

***A Tale of Two Cities* in Arabic Translation**

Fatima Muhammad Muhaidat

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A Tale of Two Cities in Arabic Translation

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A Tale of Two cities in Arabic Translation

ABSTRACT

This study investigates the problems translators encounter when rendering features of Dickens's style in *A Tale of Two Cities* into Arabic. Examples of these features are singled out and analyzed. Then, they are compared with their counterparts in published translations of the novel in Arabic. Analysis and comparisons are focused on Muneer Al-Ba'albaki's translation as it is the only one that renders the novel completely. The comparisons depend on back translation to give non-readers of Arabic a clear idea about the similarities and differences between the source text and target one(s).

The features under focus are sound effects, figurative language, humor, repetition and the French element. The discussion dedicated to sound effects like onomatopoeia, alliteration and rhyme shows that there is no one to one correspondence between English and Arabic in reflecting these linguistic phenomena. What might be expressed onomatopoeically in English may not have a counterpart that reflects similar sound effects in Arabic. This makes translators resort to techniques like rewording or paraphrasing onomatopoeic expressions to convey their propositional content at the expense of a distinctive feature of them, their sound effects. A translator may also add information or images to compensate for not reflecting sound effects in the source text. Problems also arise when rendering figurative language into Arabic. Various images in the novel are substituted by different ones that convey similar meanings in Arabic. Some of them are deleted or reduced to their propositional content. In addition, footnotes are used to convey cultural aspects.

Rendering humor into Arabic shows the role context plays in facilitating the translator's task. When humor depends on background knowledge that the target text readers are not familiar with, a translator can use a humorous expression that conveys the function of its counterpart in different words. Another alternative could be rendering the humorous expression literally and using footnotes that provide the information necessary to understand humor. Problems also arise when humor is conveyed via substandard English. A rendering using Standard Arabic may be less humorous since it does not reflect the features conveying humor in its counterpart. A similar humorous effect can be achieved using a substandard variety of Arabic. However, non-speakers of the variety used may not figure out the humor it conveys. Sacrificing aspects of the source text seems inevitable as neither standard Arabic nor a variety of it can give the target text readers an idea about the variety of English used by Dickens. Further translation issues are noticed in rendering repetition. Some structural, morphological and collocational asymmetries between English and Arabic make translators dispense with repetition. They can render the function of the repeated expressions by resorting to synonymy, collocations, and constructions that fit Arabic. More problems arise when rendering the French element in various names, titles, and what might be considered as literal translations of French speech. Names

and some titles are transliterated into Arabic. In certain cases in which French titles are used in their plural forms, transliteration does not work. Using equivalent titles in Arabic becomes the solution to the problem. However, it is achieved at the expense of the French element in the source text. Footnotes may also be needed to convey the historical associations of certain names. Sometimes, loss is unavoidable like in the renderings of conversations which are presumably literal translations done by Dickens from French into English. Throughout the discussion, suggestions are given when the researcher thinks that better renderings could be achieved.

Another topic in this study is discussing the novel as a metaphor of translation. Many aspects of the novel are comparable to the translation process. Various events portray the challenges and the risky atmosphere translators work in. Relationships among characters like Dr. Manette, Lucie, and Charles Darnay provide a perspective from which the relationship between authors, translators/readers, and text can be seen. Various tensions are involved in this relationship. The novel also includes scenes portraying inter-language communication. Some scenes give rise to humor. Others hint at the role feelings play in people's communication and grasping meaning.

DEDICATION

For my parents, siblings, husband and kids.

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LIST OF ABBREVIATIONS

ST =source text
TT =target text
SL =source language
TL =target language
BT =back translation

Synopsis of Novel

Under risky conditions, Jarvis Lorry, a bank employee, goes to France to bring Dr. Manette to England. Action alternates between England and France. Dr. Manette is a prisoner liberated from the Bastille. On his way, Mr. Lorry waits in the town of Dover for Lucie, Dr. Manette's daughter, who accompanies him to Paris.

In Paris, in Saint Antoine neighborhood, Lucie meets her father whom she has not seen for about fifteen years. He seems to be mentally deranged as a result of his long imprisonment. The group leaves for England where Lucie and her father live near Soho Square in London. Dr. Manette seems to be quite restored to health, and manages to practice medicine again. However, he does not completely recover from his traumatic experience. He sometimes becomes obsessed with shoemaking which he practiced as a kind of catharsis during his years of imprisonment.

A significant event in England is Charles Darnay's trial. He is accused of spying and providing France with information about English military forces. Surprisingly, Darnay escapes the sentence of death when his barrister draws attention to the similarity in physical appearance between Sidney Carton and Darnay. This scene includes several of the novel's characters: Lucie, Dr. Manette, Mr. Lorry, Charles Darnay, Sydney Carton, Stryver, and Jerry Cruncher.

The smoldering discontent in Saint Antoine where people live in abject poverty intensifies when the carriage of the marquis, a French aristocrat, runs over a child and kills him instantly. The inconsiderate way the marquis deals with the accident makes things worse. The incident takes place when the marquis is on his way to his chateau where he meets his nephew Monsieur Charles Evremonde who relinquishes his property and rank and lives in England under a new name, Charles Darnay. This incident leads to the murder of the marquis at the hands of the child's father who is later captured and killed as a punishment and a lesson for others.

Both Carton and Darnay fall in love with Lucie. However, Carton loses this competition for Lucie's heart, and Darnay asks for Lucie's hand in marriage. Darnay lives in London working as a translator and teacher of French literature. One day, Darnay receives a letter from Gabelle asking for help because the revolutionaries threaten to kill him for his involvement with the upper class. As an employee by the upper class, Gabelle used to collect taxes from the lower class people in France. He also managed Darnay's financial affairs when the latter left France to live and work in England. Darnay chooses to return to Paris to help Gabelle, but he is captured and put into prison. Dr. Manette's skill and reputation as a victim of the Bastille help in releasing Darnay. This happiness lasts for only a short time. Since Darnay is the nephew of the marquis, he is condemned to death because of a document Dr. Manette wrote and hid during his years of imprisonment. This document, which comes to the hands of the revolutionaries after storming the Bastille and seizing power in France, reveals a crime committed by the marquis and his twin brother and tells the story of Dr. Manette's imprisonment; the twin brothers raped a woman from the lower class and stabbed her brother who tried to protect her. The two brothers asked Doctor

Manette to tend the raped woman and her brother, but their case was hopeless, and the Doctor could do nothing to prevent their death. Dr. Manette refused to be bribed into silence. Instead, he wrote to the Minister about the crime. Contrary to the Doctor's hopes, his letter came to the marquis's hand. As an aristocrat, the marquis used one of his privileges, *letter de cachet*, to put the Doctor in prison.

Thus, Darnay would have faced his destiny on the scaffold had it not been for Carton. The latter makes use of his countenance and some background information about John Barsad, a spy whose real name is Solomon Pross. He is the brother of Miss Pross, Lucie's directress. Carton knows about Barsad's history of spying for Britain against France and for the aristocrats in France against the revolutionaries. While Darnay is in prison waiting for his execution, Carton meets Barsad and threatens to tell the revolutionaries about his past spying against them. Barsad who works with the revolutionaries at this point has no choice but to accept Carton's plan to smuggle Darnay out of prison. Carton takes Darnay's place and dies for Lucie's sake. Had it not been for Carton's sacrifice, Lucie would have lost the "life she loves."

Dickens's *A Tale of Two Cities* in Arabic Translation¹

CHAPTER ONE

Introduction:

Dickens and translation form a natural connection. Communication, close relationships, freedom, and the desire to transcend barriers standing in the way of communication are features in Dickens's work and are also features in translation. His life reveals a man who believes in the power of word to bring people together and to share the experience literature offers. His works can be seen as an embodiment of the necessity of communication and mutual understanding. His plots connect lack of communication and freedom with death. Thus, he views separating people from their fellow creatures as a severe punishment endangering their mental health. In Dickens's world communication is vital, and isolation is abnormal. Dickens believed that communication was a matter of "Deeds, not words." His fascination with "street walking and night walking" portrays his love for human companionship (Lyne Pykett 2002: 28). His writings betray an inner longing for penetrating into the secrets of the human soul. Avoiding judgment by appearances is a key element in his ideology of communication. Indeed, Rod Mengham says Dickens was driven by "*a desperate urge to translate the unknowable into the knowable*" (2001:5). Furthermore, instead of retreating into a world of ideals, Dickens found his real success in concentrating on topics and problems people face in their daily life. This tendency to highlight aspects of the life and concerns of the multitudes gained him a special place in their hearts. His skill in transforming his keen observations of the slightest features of human behavior into rich suggestive scenes shows how much people have in common. In addition, his cynical portrayals of social evils and institutional corruption draw attention to such evils and alert people to their consequences. Thus, readers are expected to abhor and avoid hypocrisy, injustice, judgment by appearances, hatred, and deception. In addition, those involved in such corruption are alerted to the consequences of continuing their practices.

Dickens's close relationship to his audience was not limited to the content of his writings. His public readings attested to the notion that nothing should stop human interaction. His desire to have a direct and live encounter with his audience showed his willingness to communicate and create a transparent atmosphere in which differences among people fade away. His scholars often comment that his readings offered an opportunity not only to reduce distances physically separating human beings, but also to unify them spiritually through the emotional and mental experience literature offers. This openness contributed to his success both in his lifetime and afterwards.

¹ It might be worth noting that I study this novel for the purpose of revealing and analyzing Dickens's writing in terms of language, themes, style, and the concomitant difficulties this has posed for his Arabic translators. It is unlikely that the novel and its translations are considered as a source of historical information about the French Revolution. Such historical information is usually taken from books of history. In school, this event is discussed in terms of the reasons that might have caused it and its consequences. Attention is drawn to the large gap that separated different classes in the French society. Therefore, the revolution is viewed as a response to unjust conditions caused by the class system.

Considering his success and achievements, it is no surprise that Dickens is a much translated author. However, given the degree to which his style is crucial to his message, his work has challenged translators. This is especially true for language pairs for which there is a considerable linguistic and cultural gap. Style has been emphasized by various scholars. In an article dedicated to Dickens's style, Robert Alter (1996: 130) laments "that it should at all be necessary to explain that style is crucial to the experience of reading." Alter's comment indicates that the decisive role of style in a work of literature should not be taken for granted.

This dissertation discusses and analyzes several published translations of Dickens's novel *A Tale of Two Cities*. A major concern is pointing out stylistic devices used by Dickens to convey messages and shades of meaning. Some translations are investigated and compared with the source text to determine the extent to which these translations reflect Dickens's manner of conveying meaning. Furthermore, a comparison is made of translations for the purpose of defining the role they play in uncovering various aspects of the novel. The comparisons depend on back-translation to give those who do not read Arabic a clear idea about the similarities and differences of the various translations. Through the example of Arabic translations of *A Tale of Two Cities*, I shall see the importance of translation in enriching readers' experience of literature and another way of life.

This will include discussing various elements of the novel--its plots, setting, and characters from a translation perspective. I will pinpoint the bearings of these elements on the writing, reading/translation process, and the translator's role. Along the way I will find inferences about larger aspects of Dickens's vision of language, meaning, writing, reading/translating and their interrelationships. (Although not a concern of this dissertation, we will note modifications made when the translation is intended for young readers.)

Purpose of the Study: Specific Issues and Strategies

Investigating the translation of *A Tale of Two Cities* will require consideration of the following questions:

1. What problems do translators face when rendering aspects of Dickens's style into Arabic?
2. What strategies do translators use to convey the shades of meaning suggested by them?
3. How do various translations of the same novel contribute to enriching a reader's experience of the novel?
4. What implications do Dickens's language and plot hold for literature, language, author, reader/translator, and their various interrelationships?

In addition, this study aims at suggesting effective methods for dealing with the difficulties of translating the meanings conveyed by Dickens's stylistic devices.

First, to the best of my knowledge, few studies have been dedicated to the translatability of stylistic devices in Dickens's works from English into Arabic.

Second, discussing issues related to the translatability of style will be helpful to both those interested in studying Dickens and those involved in teaching his works. Finally, it is hoped that this study will be a valuable contribution to the field of translation as it focuses on the nature of difficulties translators face when dealing with style.

A discussion of these will be a prelude to the methodology employed throughout. Right from the first paragraph, the problems begin. It is possible to pinpoint a fine Dickensian touch that gives readers a hint at his vision of life and language. Among the six translations I have consulted, three of them translate this paragraph: first by the translator Muneer Al-Ba'albaki (1959) and afterward by Khaleel Al-Hindawi (1986) and Aly S. El Gawhary (1999).

ST1: It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way- (I. i)

TT1a:

كان أحسن الأزمان، و كان اسوأ الأزمان. كان عصر الحكمة، و كان عصر حماقة. كان عهد الايمان و، كان عهد الجحود، و كان زمن النور، و كان زمن الظلمة. كان ربيع الأمل، و كان شتاء القنوط. كان أمامنا كل شيء و لم يكن أمامنا شيء. كنا جميعا ماضين الى الجنة مباشرة، و كنا جميعا ماضين الى جهنم مباشرة (منير البعلبكي: 6)

BT1a: It was the best of times, and it was the worst of times. It was the age of wisdom, and it was the age of foolishness. It was the epoch of belief and it was the epoch of ingratitude/denial. It was the time of light, and it was the time of darkness. It was the spring of hope and it was the winter of despair. Before us was everything, and before us was nothing. We were all heading towards Heaven directly, and we were all heading towards Hell directly. (Muneer Al-Ba'albaki: 6)

In a few lines, Dickens gives an insightful account of the French Revolution, the main event in the novel. He is also telling the story of man's encounter with time. An array of various kinds of time and what might be considered antonyms of diverse mental and emotional states of man are interwoven to suggest a scene of human life with its complicated interrelationships. The sentences are arranged in seven pairs. In the first five pairs, each contains two sides of the same coin which is time represented by a variety of related synonyms. The seven pairs in turn are connected to one another by parallel contrast. This net of connections is not without a natural flavor. It is integrated with nature, represented by the cycle of the seasons of light and darkness. The scenario of their movement is an indication of the state of change and variation in man's life. Nothing is fixed, and nature takes its course. However, Dickens does not stop at this limit. In the sixth pair of sentences, Dickens turns from talking about earthly time and its ramifications, to another striking contrast about what "we had" in the time he describes. According to him "we had" both "everything" and "nothing." Finally, in the seventh pair, he comes back to time, not on earth, but in Heaven, the place of eternity. More interesting is Dickens's way of providing an expression that

serves as an antonym of Heaven. Dickens's way is "the other way." It is not Hell, fire or death as it might first come to our minds. It is an open and unidentified way. Some interpret Dickens's use of an indirect reference to Hell (the other way) as a humorous euphemism. This movement from earthly time to Heaven adds to the beauty of the scene and can be considered a reflection of the difficulty of achieving a unified or fixed representation of the world. Dickens scholar John B. Lamb (1996: 238) sees this as an indication of Dickens's concern about authorship and the author's desire to control meaning. Lamb continues that Dickens's portrayal of the French Revolution makes his novel function as an "asylum [that] seeks to reeducate its readers, to recreate patterns of thinking and to establish appropriate standards of behavior." Lamb (Ibid) adds "The imposition of ideal order by the novel is backed by the relationship of authority between the novelist and the reader." Albert D. Hutter (1983:18) also discusses Dickens's meditation on the intricate relationship between life and death in the passage of "The Night Shadows." Hutter (Ibid) suggests that Dickens "himself" may be "thinking about the irony of his own position and the reception of his words. He may be imagining his paradoxical future: as a corpse and as a textual presence more powerful than any living personality."

Let us now turn to the Arabic translations to see whether they offer the same range of allusion. We find a series of parallel sentences and a variety of synonyms for time and its related words. However, the variation in the synonyms provided in Arabic may not reflect the same connotations as their counterparts in English. For example, the word season is rendered into "زمن" which does not convey the connotations of the word season in English. The word "زمن" refers to time in general. Thus it might be possible to say that the translator's rendering loses one of the shades of meaning suggested by Dickens's "season." Here I suggest the word "موسم" (season) which I think is a better equivalent.

Another point concerning the translation of this paragraph is related to the striking contrast that Dickens makes between Heaven and Hell which is not suggested directly by the source text. In addition, the humor conveyed by the phrase "the other way" is lost. Similar to this point is the contrast made between belief and incredulity in the ST and the corresponding contrast made between belief and ingratitude/denial in the TT. This indicates that the translation gives more precise opposites. The translator misses an important semantic aspect of Dickens's descriptive prose—his tendency to show the elusiveness of meaning or the difficulty of grasping the essence of this world.

Furthermore, the way the parallel pairs are connected by the coordinating conjunction "و" (and) is not similar to the way the sentences are connected in English. The conjunction "و" (and) is commonly used in Arabic to connect sentences related to each other especially if the relationship between them is that of addition.

The translation by Khaleed Al-Hindawi is similar to the one discussed above in various aspects. For example, cohesion is achieved by connecting the sentences with the coordinating conjunction "و" (and). However, he gives the word "الجمود" (stillness) as the opposite of "الايمان" (belief). The word "الجمود" (stillness) can refer to a variety of meanings like stagnancy, inactivity, inflexibility, inertia, and motionlessness. Although the contrast suggested here indicates that belief does not go with the negative aspects of the various shades included in the word "الجمود" (stillness), the translation does not reflect the contrast in Dickens's pair (belief vs. incredulity). As

for Al- Hindawi's rendering of the contrast between Dickens's "Heaven" and "the other way," he provides "النعيم" and "الجحيم" which correspond to "bliss" and "hell," respectively. Again this contrast does not reflect Dickens's vision since it specifies what he leaves open and unidentified, and it loses Dickens's humor.

The third rendering by Aly S. El Gawhary is a little different from Al-Ba'albaki's and Al- Hindawi's :

TT1b:

كان زمانا من أحسن الأزمنة (في نظر بعض الناس)، و كان زمانا من أسوأ الأزمنة (في نظر أناس اخرين). كان ذلك هو عصر الحكمة، و كان ذلك هو عصر الحماقه. كان ذلك هو عهد الايمان و اليقين، و كان ذلك هو عهد الزيف و الفسوق و غيبة اليقين. كان ذلك هو وقت انتشار النور و سيادة الاستنارة، و كان ذلك هو وقت الظلام. كان ذلك هو ربيع الأمل، و كان ذلك هو شتاء اليأس. كان أمامنا كل شيء، و كنا نصعد مباشرة مقتربين من السماء، و كنا جميعا نتجه نحو الهاوية في الاتجاه المضاد لاتجاه الصعود (علي الجوهرى: 5)

BT1b: It was one of the best times (in the eyes of some people), and it was one of the worst times (in the eyes of other people). That was surely the age of wisdom and that was surely the age of foolishness. That was surely the epoch of belief and certainty. It was also the epoch of perversity/doubt, lewdness, and absence of certainty. That was surely the time of the spreading of light and the prevalence of enlightenment. That was also the time of darkness. That was surely the spring of hope, and that was surely the winter of despair. Before us was everything and we were ascending directly approaching the sky. We also were all heading towards the abyss, the opposite way of going up. (Aly S. EL Gawhary: 5)

As can be noticed above, EL Gawhary's rendering changes, adds, and deletes things. First, it does not reflect the superlative degree of comparison Dickens shows about the times he tries to describe. In this rendering, Dickens's "best of times" becomes "one of the best times." The same thing can be said about "the worst of times" which becomes "one of the worst times." Second, the translator uses parenthetical material to explain certain points to his readers. For example, the idea that different people can have different opinions about the same thing is included between parentheses. Third, the translator uses the pronoun "هو" (it) which suggests emphasis not included in the ST. Fourth, the translator uses a pair of synonyms "انتشار النور و سيادة الاستنارة" (the spreading of light and the prevalence of enlightenment). As for the word incredulity, he gives three synonyms which are "الزيف و الفسوق و غيبة اليقين" (perversity/doubt, lewdness, absence of certainty). As for the sentence "we had nothing before us," no rendering is given to it. I think this deletion affects the balance and contrast suggested in the ST. Furthermore, EL Gawhary specifies the direction "we were all going to." According to his rendering, we were all going up towards the sky and we were all going down to the abyss in the opposite direction. Here, the word "السماء" (sky) does not convey the same nuances of meaning as Heaven, and the direction of movement upward and downward is not consistent with Dickens's way of leaving them unspecified

One might wonder about these explanations provided by the third translator. I think that the translator's intention here is to make the ST easier for readers since his translation is intended for students of English language. To summarize, the example above indicates that the ST loses some of its connotations when translated without taking the author's style into consideration. However, the advantages of discerning the various shades of meaning related to Dickens's words are apparent when the various renderings are analyzed and compared.

Another aspect of Dickens's style is the imagery that abounds in his works. Its significance lies in the role it plays in establishing a special kind of mental relationship between reader and text. Images provoke and enrich readers' power of imagination as they transform what is expressed by words into mental images. This involvement on the part of readers adds a special color to their relationship with the text. This then, is the task of the translator who is expected to transfer these images so that readers of the target text have attractive avenues that can lead them to the treasures of the source text. The following example demonstrates issues related to the translation of images. Only one rendering is available as the paragraph is deleted in the other versions I have.

ST2: France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness downhill, making paper money and spending it. (I. i)

TT2:

أما فرنسة- و كانت أقل حظا على الجملة في حقل الشؤون الروحية من شقيقتها في المجن و الصولجان- فقد انحدرت انحدارا متسارعا، و طفتت تصدر النقد الورقي و تنفقه.
(البعليكي: 7)

BT2: As for France, which was on the whole less fortunate in the field of spiritual matters than her sister of the shield and scepter/ crosier, it surely went down exceedingly and started issuing and spending paper money. (Al-Ba'albaki: 7)

Considering ST2, it is possible to notice that Dickens describes the deteriorating spiritual and financial situation in France and England. Two images appear. First, England is referred to as "[France's] sister of the shield and trident." The translator succeeds in giving a similar image in Arabic, although it has no lexical item for "trident;" whose significance as a kind of spear with three points as carried by Neptune as a symbol of sea power¹ is lost. To compensate for this loss resulting from the absence of the image from the cultural experience of Arabic, the translator resorts to approximation and gives the word "صولجان" which can refer to scepter or crosier that are also symbols of power. This similarity between the images used in the ST and TT shows that this comparison uncovers shades that add to the richness and value of both texts.

The other image that appears in the ST is France's deteriorating situation which is compared to something rolling down hill. The image becomes more suggestive because this rolling is taking place with exceeding smoothness. It seems to me that Dickens wants to show the slow and unnoticeable way in which things are declining in the country while simultaneously a lot of paper money is issued and spent.

¹ Oxford Concise Dictionary.

However, this intricate description of movement which combines both words suggesting excessiveness (exceeding) and calmness (smoothness) eludes the translator's attention. His translation indicates that the decline or deterioration is going quickly which is not the case in the ST. In addition, the image of something rolling down hill does not appear in the translation.

Other points can be discussed regarding the rendering of Text2 above. First, the translator tries to make the text cohesive in Arabic. Thus he starts with connecting the paragraph with the one preceding it by using "As for" which also paves the way for what will be said later. This connection helps attract the attention of the reader and makes thought-relationships clear and easy to follow. However, the translator seems to miss the thought relationship achieved in English by the gerund clause "making paper money and spending it." He renders this clause by splitting the sentence into two sentences connected with a coordinating conjunction which conveys an additional thought-relationship. I think this inaccurate rendering of the gerund clause affects the cohesion or the connectedness of ideas in Arabic.

Furthermore, it seems that the translator renders "less favored" into "less fortunate" which is not similar since being "favored" is related to being privileged rather than being fortunate or lucky. However, the rendering still conveys Dickens's irony about financial and spiritual corruption in both England and France. My suggested rendering follows:

اما فرنسا التي كانت أقل حظوة بوجه عام من أختها في المجن و الصولجان فيما يتعلق بالنواحي
الروحية فقد انحدرت بسلاسة بالغة إذ أخذت تصدر الورق النقدي و تنفقه.

BT: As for France which was less favored on the whole than her sister of the shield and scepter/crosier regarding spiritual matters, she went down with extreme smoothness, issuing paper money and spending it.

Although my rendering tries to convey the idea of very smooth movement by using "extreme smoothness," still it does not give the image of "rolling down hill" because to the word "تدحرجت" which conveys the meaning of "rolled" would sound strange in Arabic.

For more illustration of the difficulty of rendering certain images and messages, I will shed light on the rendering provided for the following example:

ST3: "No, Jerry, no!" said the messenger, harping on one theme as he rode. (I. iii)

TT3:

و قال الرسول وهو يفكر طوال الرحلة في أمر واحد: " لا يا جيرري، لا!..."
(البعليكي:19)

BT3: The messenger said while he was thinking about one thing, "No, Jerry, no!..."
(Al-Ba'albaki: 19)

Considering the rendering given above, one notices that the image of harping included in the ST disappears in the TT. Although the reader of the TT gets the

propositional content of the message, he/she misses the vivacity suggested by the image of harping that indicates the puzzlement of the speaker who is obsessed by the mysterious message that he will convey. However, I think that a similar image can be provided in Arabic:

...و قال الرسول و موال واحد يشغل باله: " لا يا جيرى ، لا !"

BT: With one Mawwal occupying his mind, the messenger said, "No, Jerry, no! ..."

Here the word "موال"(Mawwal) which refers to "a certain type of folk song in a colloquial language"¹ can convey the idea of repeating something obsessively which is similar to the connotations suggested by "harping." The point here is that a translator can sometimes provide a kind of functional equivalence that conveys a similar effect by introducing an image familiar to the TT reader. However, this effect is achieved by sacrificing some element of the ST. This brings to one's mind the strategies of naturalization vs. foreignization which have constituted a key issue in the debate of translation theory. I think that resorting to foreignization by transferring the image of harping into the TT in this case would be strange or confusing to the reader in Arabic.

Another stylistic device used by Dickens is repetition, which takes various forms. Different parts of speech like nouns, verbs, adjectives, and adverbs are repeated to achieve emphasis. Sometimes, certain sounds are repeated. Other times, this repetition appears in phrases and sentences. The following is an example of this phenomenon:

ST 4: Sadly, sadly, the sun rose; it rose upon no sadder sight...(II. v)

TT4:

و أشرقت الشمس محزونة ملتاعة. انها لم تشرق قط على مشهد أدعى الى الحزن...

(البعليكي:127)

BT4: The sun rose, sad and grieved. It never rose upon a more saddening scene...
(Al-Ba'albaki: 127)

Dickens repeats the adverb "sadly" twice in the first sentence to describe the manner in which the sun rose. This repetition emphasizes the sad feelings regarding the state of Sydney Carton. This sadness increases with the appearance of the comparative adjective "sadder" in the second sentence rendering the whole sight sad. Such emphasis and repetition arouses feelings of sympathy.

As for the rendering in Arabic, the translator tries to achieve a similar effect or emphasis in a special way. He does not give a literal translation of the two adverbs of manner above which is usually done by resorting to a prepositional phrase in Arabic. Generally, such a phrase starts with the preposition "ب" (with) followed by the noun formed from the adjective included in the adverb (it would be sadness in the example above.) For example, the adverb "quickly" can be rendered into Arabic as "بسرعة"(with speed). However, the translator's choice shows that other parts of speech would be an improvement. In addition, no repetition of the word is used in Arabic. The translator resorts to his knowledge of both Arabic syntax and morphology to give

¹ Al- Mawrid : Arabic-English Dictionary.

a similar effect. He uses two synonymous adjectives referring to states of being sad "محزونة ملتاعة" (very sad, grieved) whose internal morphological structures correspond to passive participle and active participle respectively. As far as the meaning of these synonyms is concerned, the second one "ملتاعة" (grieved) gives various nuances like love and suffering combined with sadness. As for the comparative adjective in "no sadder scene" that appears in the second sentence of the ST, it has been rendered as "no more saddening scene" which I find adequate and conveys the function of repetition. More interestingly, the two adjectives share the same initial sound "م" forming an alliteration.

In other examples, Dickens uses repetition of some phrases to convey humor. The following example is related to the scene in which Lucie faints after Mr. Lorry began telling her about her father's story. Here, Miss Pross addresses Mr. Lorry:

ST 5: "And you in brown!" she said, indignantly turning to Mr. Lorry; ... (I. iv)

After a few lines, we have:

"I hope she will do well now," said Mr. Lorry.
"No thanks to you in brown, if she does." (I. iv)

TT5:

و التفتت الى مستر لوري و قالت في حنق: " و أنت يا ذا الثوب الأسمر!..."
(البعليكي: 39)

BT5: She turned looking at Mr. Lorry and said angrily, "And you in the dark garment! ..." (Al-Ba'albaki: 39)

After a few lines, we have

TT5:

..وقال مستر لوري: " أرجو ان تستعيد نشاطها الان."
"....اذا فعلت ذلك فلن يكون الفضل لك في ذلك"
(البعليكي: 40)

BT5: And Mr. Lorry said, "I hope she will recover now."
-"If she does, no thanks to you..." (Al-Ba'albaki: 40)

In the source text, the phrase, "you in brown" is repeated by Miss Pross addressing Mr. Lorry to blame him for not being kind to Lucie. The blame is repeated to come as a response to Mr. Lorry's statement expressing his concern about Miss Lucie's health. The repetition of this phrase which refers to Mr. Lorry in terms of the color of his suit suggests humor since addressing that man as "you in brown" rather than mentioning his name reminds us of his description of himself as a machine and that feelings have no place in his life. Although the translator uses a funny expression "يا ذا الثوب الاسمر" (you in the dark garment), his rendering loses the emphasis achieved by the repetition in the ST.

Other problems could arise as a result of cultural differences between Arabic and English. The following example sheds light on this point.

ST6: His surname was Cruncher, and on the youthful occasion of his renouncing by proxy the works of darkness, in the easterly parish church of Houndsditch, he had received the added appellation of Jerry. (II. i)

TT6:

كان ملقباً بـ"كرانشر". و لمناسبة نبذه المبكر، من طريق التفويض، النشاط الليلي الطائش، في كنيسة أبرشية هاوندز ديتش الشرقية تلقى اسم "جيرى" الاضافي.

(البعليكي: 76)

BT6: He was given the surname "Cruncher," and for his early giving up, by way of proxy, the reckless nightly activity in the church of the eastern Houndsditch parish, he received the extra name "Jerry." (Al-Ba'albaki: 76)

The editor of the ST provides the following notes:

1. *the youthful occasion of his renouncing by proxy the works of darkness*: a reference to the baptismal service in the *Book of Common Prayer* in which the infant's godparents are bidden, in the child's name to, 'renounce the devil and all his work.' (Dickens 1998: 483- 484)
2. *the easterly parish church of Houndsditch* : a notoriously poor area to the east of the City of London, in the Parish of St Botolph Without Aldgate. (Dickens 1998: 484)

In the ST above, Dickens hints at the background of one of his characters. First, he mentions his surname, Cruncher. Then he mentions his first name which is connected with a certain religious tradition performed in the church. According to this tradition a baby is supposed to get rid of evil. This task is done on behalf of the baby by his godparents. As for the church in which Jerry Cruncher got his first name in, it was in a very poor place. All this information is available in the ST above and in notes provided by the editor at the end of the novel. Some readers of the ST may need notes to comprehend the full meaning of the passage.

Comparing the ST with the translation given above is confusing, since it refers to religious practices that are not familiar to the majority of Arabic readers. The translator fails to explain these traditions; in addition, he mistranslates "the works of darkness" which refers to "The devil and all its works" rendering it as "النشاط الليلي" "the reckless nightly activity." The translator confuses the implications of the religious tradition with Mr. Cruncher's nightly job of body snatching. My rendering for this phrase is "بمناسبة تخليه عن أعمال الشر كافة" (on the occasion of his renouncing all evil deeds). There seems to be a shade of irony regarding the extent to which individuals consider the value of such traditions in their life especially when one finds that Jerry's work at night is that of a body snatcher. Considering the confusion in the translation above, I suggest the following rendering:

كان كرانشر هو اسم عائلته، وقد سمي باسمه جيرى بمناسبة تخليه عن أعمال الشركافة، وذلك عن طريق التفويض في كنيسة أبرشية هاوندز ديتش الشرقية.

BT:

His family name was Cruncher and he received his first name, Jerry on the occasion of his renouncing all evil deeds, by way of proxy, in the easterly parish church of Houndsditch.

I also suggest adding the following footnote in Arabic:

تعود هذه المناسبة الى تقليد ديني، و يتم فيها تسمية الطفل و تعميده، حيث يفترض انه بذلك يتخلى عن اعمال الشر كافة، و يقوم بهذه المهمة نيابة عن الطفل اشخاص معينون في الكنيسة، و الكنيسة التي تم فيها تسمية جيري حسب هذا التقليد كانت في حي فقير جدا يقع الى الشرق من مدينة لندن.

BT: This occasion refers to a religious tradition in which a baby is named and baptized and consequently supposed to renounce all evil deeds. This task is done on behalf of the baby in the church by certain people. The church in which Jerry was named was in a very poor neighborhood in the eastern part of London.

Considering the discussion above, translators encountered certain problems when trying to reflect Dickens's style or convey messages from English into Arabic. To successfully address these problems, translators must have an excellent background knowledge of the author of the ST. He or she should thoroughly investigate the fine distinctions expressed by a writer's style in order to render them accurately without loss of meaning or distortion. For example, if the source text includes a variety of synonyms or antonyms, a translator should try to use similar combinations to give similar effects. Not being aware of the messages behind a writer's style could result in losing or changing such messages; specifying items or impressions left open or unidentified by the original author. This change could result in losing important aspects of his/her style.

This dissertation is divided into seven chapters. Following this introduction, Chapter Two will review the available literature about Dickens in Arabic. Some of the articles about Dickens in Arabic are translations from other languages like German. In addition, unlike the other languages into which Dickens's works were translated during his lifetime, it was not until the mid twentieth century that Dickens was translated into Arabic. This delay may be attributed to Dickens's varied critical fortunes. Some studies in literary history and criticism indicate that the value of Dickens's literary legacy was called in question; charges of sentimentality and artificiality diverted the attention of critics, scholars, readers, and translators from his works for some time. Another reason might be the isolation that many parts of the Arab World experienced during the nineteenth century. This leads us to consider translation as a phenomenon closely related to literary criticism, which should not be separated from the historical and cultural contexts of its area.

Chapter Three returns to the basic methodology of comparison and back translating. I concentrate on sound effects including onomatopoeia, alliteration, and rhyme. In Chapter Four, I concentrate on figurative language represented by metaphors, similes and metonymy. In addition, translation problems arising when rendering various types of Dickens's imagery are discussed.

Chapter Five includes three sections. The first one focuses on humor including variations of English speech. The second section sheds light on repetition. Dickens repeats syllables, words, phrases, sentences and other combinations to achieve various purposes such as showing a speaker's confusion. Repetition is also used by Dickens to emphasize ideas and emotions. The third section deals with Dickens's use of French. Words expressing titles like "Monsieur" and "Mam'selle" appear in the novel. In addition, some conversations may be considered as literal translations of French speech. An attempt is made to see whether this French element is preserved in translation. If so, the strategies used to convey it are noted. In the case that such French influence is not preserved, the possibility of making it apparent is discussed. Difficulties may arise while dealing with this aspect of Dickens's language adding to the challenges of translating his works. Other issues related to cultural differences between Arabic and English are tackled.

The sixth chapter deals with *A Tale of Two Cities* not only as a novel in which translation occurs, but as a metaphor of translating. The plot, characters and themes may be interpreted as analogous to the translation process. Dickens represents the French Revolution in a way that implies hidden conflicts. The novel abounds with hints at human yearning to achieve unattainable goals. It also reveals inner conflicts related to human dissatisfaction with limitations or convictions imposed by society or other authorities.

The novel's implications about the text-author/reader relationship occupy a significant part of this chapter. The various interrelationships among these sides of the writing and translation processes are highlighted. The web of connections established among characters like Lucie, her father, and Charles Darnay might be considered as an allusion to Dickens's vision of writing and translation as dynamic processes in which various parts interact and give life to one another. Other Dickensian references to skills required of translators are explained and connected to Dickens's overall vision.

Chapter Seven is the last one. It includes the conclusion and the recommendations of the study. A significant point is that translation plays an important role in acquainting the target language readers with cultural features of the source text. This results in developing understanding of these differences among people belonging to different backgrounds. This, in turn, has its role in broadening their intellectual horizons and enriching their experience of life. In short, translation not only benefits individuals like translators and readers, but it also has a decisive role in supporting and building enlightened societies and cultures as a whole.

CHAPTER TWO

Review of Related Literature

An immense amount has been written about Dickens, his life, works, themes, language, and factors that affected his achievements. These writings are done by British and American critics. This chapter is mainly concerned with discussing articles, essays, and books focusing on Dickens's language and themes in Arabic. The discussion is intended to show the similarities and differences in the approaches adopted by the writers of these studies, and the extent to which they follow the Anglo-American criticism. As we will see in this chapter, most of the writings about Dickens in Arabic are translations from other languages like German and English. In addition, the articles written originally in Arabic are by critics that read Dickens in English.

Dickens in Arabic

Little has been written about Dickens in Arabic. Some studies examine issues related to Dickens's achievements and characteristics of his language. For example, Fuad Dawwan (1954) studies various aspects of Dickens's personality and his journey of success. In an essay whose title, *Dickens: his Short Happiness and his Deep Sorrows*, conveys a sense of contradiction pervasive in Dickens's works and life, Dawwan (Ibid: 169-170) emphasizes Dickens's "vivid imagination," his ability to combine "contradictory elements of comedy and tragedy," his "sensitivity," and "intelligence." Since, as the famous saying attributed to Dickens himself goes, "life is not all beer and Skittles"- Dawwan (Ibid) adds "hard work" as a factor contributing to Dickens's ability to overcome the difficulties that affected him. Among these difficulties is his experience in the blacking warehouse which left him emotionally scarred (Ibid). Dawwan also writes (1959) about Dickens's romance with Maria Beadnell. This experience may have been the decisive factor that developed his talents as a writer (Ibid: 177). "This love motivated him to work hard to achieve a respectable social position" that would make him a good match for her (Ibid: 180). This love affair later became one of Dickens's unfulfilled dreams. However, he was able to cope with his deep sorrow and succeeded in "directing his emotional and spiritual potential to fields other than love" (Ibid: 184).

In a study by Henry Thomas and Danlay Thomas (no date available), and translated into Arabic by Othman Badran, Dickens's writing is viewed as a way to escape the harsh conditions of his life, a means to seek a better world through imagination (Ibid: 177). Another Dickens's characteristic that Henry Thomas and Danlay Thomas (Ibid: 178) draw attention to is his flexibility; he could adjust to both the requirements of busy times and serious work as well as cheerful times of fun and recreation. The two authors (Ibid: 181-182) mention his "love for human company," and his "travels throughout the world" which portray Dickens's openness and affection for people. Dickens is also described as "a story teller," (Ibid: 182) and "the comic painter of the human soul" (Ibid: 181). More images employed by these two authors illustrate his activity and vitality. For example, Dickens himself is described as "a restless irresponsible child," (Ibid: 183) and his life as "a whirligig."