there are no systematic analyses that have systematically investigated such influence. Quite on the contrary, scholarship has gauged the Dickensian echo in Galdós on the basis of a collection of novelistic reminiscences, such as characters' use of catchphrases or the Dickensian situations and characters that we have just pointed out. Needless to say, this should not be understood as a criticism to the (invaluable) work carried out by literary critics, which has contributed to a better understanding of the parallelisms between Dickens and Galdós in general and to the influence of the former on the latter in particular. In fact, scholars have admitted this problem. Tambling (2013, 191) recognizes that the work carried out is "speculative," whereas McGovern (2000, 1) also admits that due to the "immensity" of the literary production of both authors, it is difficult to carry out analyses of intertextuality. The fact that the influence of Dickens on Galdós's style has commonly been accepted on the basis of a compilation of Dickensian references, such as the ones detailed prior, not only justifies but also requires systematic textual approaches to the style of both authors. This would make it possible to gauge whether and to what extent Dickens's style influenced Galdós's beyond the novelistic reminiscences referred to in traditional literary criticism. Corpus stylistics can be helpful in this regard. Thanks to computer-assisted methodologies, systematic textual analyses of the literary production of both authors are possible. Nieto Caballero (2019a), for instance, has analyzed clusters containing body part nouns in Dickens's and Galdós's novels and demonstrated how both authors make use of similar body language constructions that contribute to characterization. In this chapter, we focus on suspensions, a characteristic feature of Dickens's style that, thanks to the annotation system explained next, can be systematically scrutinized in Galdós's craftsmanship. As will be shown in Section 3.4, there are patterns in form and function in Galdós's use of this unit in *Fortunata and Jacinta* that suggest that Dickens's influence on his novels is more profound than usually thought – or at least demonstrated.

3.3 Methodology and Results

To carry out our analysis of suspensions in *Fortunata and Jacinta*, we have annotated the novel following the annotation system of Dickens's novels explained in Mahlberg et al. (2016). The annotation of *Fortunata and Jacinta* is part of an annotation of a corpus of Galdós's novels (c. 6.4 million words) that is being carried out as part of larger corpus-stylistic project currently underway. As in the case of Dickens's novels, this annotation distinguishes between several textual subsets of the novel. The main distinction is that between characters' speech (and thoughts) (also known as "quotes") on the one hand and narration (also known as "non-quotes") on the other. Suspensions are a special type of non-quote. Suspensions, italicized in example 2, can be short and long. Short suspensions have a length up to four words (*dijo Villalonga*), whereas long suspensions have a length of five or more words (*le dijo en secreto Guillermina, deteniéndola, y ambas se miraban con picardía*).⁵

(2) Jacinta pasó al salón, más que por enterarse de las noticias, por ver a su marido que aquel día no había comido en casa.

"Oye" – *le dijo en secreto Guillermina, deteniéndola, y ambas se miraban con picardía* – "con veinte duros que le sonsaques hay bastante."

"En Bolsa no se supo nada. Yo lo supe en el Bolsín a las diez" – *dijo Villalonga* –. "Fui al Casino a llevar la noticia. Cuando volví al Bolsín, se estaba haciendo el consolidado a 20."

(*Fortunata and Jacinta*, Part 1, Chapter 6)

To create the annotated version of *Fortunata and Jacinta*, we have used a plain text file of the novel and converted it to an XML file with the help of a set of Python scripts. Specifically, we have used XML elements (<element> </element>) to annotate paragraphs and sentences on the one hand and empty elements, also known as milestones (<milestone/>), to annotate examples of characters' speech and suspensions, on the other. The elements that form the nested hierarchy of paragraphs and sentences contain the text between an opening element and a closing element (<p> and </p> in the case of paragraphs, for example), while the empty elements that annotate character's speech and suspensions contain their own place marker to indicate the start or end of the annotated phenomenon (<qs> and <qe/> to indicate the start and end of a character's speech, for example). In Table 3.1 we show the tags that we have used, which are similar to the ones used in the annotation of Dickens's novels by Mahlberg et al. (2016).

To annotate suspensions in *Fortunata and Jacinta*, we first annotated characters' speech (quotes) with <qs/> ("start of quoted text") and <qe/> tags ("end of quoted text"). Then, following Lambert's (1981, 6) definition of suspensions as an interruption of a character's speech of at least five words, we marked up any text of five or more words which occur between a <qe/> tag and a <qs/> tag with the tags <sls/> and <sle/> to annotate long suspensions, and any text of four or less words which occur between a <qe/> tag and a <qs/> tag with the tags <sss/> and <sse/> to annotate short suspensions. In Figure 3.1 we show example 2 with the annotation that we have used.

Table 3.1 Annotation Tags Used to Annotate *Fortunata and Jacinta*

Annotation Tags	
Tag	Meaning
<p>	Paragraph (start)
</p>	Paragraph (end)
<s>	Sentence (start)
</s>	Sentence (end)
<qs/>	Quote (start)
<qe/>	Quote (end)
<sls/>	Suspension (long) (start)
<sls/>	Suspension (long) (end)
<sss/>	Suspension (short) (start)
<sls/>	Suspension (short) (end)

```

<p>
<s>
Jacinta pasó al salón, más que por enterarse de las noticias, por ver a su marido que aquel día no había comido en casa.
</s>
</p>
<p>
<s>
<qs/>
"Oye"
<qe/>
<sls/>
-Le dijo en secreto Guillermina, deteniéndola, y ambas se miraban con picardía-
<sls/>
<qs/>
"con veinte duros que lesonsaques hay bastante".
<qe/>
</s>
</p>
<p>
<s>
<qs/>
"En Bolsa no se supo nada.
</s>
</p>
<s>
Yo lo supe en el Bolsín a las diez"
<qe/>
<sss/>
--dijo Villalonga--
<sse/>
</s>
<s>
<qs/>
"Fuí al Casino a llevar la noticia.
</s>
</p>
<s>
En verdad se dice que no hay ni infierno ni cielo, ni tampoco
<qs/>
"Fué lo que has hecho esta tarde fuerece a tu empresa
<qe/>
"Si tenía que salir, eso bien lo veía yo
</s>
</p>

```

Figure 3.1 Example 2 with annotation.

In this chapter, we focus on long suspensions, which are more likely to contribute to meaningful lexicogrammatical patterns in narrative fiction (Mahlberg and Smith 2010). In the particular case of Dickens's fiction, several analyses have demonstrated how long suspensions are a potentially useful place to check a text for character information, especially in the form of descriptions of body language (Mahlberg et al. 2016, 445), to look into patterns of characterization (Stockwell

and Mahlberg 2015), to provide info related to characters' psychological dimension (Ruano San Segundo 2018, 340), and even a device used to convey specific literary effects in the act of reading, such as the impression of simultaneity between speech and body language (Mahlberg et al. 2013) or the retrospective narration of pauses (Mahlberg and Smith 2012, 61).

In our case, the annotation of *Fortunata and Jacinta* has made it possible to identify 687 long suspensions in Galdós's novel, with which we will be able to compare Dickens's and Galdós's use of this element and investigate the alleged influence of the former on the latter from an innovative perspective. In Figure 3.2, we show a screenshot with 50 of the 687 suspensions, arranged in alphabetical order. The fact that a group of specific suspensions can be viewed together in the form of a concordance makes it possible to read and analyze them vertically (Tognini-Bonelli 2001, 3). Thanks to this vertical reading, a range of co-occurrence patterns of words can be investigated, which can be meaningful for the literary appreciation of the novel and, in the particular case of this chapter, to compare Galdós's and Dickens's use of suspensions from a stylistic point of view.

To compare Galdós's and Dickens's use of suspensions, we have also benefited from the CLiC tool (Mahlberg et al. 2016), in which all the suspensions from Dickens's 15 novels can be visualized. In Figure 3.3 we show a screenshot of 20 suspensions in *Oliver Twist*. As can be observed at the right side of the screenshot, the CLiC tool contains search options that make it possible to focus on stretches of text within suspensions. Such search options have opened up novel ways of using concordances to link lexicogrammatical and textual patterns (Mahlberg et al. 2016, 433). In this chapter, we have searched for patterns in suspensions

N.	Context	Suspension	Context
1	-Pero, v eso ¿qué vivaba	-gruvió al fin D. Basilio, viendo una salida favorable de la confusión	¿Qué tiene que ver...? ¿Cómo, señores, Keira
2	-¿Lo que se le da	-afirmó con acento pañoso, a la afirmación de	lo que yo sé es que esto está muy mal, digo con Locomana;
3	-¿Lo que tú tienes	-afirmó don Juan queriendo sostener su papel.	es la fortaleza que te rebosa por todo el cuerpo... y nada más. No me
4	-¿Lo que me voy creyendo... y quien va a traer al hueso	-afirmó el anciano, dando una patada.	El chico está donde debía estar, y han sabido que yo no mento. Y si no,
5	-¿Habrán en un tremendo	-afirmó el cónsul con la seguridad del que se siente franco a	lo que yo sé debe conocer como lo conozco yo. Ahora ha dado en la
6	-¿Las dos cosas	-afirmó el otro con seriedad y acento.	Si no haces lo que te he dicho, Manolo, si no lo haces, te meterás, y
7	-¿Vienes, usted se me ha pasado al enemigo. Va no hay	-afirmó el quindioso los leñes y frondoso los ojos, cansado de	Estarnos perdidos.
8	-¿Oh, yo digo mucho que quieren... Les llevé una patada	-afirmó ella, ansiosa de encontrar su argumento contra aquel bárbaro	¡Pero muy serrano. Lo que yo hice es de eso que no se perdona.
9	-¿No me dice usted nada que yo no sepa. He visto mucho	-afirmó Feliso, con tolerancia de sacerdote hecho al confesorario.	Las personas que son como usted suelen pasar una vida de pechos. No
10	-¿Antes que volver con Guillermina	-afirmó Fortunata pensando la cara más seria que sabía poner.	Todo lo pongo, todo.
11	-¿Lo que Arnal me ha dicho	-afirmó Jacinta con solita ya, llena de dignidad, poniendo en ella v	es verdad. Yo digo que es verdad y basta.
12	-¿Pero si yo hablaré lo nuestro antecesor	-afirmó Juan acercando los sentimientos de su mujer y disculpando	Ha sido una suerte para él haber caído en nuestras manos librándose de
13	-¿Hombre, eso es muy arroyo, pero muy arroyo	-afirmó Juan, poniéndose más serio que un juez.	¿Está usted seguro de lo que dice?
14	-¿Pues va él...	-afirmó la señora, frunciendo el ceño.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
15	-¿Fuí al Casino a llevar la noticia.	-afirmó la señora de Santa Cruz avanzando más y sonando la palma de la	A ver, rico avasiento, de usted para la obra de Dios.
16	-¿En verdad se dice que no hay ni infierno ni cielo, ni tampoco	-afirmó Nicolás dándose aire de persona que manda mucho las cosas. Ya	tenemos un mundo de santos, que es la buena disposición de usted.
17	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó Rubín con acento apocóptico.	Y achaba la cara de asco... que cosa por la calle abito, como corre el
18	-¿Si tenía que salir, eso bien lo veía yo	-afirmó Rubín con acento apocóptico.	ni nada más que la naturaleza que nos rodea, siempre, eterna, amada
19	-¿Hablamos chro y seamos prácticos sin meteo a la situación	-afirmó Samanigo con esa convicción que es resultado del nozo.	Empezaré al instante mis trabajos de aserensación y de cultivo.
20	-¿Ahí, como queda, va lo es	-afirmó D. Eugenio con cierto entusiasmo.	Si fuerece a tu empresa, tú eres tonto y no conoces la naturaleza
21	-¿Qué tal, ¿nos vamos mucho, ¿verdad?	-afirmó D. Eugenio con cierto entusiasmo.	¡Tres cuartos seguidos, después un celo, y acabar con un echo. ¡Tení
22	-¿En fin, señora	-afirmó D. Eugenio con cierto entusiasmo.	le ha caído a usted la bota, y no sé un ramo cualquiera, sino el podo
23	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	la he visto aver... ¡mator dicho, la he visto varias veces.
24	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
25	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
26	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
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28	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
29	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
30	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
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35	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
36	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
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41	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
42	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
43	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
44	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
45	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
46	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
47	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
48	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
49	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas
50	-¿Pues lo que has hecho esta tarde fuerece a tu empresa	-afirmó D. Eugenio con cierto entusiasmo.	¡Basta! No hay mujer casada que no sepa... Ya saben hacer bien esas

Figure 3.2 Screenshot of 50 suspensions in *Fortunata and Jacinta*.

Line	Left	Right	Checkbox
1	from no big but a smaller. I can only think	and Mr. Merdle, looking out for the time that had been accounted by this time	<input type="checkbox"/>
2	from this beautiful or proper conduct. Mrs. Merdle	misses Mr. Merdle, grasping her arms	<input type="checkbox"/>
3	the other, no matter I don't see Mrs. Merdle	he replied in a softer tone	<input type="checkbox"/>
4	creature of the kind, I don't think I had	said the female, severely grieved over the complaint	<input type="checkbox"/>
5	words, and pushing her skirts as he came. I say	said the gentleman in the high chair	<input type="checkbox"/>
6	to 'T! I hope you may play every night	said another gentleman in a soft voice	<input type="checkbox"/>
7	My own, when it was all paid and no work. Oh!	said Mr. Merdle, smiling very knowingly	<input type="checkbox"/>
8	in a good speaking, thereby making it known	said Mr. Merdle, I want a	<input type="checkbox"/>
9	has a view that the whole company of spectators	should walk in the park	<input type="checkbox"/>
10	your child's face, and he looked at Mrs. Gowan	said Mr. Merdle, somewhat less seriously, for I was grieved by his feelings to observe the effect his	<input type="checkbox"/>
11	in human nature of regard, said T. Dobbins	said the undertaker, looking Mr. Merdle by the shoulder, I am of the opinion that	<input type="checkbox"/>
12	ever I saw, that you are in it. This, I can	cannot think, although it is the best, unless you had the satisfaction	<input type="checkbox"/>
13	never again, when Mr. Merdle seemed to alter	said the gentleman, leaning up from the bench, and peering in the middle of a room	<input type="checkbox"/>
14	very very small. I don't see, I don't see	said Mr. Merdle, looking at Oliver as if it were his fault that he was no bigger	<input type="checkbox"/>
15	very much out of sight. T. Dobbins	said Mr. Merdle, who had followed Oliver down	<input type="checkbox"/>
16	replied in the affirmative. T. Dobbins came with me	said Mrs. Sowerberry, taking up a dim and dirty lamp, and leading the way upstairs	<input type="checkbox"/>
17	with great civility. T. Dobbins, in the	said Oliver, in a soft voice, saying that he would follow Mrs. Sowerberry	<input type="checkbox"/>
18	mean much he needed to see Mr. Merdle's	said the undertaker, grasping her arm with a strong assurance	<input type="checkbox"/>
19	that she affectionately and highly esteemed T. Dobbins	said Mr. Merdle, sitting up in bed	<input type="checkbox"/>
20	in all to answer. T. Dobbins, I will you	said the man, shaking his head, and standing formally on the floor	<input type="checkbox"/>
21	down for a moment by the side of the body. T. Dobbins	said the man, looking down, and pointing his hand to the feet of the dead woman	<input type="checkbox"/>
22	then you must put your hand by the throat and help	said Mrs. Sowerberry, in the jail woman's ear	<input type="checkbox"/>
23	down on your knees, when T. Dobbins	said Mrs. Sowerberry, in the jail woman's ear	<input type="checkbox"/>
24	which, indeed, in a rough voice, to show T. Dobbins	said Mr. Merdle, when the lady thought he was down to earth again	<input type="checkbox"/>
25	young gentlemen. Oh, I can't see, what's the	he added, turning Oliver's back of course	<input type="checkbox"/>

Figure 3.3 Screenshot of CLiC tool with 20 suspensions from *Oliver Twist*.

in *Fortunata and Jacinta* in our data, comparing our results in Galdós's novel to those in Dickens's novels than can be visualized in the CLiC tool.

3.4 Analysis

3.4.1 Form and Function of Suspensions

Without a doubt, the aspect that brings us closer to the similarity between Dickens and Galdós in the use of suspensions is found in the functional pattern that dominates suspensions in general. As Mahlberg et al. (2013, 40) state,

by interrupting a character's speech, 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.

This is the function *par excellence* of suspensions in Dickens's novels, which is enacted not only by the interruption of the character's speech but also by the formal pattern found in the suspension: in addition to the reporting verb and the name of the character whose speech is being reported, suspensions frequently contain an *-ing* clause to describe the body language. Let us take 3 as an example. As can be observed, Mrs. Sowerberry is taking up a dim and a lamp and leading the way upstairs as she speaks. This impression of synchronicity between her words and her body language is not only conveyed by the use of the *-ing* clauses but also by placing these clauses interrupting the character's speech.

(3) "Then come with me," said Mrs. Sowerberry: taking up a dim and dirty lamp, and leading the way upstairs; "your bed's under the counter. You don't

mind sleeping among the coffins, I suppose? But it doesn't much matter whether you do or don't, for you can't sleep anywhere else. Come; don't keep me here all night!"

(*Oliver Twist*, chapter 4)

In *Fortunata and Jacinta*, we can see a similar pattern, as shown in examples 4 and 5. In example 4, for instance, we see how Maxi throws himself into Fortunata as he asks her to hug him (*Dame un abrazo*). As in the examples from Dickens's novels, the impression of simultaneity is enacted both by the *-ing* clause that describes the body language (*arrojándose a ella medio vestido*) and by suspending Maxi's speech to describe this body language. It is only fair to state that this device is frequently used in fictional narratives to create the effect of synchronicity between speech and movement. As Korte (1997, 97) points out in his analysis about body language in literary texts, this impression is frequently created thanks to "[a] the interruption of the character's speech by a description of the body language, and [b] the syntactical subordination of the body language to the character's speech." However, the systematicity with which Dickens does that makes it a stylistically marked choice (Newsom 2000, 556). In the case of *Fortunata and Jacinta*, we also find a repeated use of this construction in suspensions. Specifically, 407 of the 687 suspensions identified with the annotation discussed in Section 3.3. In other words, 59.24% of the suspensions follow the pattern that characterizes Dickens's use of suspensions.

(4) "Dame un abrazo" – *le dijo Maxi arrojándose a ella medio vestido* –. "Así te quiero. Tú has padecido, tú has pecado . . . luego eres mía."

(*Fortunata and Jacinta*, Part 4, Chapter 1)

(5) "¡Vacía, enteramente vacía!" – *exclamó esta levantándola en alto y mirándola al trasluz* –. "Y estaba casi llena, pues apenas."

(*Fortunata and Jacinta*, Part 2, Chapter 6)

In addition to the formal and functional pattern of suspensions, elements outside the suspensions also buttress the Dickensian echo in Galdós's use of this element. We can see this both in the first and in the second stretch of direct speech that surround the suspension. On the one hand, the stretches of direct speech that precede suspensions in Dickens's novels frequently contain elements such as vocatives, exclamations, and imperatives, which are separated from the remainder of the speech by the suspension. In example 3 we have shown an example that contains an imperative (*come with me*). In examples 6 and 7, two examples of a vocative (*Nicholas*) and an exclamation (*My good fellow!*) are shown.

(6) "Nicholas," cried Kate, throwing herself on her brother's shoulder, "do not say so. My dear brother, you will break my heart. Mama, speak to him.

Do not mind her, Nicholas; she does not mean it, you should know her better. Uncle, somebody, for Heaven's sake speak to him."

(*Nicholas Nickleby*, Chapter 20)

(7) "My good fellow!" exclaimed Martin, clutching him by both arms, "I have never seen her since I left my grandfather's house."

(*Martin Chuzzlewit*, Chapter 14)

By separating off vocatives, imperatives, and exclamations from the remainder of the speech, the first stretch of the text is highlighted, and the effect of simultaneity between the character's speech and their body language enacted, as all the examples contain references to their body language in the suspensions. An identical pattern can be observed in *Fortunata and Jacinta*, in which suspensions are also frequently preceded by stretches of direct speech that contain these elements. In example 4, we have shown a suspension preceded by an imperative (*Dame un abrazo*), whereas in example 5, the suspension is preceded by an exclamation (*¡Vacía, enteramente vacía!*). In examples 8, 9, and 10, we can see other examples from *Fortunata and Jacinta* that follow this structural pattern – with examples of an imperative (*Siéntate un ratito*), a vocative (*Primo*) and an exclamation (*¡Bah!*), respectively. It is interesting to note that in those cases in which the suspension is preceded by an exclamation, as in examples 5 and 10, Galdós makes use of the verb *exclamar* (*exclaim*). This is in line with Mahlberg et al.'s (2013, 51–52) finding that Dickens also chooses this verb when he separates an exclamation from the remainder of the speech with a suspension, as can be observed in example 7. The fact that Galdós does the same in his novel reinforces the alleged Dickensian echo discussed here.

(8) "Siéntate un ratito" – dijo Moreno, haciéndolo en el sofá y dando una palmada en el asiento –. "Más santidad que en oír siete misas, hay en practicar las obras de misericordia, acompañando a los enfermos y dando un ratito de conversación a quien se ha pasado toda la noche en vela. Dime una cosa. ¿Cómo llevas las obras de tu asilo?"

(*Fortunata and Jacinta*, part 4, chapter 2)

(9) "Primo" – le dijo el otro mirándole con socarronería –; "si quieres hijos, haberlo pensado antes."

(*Fortunata and Jacinta*, part 4, chapter 2)

(10) "¡Bah!" – exclamó apartando la vista de su hermano con un movimiento desdeñoso de la cabeza –. "No quiero oír sermones. Yo sé bien lo que debo hacer."

(*Fortunata and Jacinta*, part 2, chapter 4)

With regard to the remainder of the speech, on the other hand, Lambert (1981, 44) found that Dickens sometimes repeated the stretch of direct speech that

preceded the suspension, as shown in example 11, in which the first stretch of direct speech (*And yet*) is repeated immediately after the suspension. This happens only occasionally and mostly when suspensions are unusually lengthy – suspension in example 11 is made up of 15 words. It is interesting that Galdós also does that in *Fortunata and Jacinta*. Two examples are provided in examples 12 and 13. In both cases, suspensions are lengthy too (19 and 24 words, respectively), which suggests that Galdós, in a Dickensian manner, might have repeated the words of the character to remind his readers of what the character was saying before (s)he is interrupted by the narrator. This seems to be in line with the function that Lambert discusses when he analyzes Dickens's use of suspensions. In his view, the suspension "seems to be fundamentally a sort of aggression" by a jealous author (Lambert 1981, 35). Although these rather-provocative claims by Lambert cannot be tested from a stylistic point of view, it is clear that the suspension in example 11, as in examples 12 and 13, interrupts a sentence in progress: just after the character has started to speak the narrator interposes a (lengthy) comment "so that ancillary details may be given, accompanying circumstances indicated" (Lambert 1981, 51), after which the words of the character from the first stretch of direct speech are repeated.

(11) "And yet," said Ralph, speaking in a very marked manner, and looking furtively, but fixedly, at Kate, "and yet I would not. I would spare the feelings of his – of his sister. And his mother of course."

(*Nicholas Nickleby*, Chapter 20)

(12) "Ahí tienes" – le dijo doña Lupe moviendo la mano derecha, con dos dedos de ella muy tiesos, en ademán enteramente episcopal –; "ahí tienes lo que pasa por no hacer lo que yo te digo . . . Si hubieras seguido los consejos que te di este verano, no te verías como te ves."

(*Fortunata and Jacinta*, Part 2, Chapter 3)

(13) "De modo" – exclamó Feijoo en voz alta, abriendo los brazos y tomando un tono que no se podría decir si era de indignación o de burla –, "de modo que ya no hay patriotismo."

(*Fortunata and Jacinta*, Part 3, Chapter 1)

Whether and to what extent this repetition is caused by a jealous author in Dickens's novels is open to debate. However, what cannot be denied is that this formal feature is found in Galdós under similar circumstances (there seems to be a relationship between repeating the words of the character and the length of the suspension). This, together with the parallelisms in the first stretch of direct speech that precedes the suspension and functional pattern of the suspensions discussed before, unveils a parallel use that suggests a Dickensian echo hitherto unremarked in literary appreciations of the influence of Dickens on the style of Galdós.

3.4.2 Local Textual Functions

The parallelism in Dickens's and Galdós's use of suspensions is further reinforced by local textual functions identified in *Fortunata and Jacinta*. Local textual functions (Mahlberg 2005, 2007, 2009) "describe the patterns of a (set of) lexical item(s) in a specific (set of) text(s)" (Mahlberg et al. 2013, 37). Generally speaking, the concept of local textual function makes it possible to relate lexical patterns to a range of textual properties. In Dickens's novels, for instance, patterns of body part nouns that contribute to the creation of characters have been widely discussed (cf. Mahlberg 2013), some of them connected to suspensions. In this section, we focus on two aspects identified in suspensions in *Fortunata and Jacinta* that seem to have a Dickensian origin too: the positioning of characters and the link between movement and character's thoughts.

Firstly, the way in which characters stand in relation to spatial references is an aspect where clear similarities have been detected between Dickens's and Galdós's use of suspensions. It is well-known that Dickens used "words that refer to parts of buildings and furniture or words that give other spatial information" as references to explain characters' positions and movements in the scene (Mahlberg 2013, 134). This is also frequent in Galdós's fictional narratives. Doors, for instance, usually act as the reference in which the characters are placed and from which the scene that is presented to us is described (Nieto Caballero 2019b). When references to doors are found in suspensions, they seem to be used in a Dickensian manner. In Dickens's works, references to doors in suspensions are frequently used to define characters' positions (rather than movement). Thus, characters are frequently described as standing next to a door, as in example 14, or stopping at doors, as in examples 15 and 16. As can be observed, Mr. Perch's, Mr. Pecksniff's, and Quilp's positions are defined by the door, which is used as a spatial reference to define the character's position. To do so, a prepositional phrase is used (*at the door*). These examples show how, in addition to creating an effect of synchronicity between speech and body language, suspensions can also contribute to defining the scene by means of references to narrative space.

(14) "Yes, Sir. Begging your pardon, Sir," said Mr Perch, hesitating at the door, "he's rough, Sir, in appearance."

(*Dombey and Son*, Chapter 22)

(15) "I am afraid," said Mr Pecksniff, pausing at the door, and giving his head a melancholy roll, "I am afraid that this looks artful. I am afraid, Mrs Lupin, do you know, that this looks very artful!"

(*Martin Chuzzlewit*, Chapter 3)

(16) "There she is," said Quilp, stopping short at the door, and wrinkling up his eyebrows as he looked towards Miss Sally; "there is the woman I ought to have married – there is the beautiful Sarah – there is the female who has all the charms of her sex and none of their weaknesses. Oh Sally, Sally!"

(*The Old Curiosity Shop*, Chapter 33)

Interestingly, Galdós makes a similar use of *en la puerta* (*at the door*) in *Fortunata and Jacinta*. Thus, this prepositional phrase is used in suspensions to show where characters stand, as shown in examples 17 and 18, or where they stop, as in example 19. As in the examples identified in Dickens's novels, these suspensions do not contribute to creating an impression of simultaneity between speech and body language, but to defining the narrative space of the story world by means of circumstantial information in the form of a prepositional phrase.

(17) "La culpa la tienes tú" – añadió severamente doña Lupe, en la puerta –, "porque te pones a jugar con ella, le ríes las gracias, y ya ves. Cuando quieres que te respete, no puede ser. Es muy mal criada."

(*Fortunata and Jacinta*, Part 2, Chapter 1)

(18) "Consolarse" – le dijo Segismundo en la puerta –. "La vida es así; hoy pena, mañana una alegría. Hay que tener calma, y tomar las cosas como vienen, y no ligar todo nuestro ser a una sola persona. Cuando una vela se acaba, debe encenderse otra . . . Conque tengamos valor, y aprendamos a despreciar . . . Quien no sabe despreciar, no es digno de los goces del amor . . . Y por último, simpática amiga mía, ya sabe que estoy a sus órdenes, que tiene en mí el más rendido de los servidores para cuanto se le ocurra, amigo diligente, reservadísimo, buena persona . . . Abur."

(*Fortunata and Jacinta*, Part 4, Chapter 3)

(19) "Amigo" – dijo parándose en la puerta de la botica –. "Su mujer de usted me ha parecido una mujer defectuosísima. Aunque la he tratado poco puedo asegurar que tiene buen fondo; pero carece de fuerza moral. Será siempre lo que quieran hacer de ella los que la traten."

(*Fortunata and Jacinta*, Part 3, Chapter 4)

Secondly, references to narrative space are also frequently related to thought presentation. Because of the ubiquity of direct speech in Dickens's novels, the synchronicity conveyed by suspensions is normally between the characters' body language and their speech (see Mahlberg and Smith 2012; and Mahlberg et al. 2013). However, as shown in Ruano San Segundo's (2018, 341) analysis of Dickens's use of direct thought presentation, the Victorian author also used suspensions to achieve the same effect when reporting his characters' thoughts, thus creating an impression that comes close to synchronicity of presentation between characters' thoughts and their body language. Two examples are shown, 20 and 21. As can be observed, both suspensions contain references about narrative space – *as he crossed to the door* in example 20 and *walking on tiptoe to another door near the bedside* in example 21. By placing this information in the suspension, Dickens creates an effect of simultaneity between the thoughts and actions of Clennam and Mr. Snodgrass, respectively.

(20) "The house," thought Clennam, as he crossed to the door, "is as little changed as my mother's, and looks almost as gloomy. But the likeness ends

outside. I know its staid repose within. The smell of its jars of old rose-leaves and lavender seems to come upon me even here.”

(*Little Dorrit*, Chapter 13)

(21) “Very lucky I had the presence of mind to avoid them,” *thought Mr. Snodgrass with a smile, and walking on tiptoe to another door near the bedside*; “this opens into the same passage, and I can walk quietly and comfortably away.”

(*Pickwick Papers*, Chapter 54)

This strategy is also observed in *Fortunata and Jacinta*. Literary critics have traditionally referred to the close relationship between kinetic references and the psychological dimension of characters (see Padilla 2000; Arroyo Díez 2011, 104). However, this has been mostly discussed in dialogue novels, in which it is frequent that the narrator projects characters’ thoughts by making use of soliloquies or thought presentation strategies, such as the interior monologue (Jiménez Gómez 2020, 369). These strategies are combined with the kinetic references mentioned before, which results in a relation of interdependence between characters’ movements and the representation of their thoughts. This aspect, however, remains underexplored outside dialogue novels. In *Fortunata and Jacinta*, we have found that the relationship between kinetic references and the psychological dimension of characters is enacted by means of suspensions, as shown in examples 22, 23, and 24. As in Dickens’s works, Galdós makes use of references to narrative space – *el establecimiento* (*the establishment*), *la sala* (*the room*), and *la alcoba* (*the chamber*) – in suspensions. They are part of *-ing* clauses – *penetrando en el establecimiento* in example 22, for instance – with which the impression of simultaneity between characters’ thoughts and their movements is further reinforced.

(22) “¡Dátiles! . . . ¡Cuántos le he comprado yo! Las golosinas la venden. Se despepita por ellas . . .” – *pensó el razonador, penetrando en el establecimiento, sin ver nada de lo que en él había* –. “Come dátiles . . . luego no está mala; los dátiles son muy indigestos. Y puesto que ella los come, la causa del no salir, no es enfermedad . . . Luego, es otra cosa . . .”

(*Fortunata and Jacinta*, Part 4, Chapter 5)

(23) “Pues lo que es hoy sí que no me quedo con esto dentro del cuerpo” – *pensó mi hombre al otro día, entrando en la sala, hecho un sol de limpio y despidiendo, como todas las mañanas al salir de su casa, un fuerte olor a colonia* –. “¿Y Dónde está?, ¿qué hace que no sale? Es un encanto esa mujer, y tengo al tal Santa Cruz por el gahnápiro más grande que come pan . . . ¡Cuánto me hace esperar!”

(*Fortunata and Jacinta*, Part 3, Chapter 4)

(24) “Pues lo que es mañana temprano” – *se dijo volviendo a la alcoba* –, “mañana tempranito, antes de que salga para el obrador, voy y la acogoto . . .”

(*Fortunata and Jacinta*, Part 4, Chapter 6)

This function of suspensions to connect thought presentation with characters’ movements or the role of doors to define characters’ positions, together with the effect of synchronicity between characters’ speech and body language and the formal aspects discussed at the beginning of Section 3.4 (both in the suspension and in the stretches of direct speech before and after the interruption), reveals hitherto-unremarked textual parallelisms between Dickens and Galdós that serve to reinforce the influence of the former on the latter. Without a doubt, the identification of these patterns has only been possible thanks to the annotation of Galdós’s *Fortunata and Jacinta*, which has made it possible to systematically scrutinize 687 instances of suspensions throughout the novel. This proves the potential of corpus stylistics and how computer-assisted approaches can unveil meaningful textual patterns that cannot be detected with more traditional approaches and from which the analysis of literary texts can benefit greatly.

3.5 Conclusion

The Dickensian element in Benito Pérez Galdós’s craftsmanship is indisputable. The study of this element in the works of the Spanish novelist, however, has been built upon a compilation of impressionistic references (based mostly on shared themes, scenes, and characters) rather than on textual analyses of their works. This lack of stylistic analyses is partly due to the difficulty of analyzing both authors’ works systematically, as some critics have admitted (see Section 3.2). Thanks to the emergence of new computer-assisted disciplines such as corpus stylistics, new avenues of analysis have been disclosed. By combining methods and theories from literary stylistics and corpus linguistics alike, corpus stylistics makes it possible to identify meaningful patterns that have traditionally gone unremarked in critical appreciations of literary texts, which have contributed to furthering our understanding of the effects that these patterns have on the way in which readers create meanings from texts.

This is precisely what we have set out to do in this chapter. Specifically, we have shown how suspensions can be systematically explored and compared in the works of Charles Dickens and Benito Pérez Galdós thanks to an annotation of the texts under analysis. A suspension is an interruption of a character’s speech. Stylistically speaking, the suspension is a textual device for which Dickens is well-known. The Victorian author makes an extensive use of suspensions with different purposes, such as organizing discourse, offering character information or creating specific literary effects, such as an impression of simultaneity between the words of a character and their actions. Thanks to the annotation system that we have developed, we have looked into some of these Dickensian traits in *Fortunata and Jacinta*, the novel for which Galdós is best known. As has been shown, Galdós makes a Dickensian use of suspensions both from a formal and functional point of view. From a formal point of view, on the one hand, Galdós frequently incorporates an *-ing* clause to the suspension, with which he conveys an impression of simultaneity between the words of the character and their body language. Besides, like Dickens, he also frequently makes use of vocatives, exclamations,

or imperatives in the stretch of direct speech that precedes the suspensions and also tends to repeat the stretch of direct speech that preceded the suspension in the remainder of the speech when suspensions are lengthy, as Dickens frequently does in his novels. From a functional point of view, on the other hand, we have looked into some textual functions identified in *Fortunata and Jacinta* which seem to have a Dickensian origin too. Thus, in addition to the frequent effect of synchronicity between characters' speech and their body language, we have also identified more specific functions, such as the positioning of characters next to doors or the relation of interdependence between characters' movements and the representation of their thoughts. The remarkable systematicity of these patterns has unveiled a more subtle similarity than has so far been noticed between Dickens and Galdós, thus opening new avenues of analysis in the study of the well-known (yet still underexplored) influence of the former on the latter from a stylistic point of view.

Notes

- 1 The research reported on in this chapter has been funded by the Spanish government (Ayuda del Programa de Recualificación del Sistema Universitario Español. Modalidad de recualificación del profesorado universitario funcionario o contratado), which we acknowledge here.
- 2 All the examples shown in the chapter are taken from e-texts (see Section 3.3). Therefore, we provide the chapter location rather than page references.
- 3 The Spanish quote reads: "Consideraba yo a Carlos Dickens como mi maestro más amado. En mi aprendizaje literario, cuando no había salido yo de mi mocedad petulante, apenas devorada La Comedia humana de Balzac, me apliqué con loco afán a la copiosa obra de Dickens" (Pérez Galdós 1980, 1693).
- 4 The translation of *Pickwick Papers* was preceded by the essay "Carlos Dickens," in which Galdós explained to readers of *La Nación* the most prominent features of the Victorian author's style.
- 5 For further information on the rationale behind the division of the subsets, see Mahlberg et al. (2016).

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4 A Corpus-Stylistic Approach to the Literary Representation of Narrative Space in Ruiz Zafón's *The Cemetery of Forgotten Books* Series

Guadalupe Nieto Caballero and Pablo Ruano San Segundo

4.1 Introduction

In this chapter we show the application of corpus linguistic techniques to the analysis of literary texts written in Spanish. This methodology falls in the realm of corpus stylistics (McIntyre and Walker 2019), an area of corpus linguistics that applies "corpus methods to the analysis of literary texts, giving particular emphasis to the relationship between linguistic description and literary appreciation" (Mahlberg 2014, 378). Although corpus stylistics is a well-established approach in the analysis of literary texts in general, the use of computer-assisted methodologies has not yet been fully developed in the Spanish-speaking world (Nieto Caballero and Ruano San Segundo 2020, 19). This chapter sets out to demonstrate how the analysis of literary texts written in Spanish can also benefit greatly from quantitative methods to retrieve data that can then be subjected to a qualitative analysis. To do so, we analyze Carlos Ruiz Zafón's *The Cemetery of Forgotten Books* (*El Cementerio de los Libros Olvidados*) series. Ruiz Zafón is the most-read Spanish author of the twentieth and twenty-first centuries, whose books have been translated into more than 50 different languages (Ramos Nogueira 2016). *The Cemetery of Forgotten Books* series is made up of four books: *La sombra del viento* (*The Shadow of the Wind*), *El juego del ángel* (*The Angel's Game*), *El prisionero del cielo* (*The Prisoner of Heaven*), *El laberinto de los espíritus* (*The Labyrinth of Spirits*). *La sombra del viento* (Ruiz Zafón 2001) is a Gothic mystery that involves Daniel Sempere's quest to track down the man responsible for destroying every book written by author Julian Carax. *El juego del ángel* (Ruiz Zafón 2008) is a prequel to *La sombra del viento*, also set in Barcelona, but during the 1920s and 1930s. It follows David Martín, a young writer who is approached by a mysterious figure to write a book. The next book in the cycle is *El prisionero del cielo* (Ruiz Zafón 2011). It returns to *La sombra del viento*'s Daniel Sempere and his travel back to the 1940s to resolve a buried secret. *El laberinto de los espíritus* (Ruiz Zafón 2016) is the fourth and final book in the *Cemetery of Forgotten Books* series. The novel is set in the Barcelona of the late 1950s and early 1960s. Daniel, overwhelmed by rage and the need to avenge the death of his mother, Isabella,