The Retranslation Phenomenon

A Sociological Approach to the English Translations of Dickens’ *Great Expectations* into Arabic

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others. This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.
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The thesis aims to examine the phenomenon of retranslation as a socially situated activity. It provides an evidence-based approach to the practice of literary retranslation in Arabic-speaking countries, a cultural space that has not been examined thoroughly and systematically. This thesis goes beyond established research and complements existing studies by highlighting the importance of ascertaining the details beyond theoretical issues related to retranslation using the support of textual, paratextual and contextual evidence from a comparative analysis of a number of translations. Through a text-based analysis of the translations and a reassessment of the recent literature on retranslation, the thesis scrutinizes how the motivation for retranslation can be explained by adopting multiple sociological perspectives. The main theoretical framework is premised on Pierre Bourdieu’s theory and the sociology of Paratranslation. These perceptions of translational activities combine together thus providing a solid theoretical framework for analysing and understanding the phenomenon of retranslation. Four translations of the novel *Great Expectations* (1861), written by Charles Dickens, acknowledged as the most accomplished, celebrated, and successful novelist of the prolific 19th-century English literature, have been selected as a case study of retranslation for Arabic-speaking audiences. The study provides textual and paratextual analysis of the retranslations in question and describes the influence of the socio-cultural conditions on translation in Arabic-speaking countries. The study tests the validity of the Retranslation Hypothesis to explain the phenomenon of retranslation and demonstrates that both linguistic factors and sociological influences play a key role in motivating the repetitive act of retranslation. This research proposes a new interpretation of the phenomenon in the light of multiple sociological theories. Such theories are revisited to provide a sociological
understanding of the phenomenon, as a way of providing an alternative interpretation to existing views on retranslation.
Declaration

I, Shatha Al-Shaye, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Shatha Al-Shaye

29th July 2018
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Abbreviations

CDA: Critical Discourse Analysis
RH: The Retranslation Hypothesis
SL: Source Language
ST: Source Text
TL: Target Language
TT: Target Text
1

Introduction

Every attempt to offer the original text in the same target language (TL) produces a new translation, which is known as a retranslation. Within Translation Studies, these new attempts have been investigated as “the phenomenon of retranslation” (Chesterman, 2000: 15; Brownlie 2006: 145). Such a collocation, according to Dean (2011: 1), implies that retranslation is extraordinary as it cannot be framed in terms of transfer from source text (ST) to target text (TT). However, it refers to an observable occurrence of multiple TTs which relate not only to one ST, but to each other (ibid.). Due to its recurrence and apparent universality across cultures and language combinations, the phenomenon seems to have acquired very distinctive traits that have been considered a recognizable event worthy of regular scholarly investigation, as we will see in the first two chapters of this thesis.

It could be argued that retranslation is one of the most frequent and most natural phenomena in almost all fields of translation and particularly in literary translation. The history of translation has witnessed a wide range of controversies focused on establishing whether or not retranslation is necessary (Berman, 1990; Venuti, 2008). According to Susam-Sarajeva (2003: 2), the concept of retranslation refers to “subsequent translations of a text or part of a text, carried out after the initial translation that introduced this text to the same target language”. It has seen figurative associations of translations as acts of interpretation of well-loved pieces for new audiences (Bush and Bassnett, 2006). An interesting metaphor of retranslation is presented by Bush and Bassnett (2006: 1) who view retranslations of literary works as the written equivalent of a new conductor interpreting a famous and well-loved piece of music. As an act of repetition, retranslation is very common, especially in the field of literary translation, and has led to the
publication and release of multiple versions of the same work in a given target language. Their release could be in competition within the same year, or new translations could appear decades or even centuries later, as they represent a linguistic yardstick of the stylistic flavour of an age, a homage paid by a new generation of authors, sensitive to the great writers of the past.

One commonly accepted view about the recurring translation of a particular text into the same TL is encapsulated in the work of Antoine Berman (1990) who proposed the Retranslation Hypothesis (RH). According to Berman’s hypothesis, the initial translation is “necessarily blind and hesitant” (ibid.: 5); thus, representing the need for a retranslation. Berman argues that all translations are marked with an inherent “failure”, a failure that is at its peak in an introductory translation seeking to integrate one culture with another in order to ensure the positive reception of the work in the target culture (ibid.: 5). A traditional approach in Translation Studies has been to focus principally on comparing the different retranslated versions of a given work without paying much attention to the reasons why such work has been translated over the course of time (Bassnett and Lefevere, 1998; France, 2000). Although it can be considered a common practice, retranslation is neither a mere repetition nor a waste of resources, on the contrary, it is a rather complicated issue (Berman, 1990; Bensimon, 1990; Pym, 1998; Venuti, 2003; Andre, 2003; Cronin, 2017). Due to the growing number of retranslations into Arabic of classical English fiction, especially that from the 18th and the 19th centuries, the most productive period of the English novel, the present research emphasises the importance of ascertaining the details beyond the theoretical issues relating to retranslation using the support of textual evidence from a comparative analysis of a number of translations.

Despite the fact that an increasing number of studies in translation have been inspired by Bourdieu’s sociology, research in Translation Studies has not yet fully invested in Bourdieu’s conceptual tools to address the various phenomena of translation in different translation traditions (Hanna, 2016: 5). A significant part of research drawing on Bourdieu has been concerned with issues relating to interpreting (Inghilleri, 2003, 2005; Hanna, 2016). As a very limited number of
studies attempted to test Bourdieu’s conceptual apparatus on translation phenomena outside the European and American traditions (Hanna, 2016: 10), this research aims to provide an evidence-based explanation for the phenomenon of retranslation in Arabic-speaking countries based on a sociological point of view. Thus, the justification for this research rests on two factors. First, the importance of explaining the object of research, i.e. the practice of literary retranslation in Arabic-speaking countries, a cultural area that has not been examined before, and exploring the growing tendency to retranslate English literary works into Arabic. Second, the lack of research that has adapted Bourdieu’s conceptual tools to study and examine literary retranslation into Arabic. This research will develop a sociological model for the study of literary retranslation, based on the work of Bourdieu. This model places translation practices within the social and cultural spaces in which they were produced and links them to the agents who produced them. A study of this nature will contribute to a growing area of research on the sociology of translation in general and retranslation in particular. It will also form a very useful reference for scholars in Translation Studies and in other fields, including historiography, books history, education, Arab Studies and forensic linguistics.

It was necessary to restrict the focus of this study to some specific parameters of retranslation that generated the initial research questions below. Hence, the present study is mainly concerned with adopting multiple sociological perspectives for the purposes of explaining the phenomenon of retranslation for speakers of Arabic. The focus has also been time-restricted (to adopt Holmes’ initial definitions of focus in Translation Studies, 1978/2004) by examining a small corpus of Arabic translations of the same English novel. Four translations of the novel *Great Expectations* (1861), written by Charles Dickens, acknowledged as the most accomplished, celebrated, and successful novelist of the 19th-century English literature, have been selected as a case study of retranslation for Arabic-speaking audiences. These four translations were published between 2010 and 2014 and are the only TTs that can be reliably traced for the said period. The selection of Dickens
as the main author to investigate is due to the popularity of his literature in Arabic-speaking countries.

The present thesis aims to explain how the phenomenon of retranslation is motivated, shaped or restricted by external sociological factors with reference to these four translations into Arabic. This thesis will examine the phenomenon of retranslation as a socially situated activity and attempt to demonstrate that not only linguistic factors, but also different sociological influences play a key role in motivating the repetitive act of retranslation. This research will also propose a new interpretation of the phenomenon of retranslation in the light of multiple sociological theories. Such theories will be revisited to provide a sociological understanding of the phenomenon, as a way of providing an alternative interpretation to existing views on retranslation.

The project focuses on one core research question:

**RQ1.** Can the sociological frameworks provide additional insight into textual analyses of retranslations into Arabic?

To this central question, four interconnected questions are relevant:

**RQ2.** How can the motivations for publishing translations be explained by drawing on multiple sociological theories of translation behaviour and practice?

**RQ3.** How could the sociological contributions provide us with a model for studying the phenomenon of retranslation?

**RQ4.** In the cases in hand, what are the main positions occupied by the involved agents?

**RQ5.** What are the socio-cultural conditions identified within the Arab translation context?

The main research question is considered explorative as it seeks knowledge about a certain phenomenon. Its sub-questions aim to enable this project to shed light on a particular retranslation phenomenon that could be considered both in terms of
its language-area and in synchronic terms as a phenomenon that has significantly
grown in the 21st century.

The mixed-method approach to analysing and interpreting the
retranslations underpins the research design adopted in this study for the purpose
of engaging with the different aspects of the research questions. The first method
relies on Critical Discourse Analysis (CDA) approaches, especially those of Van
Dijk (2009) and Iedema (2003) and provides the main methodological frameworks
to examine primary data, derived from retranslations of Great Expectations which
will be analysed at a micro-level. The analysis consists of a textual analysis of the
1861 edition of Great Expectations and four translations into Arabic. The textual
analysis aims to find patterns that are distinctive in the translated texts as opposed
to the ST. The following table presents the ST and TTs in question:

<table>
<thead>
<tr>
<th>Abbr.</th>
<th>Full Details</th>
</tr>
</thead>
</table>

Table 1. Texts of reference.

The core typology used to analyse the data to be collected is based on two
main approaches of CDA. The first approach refers to the consideration of ‘critical
points of translation’ as reassessed and redefined by Munday (2012), following
Martin and White’s Appraisal Theory (Martin and White, 2005). Appraisal Theory
is proposed as a paradigm for textual analysis focusing mainly on translation
choices for the initial phase of textual analysis. The clustering and the organization
of these critical points in potential categories that impact on specific areas of the
text are expected to shed light on the sociological position of the translators as
decision-makers on choices they make due to cultural differences. This major
analytical framework covers the textual features of the four TTs under
examination, namely, the textual analysis of the TTs, which is supported by the
analysis of intersemiotic features such as paratexts and images.
The second approach is represented in Fairclough’s model of CDA which acts as a mediation between the textual and the sociological analysis, sustaining the interpretative approach adopted in the critical chapters. The textual analysis is supported by an analysis of secondary data which were planned to be collected from qualitative interviews with publishers, since they are the main practitioners in the field in question. At the outset of the project, the objective was to collect data on four aspects listed below. They were originally intended to form the basis for the analysis, and are reflected in the research design for this project:

1. Textual analysis addressing elements of language based on appraisal theory.
2. Paratextual analysis based on Kress and Van Leeuwen’s model of semiotic analysis.
3. Sociological analysis of the processes of production of the texts based on Fairclough’s approach.
4. Analysis of the socio-cultural conditions based on qualitative interviews.

However, over the course of the project, it became evident that neither publishers nor translators were prepared to engage with researchers in this field. The loss of this type of qualitative data from interviews was replaced by additional contextual analysis of publishing trends and contexts in Arabic-speaking countries. Historical information about Arab publishers, their publishing strategies and their trends in publishing translated literature from English will be identified based on the data provided by the UNESCO database (2009) and Tanjour’s study (2011). It aims to understand the external factors which have directly or indirectly motivated the retranslations of *Great Expectations* into Arabic.

### 1.1 Structure of the Thesis

Chapter 2 presents a detailed background to and literature review on retranslation in general and literary retranslation in particular. It explores the origins and development of the RH and the notion of the ageing text. It offers a discussion of the existing definitions of retranslation and provides an extensive rationale for the chosen concept. The reasons motivating retranslation in general and literary
retranslation in particular have also been explored in order to be tested, proven or disputed in Chapters 5, 6, 7 and 8.

Chapter 3 offers a number of theoretical frameworks coming from the discipline of sociology. It critically elaborates Bourdieu’s theoretical framework, and explores his key notions of field, and capital. Bourdieu’s sociological framework is then supported by socio-cultural theories of translation represented by Niklas Luhmann’s theory, Skopos theory, and the sociology of Paratranslation. These conceptual tools will be employed in the following chapters to examine a selection of translated texts with the aim of providing a sociological understanding of retranslation and describing the socio-cultural context of translation in the Arabic-speaking countries.

Chapter 4 focuses on the crucial question of method. It proposes an empirical methodology and adopts two main approaches to observe the phenomenon of retranslation by focusing on the analysis of two main elements, namely, the textual (primary data) and the socio-cultural (secondary data) aspects of retranslation in the target culture. Consequently, the methodology for this project focuses on four areas of work, analysed using two main approaches, one textual (quantitative), the other visual (qualitative):

- Textual (quantitative) analysis of the ST and its retranslation;
- Multi-modal (qualitative) analysis of the paratextual elements (e.g. book covers);
- Sociological interpretation of the textual and paratextual data;
- Qualitative Approach for secondary data.

Chapter 5 introduces the linguistic analysis of the chosen sample of texts from the translations of Great Expectations. It examines the translations themselves at a textual micro-level within the paradigm of Appraisal Theory. It analyses the way in which lexical choices made by the translators can be said to legitimate the narrative suggested to the target readers.
Chapter 6 presents a comparative analysis of the paratextual elements in the four retranslations. It proposes a new interpretation of these retranslations in the light of intersemiotic analysis and Bourdieu’s sociology. This chapter is divided into two main sections. The first is the visual analysis which interprets the graphic designs of the four book covers by drawing on the eleven criteria proposed by Kress and Van Leeuwen’s (2006) model of semiotic analysis. The second employs the descriptive analysis from the first section to conduct a sociological interpretation of this material in the light of Bourdieu’s notion of *capital*.

Chapter 7 tests the validity of the RH to explain the retranslations of Dickens’ *Great Expectations* in contrast to a Bourdieusian sociological reading. Based on the data collected and analysed in Chapters 5 and 6, it reviews the RH (Berman, 1990) from two main perspectives: the necessity of retranslation and the motives for retranslation. This chapter proposes a new reading and interpretation of literary retranslation in the light of Bourdieu’s concepts of *field* and *capital*.

Chapter 8 provides an overview of literary translation in Arabic-speaking countries and a description of the socio-cultural context of translation in those areas from 2009 to 2011. It presents the fourth part of the research methodology aiming to describe the socio-cultural conditions that govern literary translation in Arabic-speaking countries. Supported by the results of the textual and paratextual analysis, this chapter investigates the influence that the socio-cultural context of translation in Arabic-speaking countries exerts upon the retranslation of *Great Expectations*. It also explains how translation is not only a transformation of the text from one language to another but also a socio-cultural process in which many key factors play a significant role in the production of the final product.

The conclusion of the thesis, Chapter 9, offers an evaluation of Bourdieu’s sociological model and the potential of applying it to studying literary retranslation as a socially situated activity. It also revisits the questions addressed in this research, highlights the main contribution of the study, discusses its limitations, and makes suggestions for possible future research. The conclusion is followed by the bibliography, Chapter 10, and the appendices, Chapter 11, which provide the introductions of target text 1, 2, 3 and 4.
This study tests existing assumptions about retranslation and proposes a new reading and interpretation of the retranslation of *Great Expectations* into Arabic. It attempts to investigate the validity of multiple sociological theories and their contribution to and impact on literary retranslation from English into Arabic. Some expected results will be the categorisation of the various sociological factors that affect the repetitive act of retranslation as well as foregrounding how sociological factors may have served to shape the retranslations in question.
Literary translation is a product of the interrelationship of culture, ideology, communication and translation (Bassnett and Lefevere, 1990; Katan, 1999-2004). Given the fact that neither the concept of literature nor that of translation are simple or well defined, providing a comprehensive definition of literary translation is difficult (Lambert, 1998: 130). In order to distinguish literary translations from other types of translated texts, Olive Classe (2000: viii) uses the term translation to refer to linguistic translation and literary to suggest the “aesthetic purpose, together with a degree of durability and the presence of intended stylistic effects”. Literary translation is not a mere literal transformation of what is written in one language into another; however, it is an act of creativity where there cannot be “an absolute right or an absolute wrong” (Weaver, 1989: 117) and the literary translator “must do more than convey information” (Boase-Beier, 2014). According to Zhang (2013: 1412), “if the translation of non-literary works is regarded as a skill, the translation of fiction and poetry is much more of an art”.

Levy (2000: 148), argues that the objective of translation is to “convey the knowledge of the original depending on its function and status”. However, in literary translation, “conveying the aesthetic and artistic essence is as important as conveying the message of the original” (Munday, 2008: 61-2). This point is particularly important in relation to the current study as the researcher aims to ensure that the main objective of literary translation is achieved and that translators of the TTs have managed to communicate the message of the original and influenced the target readers in a similar way to that in which the ST affected
and influenced the source readers (Popovic, 1970). According to Jones (2011: 7), “reading poetry is a valued experience because we enjoy it, because it moves or mentally enriches us. And with translated poetry, hearing voices beyond the boundary fence of our own language can give added value”. However, translating literary texts can be problematic as they contain some culture-specific references which will be investigated next.

Boase-Beier (2006: 27-30) argues that literary translators need to reproduce not only the message of the ST but also its style, and in a literary text this involves the use of figurative devices (such as metaphor, imagery, symbolism and allusion), the translation of which requires adopting different strategies. Understanding the figurative force of the original, according to Boase-Beier (ibid.: 30), provides “the possibility for such effects on the reader of the translated text”. Thus, a wide knowledge of cultural references can help when attempting to bridge cultural gaps and minimize any translation loss as much as possible.

Nida (2001: 75-9) argues that translation of literary works is always problematic. This is not only because the process of literary translation entails a high degree of parallelism in both form and content but also because differences between cultures create various culture-specific problems. For this reason, literary translators “must be sensitive to the broader contexts” of cultural references (ibid.: 13). Discussing this issue, Landers (2001: 93) observes that:

Difficulties arise not only from vocabulary but also from cultural artifacts not found in the target culture. The greater the cultural distance between the source culture and the target culture, the more the translator will need to bridge the gap. How much explanation does the TL reader need to make sense of the text— a great deal, not much, none at all? Any wide gap between the SL and the TL cultures will introduce the problem of whether to attempt to provide sufficient background to approximate the SL reader’s response to that word or phrase.

According to Baker (1992: 230), identifying cultural references is important for drawing inferences and maintaining the coherence of the text. As a result, the strategies adopted by the literary translator play a key role in preserving the meaning, style and coherence of the text and making cultural references clear to
target readers. Newmark (1988: 81-91) proposes 13 different translation procedures for rendering cultural references, summarized in Table 2:

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transference</td>
<td>The process of transferring a SL word to a TL word. This happens either because the TL does not have any corresponding term or for stylistic and rhetorical reasons, e.g. proper names, newspapers, geographical and institutional names, etc.</td>
</tr>
<tr>
<td>Naturalization</td>
<td>Adapting a SL word to the pronunciation and then to the morphology of the TL.</td>
</tr>
<tr>
<td>Cultural equivalence</td>
<td>Replacing a cultural word with a TL one.</td>
</tr>
<tr>
<td>Functional equivalence</td>
<td>Using a culturally neutral word that serves the same function.</td>
</tr>
<tr>
<td>Descriptive equivalence</td>
<td>Generalisation of a SL word by using a description.</td>
</tr>
<tr>
<td>Componential equivalence</td>
<td>Splitting the SL word into its sense components.</td>
</tr>
<tr>
<td>Synonymy</td>
<td>Using a near TL equivalent when there is no clear one-to-one equivalent.</td>
</tr>
<tr>
<td>Through-translation</td>
<td>The literal translation of common collocations, organisations and the components of compound, e.g. the names of international organisations which are often known by their acronyms that may remain English.</td>
</tr>
<tr>
<td>Shifts or transposition</td>
<td>Changing the SL grammar to that of the TL (singular to plural, verb to noun, the position of adjectives etc.).</td>
</tr>
<tr>
<td>Recognized translation</td>
<td>Using “the official or generally accepted translation of any institutional term” (Newmark, 1988: 89).</td>
</tr>
<tr>
<td>Compensation</td>
<td>Ensuring that the loss in one part of a sentence is compensated for in another part.</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>Explaining the meaning of part of the SL text.</td>
</tr>
<tr>
<td>Notes</td>
<td>Providing additional information in a translation.</td>
</tr>
</tbody>
</table>

| Notes        | Providing additional information in a translation.                                                                                         |

Table 2. Newmark’s definitions of translation procedures (1988: 81-91).

Venuti (1998: 240-4) suggests domestication and foreignisation strategies for translating cultural-oriented terms. Domestication refers to reducing the foreignness of the source culture and making it closer to the target reader and the target culture; thus, making the source text familiar to the target readers (ibid.). On the other hand, foreignisation refers to transferring the readers to the foreign
culture and making them aware of the linguistic and cultural differences in the foreign text (ibid.). Hence, foreignisation entails “choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (ibid.: 242). According to Venuti (ibid.: 240-4), foreignisation is a highly desirable strategy as it resists dominant TL cultural values in order to signify the linguistic and cultural difference of the foreign text. Similarly, Paul Ricoeur (2006: 22-3) argues that the act of translation is motivated by the need for testing and highlighting the foreign in its strangeness and the reader in his desire for appropriation. Both Venuti and Ricoeur draw on the work of Antoine Berman (2004: 276) who speaks of translation as “the trial of the foreign” as it establishes the relationship between the target and source cultures by “aiming to open up the foreign work to us in its utter foreignness” (ibid.: 276).

The decision of which procedure to use is not completely dependent on the translator’s choice. It is influenced by the socio-cultural conditions that govern the translation process as well as the publishing strategies within a specific cultural system, which will be further discussed in Chapter 8. In translating novels, the decision to domesticate or foreignise a translation may not be entirely the translator’s. As Munday (2008: 151) points out, publishers often prefer producing translations that “read well” in the TL and conforming to the conventions of the target culture will result in a domesticating translation. The discussion of the strategies applied by literary translators to render cultural references will be further investigated in the textual analysis of the TTs in Chapter 5 in order to identify whether the TTs are aimed for domesticated or foreignised versions which will enable the researcher to test the logic of the RH. The next section highlights the significant role played by literary translators when dealing with literary texts.

2.1 Literary Translators

Literary translators need to pay special attention to the cultural variation between the ST and the TT. To ignore these cultural differences is to overlook one of the main objectives of most literary translators and their publishers: to communicate the message of the original ST and engage target readers who live in a different
cultural environment (Popovic, 1970). The translator’s sound understanding of the literary genre of the ST plays a key role in bridging the cultural gap resulting from literary translation. According to Tymoczko (1999: 30), literary translation provides great evidence of “the interfaces between cultures” since it shows great “complexity and cultural involvement”.

The sophistication of literary language and texts provides richer material for analysing and understanding the inter-cultural process, i.e. it sheds light on inter-cultural relations (ibid.). Jones (2011: 88) points out that understanding poetry translation is essential not only because it is enjoyable, but also because it helps to “bridge the divide between cultures”. Creative literary translators play an important communicative role across cultures (ibid.). They make foreign texts accessible to target readers who do not have enough knowledge of the language and culture of the ST (ibid.). Before commencing literary translation, literary translators should have background knowledge of the literary work and the author. Acquiring such knowledge provides target readers with necessary information that might help them to better understand the intended message of the work and appreciate its aesthetic values. Landers (2001: 77-78) suggested three concrete ways in which literary translators can approach the translation of cultural references. First, living in the SL culture as long as possible- a minimum of six months, preferably a year or more. Second, reading as much as possible from the SL culture, not only the material to be translated as it normally meets high literary standards. Third, establishing relationships with members of the SL culture to consult when doubts emerge.

Knowledge about text type helps translators to choose the most suitable strategies/procedures available. According to Sager (1997: 38), text type is “closely related to change of intention and choice of translation strategies”. Such strategies can be “highly effective in conveying information unambiguously because they result from common social and knowledge relationships between writer and reader” (ibid.: 38). Reiss (2000: 18) also stresses the importance of choosing appropriate translation methods but argues in addition that literary translators must be “creative writers”. He maintains that choosing a specific strategy depends
not only on text type but also on “different groups of target readers and the intended purpose of the translation” (ibid.: 102). Jones (2011: 107) describes the literary translator as “a thinking, feeling subject who mediates between source and target poems” and that changing the intrinsic form of the ST, the language pair, the setting or the stylistic features can influence translation (ibid.).

Since literary translation is a work of art and creativity, retranslation of literary texts is a continuously occurring phenomenon. Literary retranslation can be defined as: “the translator’s attempts to further explore the artistic value of the original work (including the form, style, meaning, image, culture, etc)” (Zhang, 2013: 1412). Retranslation, according to Zhang, occurs as result of poor dialogue between the author of the ST and the translator, between the translator and the expected readers, and between the past and the present (ibid.). Zhang further elaborates, “Historicity and subjectivity of the three entities: the author, the translator and the implied readers, are the major factors which influence the forms of TL texts” (ibid.).

This section provided an overview of literary translation focusing on the significant role played by literary translators and the position of retranslation within literary translation. The following sections will offer an extensive literature on the phenomenon of retranslation, considering how it has been defined and the motives for retranslation.

### 2.2 Origin of the Retranslation Hypothesis

At the beginning of the 1990s, scholars considered retranslation as an under-analysed phenomenon (Berman, 1990; Gambier, 1994). This perception remained constant until at the beginning of the 21st century when retranslation began to receive more serious consideration (Susam-Sarajeva, 2003; Vándor, 2010, Gambier, 2011; Monti and Schnyder, 2011; Deane-Cox, 2014; and Alvstad and Rosa, 2015). According to Bensimon (1990), closer attention began to be paid to retranslation for the first time in the 1990s as a result of suggestions by scholars studying literary translation who are members of the literary translation research center in Germany (Gottingen Sonderforschungsbereich Die literarische Übersetzung, 1985–1997). It
aimed to address retranslation in terms of its internal and external history (Frank and Schultze, 2004: 72). The former term refers to the study and analysis of textual-linguistic profiles of translated texts in terms of their successive reformulations through retranslation (ibid.). The latter consists of identifying the works that have been translated and establishing the frequency of retranslation in addition to other relevant contextual issues (ibid.). In other words, it focuses on identifying which works have been translated, when, by whom, how many times a particular work has been translated, and the conditions under which these acts took place (ibid.).

In 1990, the theoretical assumptions underpinning retranslation were discussed in a special issue of the journal *Palimpsestes* by the French scholar Berman (1990) whose position on retranslation constitutes the basis for the so-called Retranslation Hypothesis (henceforth abbreviated as RH) (Koskinen and Paloposki, 2003; Brownlie, 2006). According to Berman (1990: 1), “In this domain of essential ‘inaccomplishment’ which characterises translation, it is only through retranslations that one can — occasionally — attain accomplishment”. He focuses on the issue of “ageing translations with the passage of time, and the eternally young ST” and stresses the points that “translation is an activity subject to time, an activity which possesses its own temporality” (ibid.: 1).

The RH focused mainly on literary retranslation and appears, on the surface, very relevant to this thesis. According to Berman (1990: 1), translation in the literary field is “an incomplete” act that can only evolve through later translations. Berman argues that “completion” in this context refers to the success of a translation in getting closer to the ST and representing the encounter between the translator and the language of the original (ibid.: 1). In other words, the first translations tend towards target-orientedness, whereas retranslations tend to be more source-oriented, bringing readers closer to the ST, language and culture (ibid.). He argues that “the possibility of an accomplished translation emerges only after the initial blind and hesitant translation” (ibid.: 5).

Berman believes that all translations are marked with an inherent “failure”, a failure that reaches its peak in an introductory translation seeking to integrate one culture with another in order to ensure the positive reception of the work in
the target culture (ibid.: 5). However, subsequent translations, he believes, pay more attention to the content and style of the ST and maintain a cultural distance between the translation and its source, emphasising the otherness of the original (ibid.). In this sense, retranslation is considered “a restorative operation”, which “corrects the deficiencies inherent in initial translation” (Deane, 2011: 8). I agree with Berman that some retranslations tend to be closer to the ST and are better suited to the needs of contemporary readers than the initial literal translations. However, the logic of the RH depends entirely on the factor of time, i.e. the period of time between each act of translation. To put it differently, the RH focuses mainly on translations of the same ST taking place in different periods of time. Thus, it cannot be assumed that the RH would be valid if applied to a number of retranslations produced within a short timespan since each of these is dealing with the same time and context.

The RH is underpinned by a model of idealism which implies that the further we get away from the time the ST was created and the more it is retranslated, the better the translation will be (Vándor, 2009). According to the RH, literary retranslations are continuously produced because great translations are so few (Berman, 1990). In other words, the more we translate the better the results obtained until eventually we gain access to an ideal translation, i.e. a translation that is intended to achieve “perfect identity with the original” (Schulte and Biguenet, 1992: 61). However, I can argue here that this model is not applicable to all acts of retranslation as studying and analysing the texts themselves constitutes the only way of proving whether they are aiming to produce a perfect translation or not. The next section will provide further discussion of the RH.

2.2.1 Views on the Retranslation Hypothesis

Scholars share several points of view regarding the logic of the RH (Bensimon, 1990; Rodriguez, 1990; Gambier, 1994; Robinson, 1999; Koskinen and Paloposki, 2004). Bensimon (1990) agrees with Berman that the first translation tends to reduce the “otherness” of the ST. He points out that a retranslation is considered
more efficient in conveying the “otherness” of the foreign material, as the target readers will have become familiar with the text through earlier translations (ibid.). According to Bensimon, “the initial translation often leads—has often led—to a naturalisation of the foreign text; it tends to reduce the text’s alterity, so that the text can be better integrated into another culture” (ibid.: ix). The initial translation is frequently an adaptation, in the sense that “it does not respect much the textual forms of the original” and it aims at “acclimatising the foreign text by subjecting it to socio-cultural imperatives which privilege the addressee of the translated text” (ibid.: ix).

Rodriguez (1990: 77) points out that retranslations that are considered adaptations of the ST are much more successful than the initial literal translation. Gambier (1994) also supports the RH claiming that later translations are more efficient in conveying the previously assimilated ‘otherness’ of the foreign material:

> Since the initial translation already introduced the foreign text to target readers, the retranslator no longer seeks to close the distance between the two cultures […] Compared to the introduction translation, the acclimatising translation, retranslation is usually more attentive to the letter of the source text, its linguistic and stylistic profile, and its singularity (ibid.: 414).

Robinson (1999: 1) also agrees with Berman when he states that the “standard assumption about retranslation is that it is undertaken when an existing translation comes to be widely perceived as outdated”. Based on this model of translation, the ST is considered “timeless”, while translation is temporary, only serving for the time in which it was produced (ibid.: 2). However, Robinson’s view changes when he considers the role of retranslation in changing the target culture (ibid.). He concluded that the ST is “no longer the stable [timeless] referent point” but rather a “reciprocal product of interactive rethinking in a shifting present” (ibid.: 4).

On the other hand, Koskinen and Paloposki (2004: 28) highlight the role of the target reader. They argue that although the reasoning underpinning the RH sounds reasonable, if a ST appears to be foreign or strange to the target reader and
the target culture, a more domesticated version of translation is often expected, and later translations seem to benefit from the increased familiarity with the source culture (ibid.). According to them,

The translator may share his/her audience’s unfamiliarity, or at least acknowledge it, wanting to produce a text that is comprehensible to the readers. Later translators can benefit from increased familiarity with the source culture. It seems that it is these kinds of cases that the retranslation hypothesis is based on (2004: 28).

I agree with the RH in that a retranslation often provides a version that is closer to the ST. However, as Koskinen and Paloposki (2004) note, the RH here fails to recognise the role of the reader, as the only factor governing whether a retranslation is aimed for a foreignised or domesticated version is the target readership. The RH assumes that the aim of retranslation in the literary field is to bring the ST closer to the target reader of “the day” (Berman, 1990: 1). In this sense, Berman paid special attention to the factor of time, arguing that translation is a temporal activity (ibid.). However, this assumption does not apply to all retranslations as some are published within a short timespan. Thus, it cannot be assumed that all retranslations are produced within different time spans and aimed at a different readership.

It is evident that the logic of the RH merits more in-depth investigation. The empirical approach adopted in this thesis will be used to confirm or revise the RH and to highlight the role of the sociological influences on production. Chapter 7 will further assess the validity of the RH by exploring the extent to which sociological factors can be said to explain the retranslations of Great Expectations. The next section will focus on the existing definitions of retranslation with a detailed discussion concerning the definition that has been adopted in this study.

2.3 Definitions of Retranslation

The concept of retranslation has been studied by many scholars such as Berman, 1990; Bensimon, 1990; Pym, 1998; Robinson, 1999; Venuti, 2003; Susam-Sarajevo, 2003; Brownlie, 2006; and Vándor, 2010. According to Berman (1990: 1), whose RH is discussed above, retranslation is essentially “an act of repetition, giving rise to
numerous versions of a given source text into a given target language”. Gambier (1994: 413) defines retranslation more simply as “a new translation of a text that is already translated into the same language”. For Koskinen and Paloposki (2010: 294), however, retranslation needs to be considered as both a product and a process:

Retranslation (as a product) denotes a second or later translation of a single source text into the same target language. Retranslation (as a process) is thus prototypically a phenomenon that occurs over a period of time, but in practice, simultaneous or near-simultaneous translations also exist (ibid.).

These three definitions of retranslation do not seem to be comprehensive as they focus solely on the linguistic and cultural profile of retranslation. Just like any act of translation, retranslation can be source or target oriented. A comprehensive definition of retranslation needs to consider the role of the sociological conditions under which translation activities take place. The definition should also address the possible relations between the retranslated text and pre-existing translations. Mindful of these considerations, Alvstad and Rosa (2015: 3-4) adopt a different approach, arguing that a retranslation is a new version of the fictional work and that translators and others within “different contexts and time frames” produce a new translation that hence comes with varying statuses and values attached to it (ibid.: 6-8). According to them (ibid.: 14), “retranslation is implicitly underlying the RH: the target-orientedness of the first translation and its deficient, out-dated, aged or flawed nature, which is improved by retranslation until a great canonical translation, is published”.

For Alvstad and Rosa (2015), translators and others operating within “different contexts and time frames” produce a new version of the fictional work that carries with it differing statuses and values (ibid.: 6-8). Their concept appears very relevant to this study which emphasises the importance of the role of the external sociological context surrounding the translated text. However, as with Berman’s (1990) concept of retranslation, their concept only applies to retranslated versions commenced within different timespans.
This study adopts Susam-Sarajeva’s (2003: 2) concept of retranslation which refers to “subsequent translations of a text or part of a text, carried out after the initial translation that introduced this text to the same target language”. She notes that “although the practice itself is common, theoretical discussions on the subject are rather rare” and “the examples dwelt on are often taken from literary translations, and the arguments put forward usually relate to ‘great’ works of literature” (ibid.: 2). Thus, discussions relating to retranslation are greatly influenced by the notion of “great translation” (ibid.). According to her (ibid.: 1),

In accordance with a history-as-progress model, it is widely presumed that subsequent translations will succeed in bringing forth more appropriate, more ‘faithful’ texts, ‘closer’ to the ‘original’, or texts which will be more suitable for the needs and competence of modern readers: in short, they will be, in one way or another, ‘better’ than the previous translations.

Susam-Sarajeva (2003: 5) argues that retranslation is not restricted to canonical and literary texts but occurs with many other types of texts. She also claims that retranslations are not necessarily “the consequence of ageing translations or changing times” since more than one translation of the same ST may appear within a very short timespan (ibid.: 5). This claim is supported by the current study as the four cases examined here were published within the span of just five years. According to her, retranslations do not occur simply as a result of existing translation(s) that are deficient or literal or when the readers’ tastes, and competence change (ibid.). They may also emerge as a result of a “synchronous struggle in the receiving system to create the target discourse into which these translations will be incorporated” (ibid.: 5). This struggle between the agents involved in the target system plays an important role in motivating a new translation. Retranslations, as she points out, may have “more to do with the needs and attitudes within the receiving system than any inherent characteristics of the ST which make it ‘prone to’ retranslations” (ibid.: 5). Susam-Sarajeva; thus, highlights the significance of the extratextual elements surrounding retranslation including the sociological aspect.
Susam-Sarajevo’s concept of retranslation is the most comprehensive, as it engages with the role of the agents involved in the production of a new translation and the broader socio-cultural context. It highlights the fact that retranslations of a ST might occur synchronically, i.e. sharing the same time and context. It also pays special attention to the expected struggle that might take place in the target system, an idea that is directly applicable to the argument advanced in this thesis. Having discussed the origin of the RH and how retranslation has been defined, the following sections explore the motives for retranslation in general and the driving force behind literary retranslation in particular.

2.4 Motives for Retranslation

In exploring the motives for retranslation activities, it is important to distinguish between two main types of retranslation: diachronic and synchronic. Diachronic retranslation refers to translations of the same ST taking place over a long period of time while synchronic retranslation refers to those acts of retranslation commenced within a similar period time, i.e. within ten years timespan. The discussion of motives for retranslation begins with the reasons for diachronic retranslation, which is the most common type, and then moves on to consider the synchronic variety.

In the 1990s, scholars in the field of translation often wondered why some translations appear to have aged so quickly, while others continue to be considered ‘classics’ in their translated forms (Berman, 1990; Rodriguez, 1990; Gambier, 1994). Berman (1990: 1-7) argues that translation is an “incomplete act” and that the only way to accomplish this task is by producing retranslations over time. He acknowledges that first translations date and consequently, there is a continuous need for new ones (ibid.). He uses the term “accomplishment” to imply that each translation succeeds in getting closer to the ST and also in representing the encounter between the translator and the language of the original (ibid.: 3). Berman (1990) also focuses on the issue of ageing translations with the passage of time and gives three main reasons for producing a new translation of an already translated
text, referring to historical, interpretive, and reception-oriented grounds as justifications for the act of retranslation (ibid.).

Authors continue to mention the passage of time and ageing translations that require improvement by retranslation (Gambier, 1994; Schulte and Biguenet, 1992). Gambier (1994) raises the issues of frequency and periodicity of retranslations. According to him (ibid.: 413), “retranslation brings changes because times have changed”. He points out that time plays a key role in providing a more explicit explanation for retranslations, in terms of the distance in time with respect to the ST, or the time elapsed between the first translation and subsequent retranslations (ibid.). Gambier observes that retranslation can take place with the passage of time as there is less resistance or more tolerance in the receiving language and culture towards the imported discursive elements (ibid.: 416). This is because typically if a long period of time has elapsed since the last translation of a particular text, many changes will have taken place in the historical, cultural and linguistic situation in any given receiving system (ibid.). Retranslation, according to Gambier, is “determined by the evolution of the audience, their tastes, needs, and competences” (ibid.). His view suggests a model of retranslation as an improvement process over time, based on the idea of an “immanent meaning” contained in the ST (ibid.).

According to Schulte and Biguenet (1992: 61-6), there are three translation phases for a ST over a period of time. The first makes known “the country of the foreign to the target readers” on their own terms (ibid.). In the second, the translator attempts to “place himself into the foreign situation but actually only appropriates the foreign idea and represents it as his own” (ibid.). The third epoch produces the best translation as it aims to achieve “perfect identity with the original” and “ultimately comes close to an interlinear version and greatly facilitates our understanding of the original” (ibid.).

Retranslation may be carried out as a result of becoming better acquainted with the culture of the ST. It can offer a new perspective or interpretation of the ST, i.e. new knowledge about the works, authors and cultures involved, enabling the production of a better-quality translation. Gambier (1994: 414) suggests that
retranslation can offer “a new interpretation due to the translator’s increased knowledge of the ST and its culture”. Brownlie (2006: 145-70) argues that “changing social contexts and the evolution of translation norms” are major factors leading to retranslation. Deane (2010: 66-74) points out that “the underlying motivations for the act of retranslation primarily arise from both intrinsic (linguistic and cultural), and extrinsic (para- and extra-textual) variables”. She pays special attention to the importance of analysing the linguistic, cultural, paratextual and extratextual materials as they are used as “a site of evidence of sociological reasons for retranslation and as an indication of the nature of any interactions which may occur between different versions” (ibid.).

Retranslation can also have a synchronic dimension as is the case for the sample of texts considered in this thesis. According to Deane (2014: 1), “Responding to various contextual influences and constraints some are set apart in time by periods that in some cases may be rather long. However, they can also be produced synchronically”. Synchronic retranslations may be carried out with the aim of offering a different rendering or interpretation of the ST, fulfilling a different function, or addressing a different readership (ibid.). Synchronic retranslations may share a broad context in terms of time and space coordinates but may be produced in and for a different situational context e.g. being produced by a new interpreter, translator or institution (ibid.). However, according to Alvstad and Rosa (2015: 13), “even in the case of retranslation series spanning over decades, chronological distance and time are probably less crucial to understanding retranslation than source and mainly target contextual changes”. These changes include broad “historical, linguistic, socio-cultural, literary, ideological, economic and political coordinates in addition to more specific situational contexts e.g. agents, norms, motivations, purposes and intended effects” (ibid.).

After discussing the general motives for retranslation, the next section focuses specifically on the factors that motivate the retranslation of literary texts in particular. It emphasises the fact that literary retranslation is a continuous act and highlights the importance of investigating the reasons behind it.
2.4.1 Motives for Literary Retranslation

Given that literary translation is a work of art and creativity constituting a challenge for translators, the retranslation of literary texts is a continuously occurring phenomenon. Studies that have paid special attention to what is considered worth retranslating (Vanderschelden, 2000; Venuti, 2004; Paloposki and Koskinen, 2004; Brownlie, 2006; Monti, 2011) and have concluded that “retranslation and literary canon formation are indeed mutually dependent” Koskinen and Paloposki (2010: 295).

Retranslation is usually studied by scholars with an interest in publishing books about literary history. Within different literary modes and genres, it is the classics that tend to be retranslated because they enjoy a recognized status in either the translated or the translating culture (Venuti, 2004; Brownlie, 2006). The translator’s subjectivity and personal appreciation for a given author and work, or a dissatisfaction with the aesthetic function of a literary text as relayed by previous translations are other reasons for retranslating classics (ibid.). Literary texts might also be retranslated with the aim of producing a translation with a different function, such as a simplified version for a children’s edition (Vanderschelden, 2000: 1; Paloposki and Koskinen, 2004: 31; Monti, 2011: 17; Deane, 2014: 14).

Bassnett (1989: 99) argues that both time and genre play a key role in motivating literary retranslation:

It is commonly held that plays require retranslating at regular intervals, usually every 20 years or so. There is no adequate explanation of this assumption, but it does seem that spoken language ages at a faster rate than written language, and since a play is essentially a transcript to be spoken, it follows that the ageing process will be more marked in a play translation than in other types of written text.

Some scholars highlight the role of the socio-cultural factors and identify a range of reasons for undertaking literary translation (Pym, 1998; Vanderschelden, 2000; Landers, 2001; Venuti, 2003; Andre, 2003; Monti and Schnyder, 2011). According to Landers (2001: 5-6), some literary translators look for prestige while others aim to develop relationships in the field as a very successful translation may
lead to “referrals to other literati in the same circle” (ibid.). He also emphasises that if the primary motivation for doing literary translation is money, greater monetary compensation can be achieved in other areas of translation (ibid.). Vanderschelden (2000) notes that retranslation can contribute to the revival of interest in a long-forgotten literary text, and publishers can use these retranslations as a positive literary and commercial tool if a translator is considered an established author in the target language. For Vanderschelden, retranslation is acceptable on five grounds:

First, the existing translation is unsatisfactory in terms of errors of comprehension, changes in perception and target language norms over years. Second, if a new edition of the source text is published and becomes a standard reference. Third, if the existing target text is considered outdated from a stylistic point of view. Fourth, if retranslation has a special function to fill in the target language. Fifth, if a different interpretation of the source text is reasonable (ibid: 5-6).

According to Pym (1998), neither linguistic changes nor text ageing is satisfactory in explaining the reasons underlying retranslations of the same ST. He argues for his concept of “active retranslation” where the motivation for commencing a new translation is entirely related to the translator being aware of the existence of previous translations; thus, creating “active rivalry between different versions” (ibid.: 83). “Passive retranslation” is another concept by Pym which refers to the situation when the translators may not be aware of the presence of an earlier translation. In comparison between passive and active retranslation, Pym points out that “passive retranslation” reflects the changing attitude of the target culture and may confront the beliefs of two cultures, whereas “active retranslation” is considered a result of conflicts between people or groups within the target culture (ibid.). The examples of active retranslations which Pym outlines are: different versions of a ST for different readers, a commissioned retranslation to correct linguistic errors in a previous version, or a retranslation designed to counteract restricted access (ibid.).

Venuti also argues that retranslations are based on a contestation to the interpretation provided in the previous translations (2003: 26). His argument also entails that the new interpretation suggested by the retranslation is associated with
the social setting in which it functions (ibid.). Andre (2003: 59) suggests that in relative terms retranslating is easier than translating and translators may wish to surpass previous translations to become established as an authority. According to Monti and Schnyder (2011: 7), retranslation may be used to challenge the prevailing interpretations to renew, strengthen or create alternative organizations:

Intended and unintended effects of retranslation may include poetic and ideological implications. These influences may include maintaining, revising or displacing norms, creating social and institutional effects by strengthening prevailing interpretations of religious or academic texts by a given institution or organization (ibid.: 7).

Based on the discussion of the motives for retranslation, synchronic literary retranslation can be understood as a process based on competition, which places one translation in competition with another. This process highlights the role of the agents in the production of a new translation and the possible competition that might take place between them, emphasising the sociological aspect of retranslation. The following chapter will offer the sociological approaches which will provide very useful frameworks to examine the retranslations of *Great Expectations* into Arabic based on a sociological point of view.

### 2.5 Conclusion

This chapter provided a detailed background to literary retranslation and reviewed existing theoretical thinking on the phenomenon. It began by exploring the origins and development of the RH as proposed by Berman (1990) whose view forms the prevailing assumption on retranslation. He claims that initial translations are deficient or divergent, while retranslation restores the foreignness of the ST and can lead to the creation of a great translation. This chapter also offered a discussion of the existing definitions of retranslation and provided an extensive rationale for the chosen concept. The motives for retranslation in general and literary retranslation in particular were then explored highlighting a wide range of historical, linguistic, socio-cultural and commercial variables. It paid special attention to the competitive nature between the different translations of the
same ST, highlighting the role of the agents in the production of a new translation. Considering the synchronic dimension of retranslation, the current study will shift emphasis away from textual concerns and underscore the influence exerted by the socio-cultural context of retranslation production. In order to supplement existing thinking on retranslation, this research emphasises the importance of considering relevant sociological factors affecting the phenomenon. The following chapter will present the theoretical approaches coming from the discipline of sociology which in recent years have been progressively adopted for the discussion of translation as a social practice.
3

Theoretical Framework

In the last two decades, the impact of the sociological turn on translation has become wide-ranging and will arguably continue to open up new directions in the study of the socio-cultural dynamics of translation. Any translation, whether it is an enactment or a product, is necessarily embedded within social contexts (Simeoni, 1998; Chesterman, 2006; Wolf, 2007). The process of translation seems, to be conditioned by the society which encompasses the representatives, mainly translators, editors, and publishers, involved in the translation process, who continuously act in correspondence with their culturally connotated value systems and ideologies (ibid).

Toury (1999) foregrounded the social role of norms in his theoretical work on translation. However, he did not conceptualize them in terms of their socially conditioned context and of the factors involved. Hermans (1996) further develops the concept of norm by focusing on its broader social function, and its relevance in relation to power and ideology. Unlike other scholars, Hermans has paid special attention to the social constraints by which norms, in turn, shape the translation and claims that translation should be seen as “a complex transaction taking place in a communicative, socio-cultural context” (ibid.: 26). He argues that empirical studies have not yet succeeded in elaborating an ideal theoretical framework encompassing both the social and ideological impact of translation (ibid.). In his opinion, emphasis on the analysis of norms represents the first step towards the elaboration of such a framework (Wolf, 2007).
According to Simeoni (2005), it was only in the last decade of the twentieth century that translation began to be identified as a social act or practice. Earlier attempts to suggest this were resisted and presented in overly formal disguise with the sociological component often left backstage (ibid.). Simeoni (2005: 14), identifies two reasons for this delay in focusing on social issues in Translation Studies, noting that this is either due to the lack of “proper conceptualization” or “to some kind of disjunction between the case study observed and the program that was supposed to frame its interpretation”. Although the discourses characterising the practice of translation have always been fundamentally social in nature for centuries, observations concerning this remained mostly limited to the particular text under discussion (Wolf, 2007: 20).

In his recently published book *Eco-translation*, Michael Cronin (2017) discusses the implications of the ecological crisis for the practice and study of translation. Translation studies, “as one of the human and social sciences”, according to him, “cannot remain immune to the ecological shift in many humanities and social science subjects” (ibid.: 3). As a field of study, Translation Studies need to take into consideration the fact “that translation and translators do not exist in isolation” (ibid.). However, they are rather “an inextricable and integral part of a larger physical and living world” (ibid.; Stibbe, 2015: 7).

Taking into account the interactions between society, economy, technology, culture, and literature, Cronin (2017) highlights the role of translation in building a richer and sustainable future. His approach is derived from “a broad concept of political ecology understood as the study of the social, cultural, political and economic factors affecting the interaction of humans with other humans, other organisms and the physical environment” (ibid.: 2). He focuses on “all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change (ibid.). Among such challenges is “how to apprehend the agents and objects of this change.” (ibid.), Cronin argues that for reasons of power, prestige or preponderance, “translation can […] become a significant presence with clear consequences for the allocation of expressive resources in the language. (ibid.: 150).
Eco-translation considers “practices which engage translation across a wide range of languages and cultures in a plurality of urban and rural settings and where the translational history of languages troubles any easy symmetry between mono-language and mono-culture” (ibid.: 152). The influence of the complicated ecosystem on translation applies to all acts of translation. Retranslation is not an exception as it can be affected by the powers and challenges of human-induced environmental changes. The study of the social, cultural and economic factors can help us to understanding the interaction between humans that can extremely motivate the production of a new translation.

The following section will look at the theoretical approaches that have emerged from the discipline of sociology in recent years and have been progressively adopted by Translation Studies scholars in approaching translation as a social practice. Their intention is to promote sociologically informed thinking about translation within a framework that views translation research as an interdisciplinary field. The following sections present the theoretical frameworks that have helped to form the basis for the sociology of translation.

3.1 Pierre Bourdieu’s Sociology

In his highly-influential sociological works, Pierre Bourdieu sought to connect his theoretical ideas with empirical research based on everyday life, and his work can be seen as a sociology of culture or, as he named it, a “Theory of Practice”, which is considered to be one of his first and most influential theoretical statements. Bourdieu’s scholarly interest is focused on understanding the historical prevalence of power within and across social relations, and how forms of hierarchy serve to maintain inequality. His sociological model is based on relational thinking, which regulates the analysis of the field of power, i.e. the field of cultural production (Hanna, 2006). His contributions to the discipline of sociology were both empirical and theoretical, especially his key concepts of field and capital, which will be investigated for their relevance to the present study in the two sections that follow.
3.1.1 The Concept of Field

Bourdieu’s key concept of field, which forms the basis of his sociology of culture, has been deployed in explaining many activities related to translation and interpreting. Bourdieu and Wacquant define field as:

A network, or a configuration, of objective relations between positions. These positions are objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present or potential situation (situs) in the structure of the distribution of species of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions. (Bourdieu and Wacquant, 1992: 97)

According to Bourdieu and Wacquant (1992), a field is an organized system of social positions occupied by individuals and institutions. The nature of any given field defines the positions for its occupants (ibid.). A field is also a system of powers which exist between these positions and it is internally structured in terms of those power relations (Jenkins, 1992: 84-85). Fields are located in social space, or the “social cosmos”, a concept which can be equated with what is commonly referred to as society; this space encompasses various relatively autonomous fields operating independently of or interdependently with one another (ibid.: 97). A field does not stand alone in isolation; however, it interconnects with a network of other social fields (ibid.). Bourdieu understood the social world as being divided up into a variety of fields of practice such as art, education, religion, law, etc., each of which has its own unique set of rules, knowledge, and forms of capital (1968). Using the example of education and religion, he argues that some fields can overlap with one another while remaining relatively autonomous from others (ibid.).

Grenfell (2008) provides a helpful analogy for a social field comparing it to a football field. He explains that, a football field is a boundaried site where a game is played and to play the game, players have a set of positions and rules to follow (ibid.). As with a football field, a social field consists of particular social positions occupied by social agents that can be individuals, institutions, or organisations (ibid.). What can be done in any field is shaped and informed by the rules of participation, the boundaries, and the conditions of that field (Bourdieu and
Wacquant, 1992: 98-9). These boundaries are not fixed but are dynamic and in a constant state of flux, due to various and on-going types of struggle between agents (ibid.). Johnson (1993: 6) points out that the structure of the field is “dynamic” in the sense that “a change in agents’ positions necessarily entails a change in the field’s structure”.

An integral part of Bourdieu’s idea of ‘the game’, which takes place in the social field, is the notion of struggle or competition. The existence of a field with positions is characterised by the struggle between its occupants (Bourdieu, 1993: 72). In this game, social agents employ different strategies and use different mechanisms in order to maintain or their positions in the field (Elgindy, 2013). They are also in a continuous struggle to maintain the previously owned capital, acquire further capital and convert these two into other forms of capital. According to Bourdieu (1968), there are two conflicting forces which are in continuous struggle with each other and influence the borderlines of any field of cultural production. The first are agents whose cultural production obeys the laws and principles arising from the structure of the field itself, with little influence from other fields of power (including the economic field) (ibid.). The second are agents who adjust their products to satisfy the laws of a different field, other than the one they belong to (ibid.).

Each field has its own set of positions and practices (Papilloud, 2003). The availability of positions within a social field creates a constant struggle between agents to gain what Bourdieu terms capital (Jenkins, 1992: 84-85). This constant competition between agents for maintenance, change of power relations and different forms of capital defines the boundaries of the field (Bourdieu and Wacquant, 1992: 98-9). This competition also demonstrates the highly interdependent relationship between the structure of the field and the agents’ struggle over capital (ibid.). Capital enables agents, including newcomers, to enter the social field as legitimate members and to climb the ladder to more dominant and recognized positions (ibid.). In Bourdieu’s words:

Fields are historically constituted areas of activity with their specific institutions and laws of functioning. The existence of a specialized and relatively autonomous
field is correlative with the existence of specific stakes and interests; via the
inseparably economic and psychological investments that they arouse in agents
endowed with certain habitus, the field and its stakes (themselves are produced as
such by power relations and struggle in order to transform the power relations that
are constitutive of the field) produce investments of time, money, work, etc. In
other words, interest is at once a conditioning of the function of the field, in so far
as it is what ‘gets people moving’, what makes them get together, compete and
struggle with each other, and a product of the way the field functions. (Bourdieu
1990: 87-88)

A field can also be defined as a system of forces which exist between the
different positions, and these positions relate to each other in terms of domination,
subordination or equivalence (Jenkins, 2002: 84). In other words, a field is based on
objective relations between agents and positions and “to think in terms of field is
to think relationally” (Wacquant, 1989: 39). These objective relations exist
“independently of individual consciousness and will” (ibid.: 97).

The existence of a social field with positions, which is characterised by the
struggle between its occupants (Bourdieu, 1993: 72), convinces its participants of
the legitimacy and worth of the capital at stake (Jenkins, 2002). Bourdieu (1996)
distinguishes four categories of capital and refers to them as economic, cultural, social
and symbolic and these are explored in greater depth in the following section.

3.1.2 The Concept of Capital

In addition to the notion of field, Bourdieu’s scholarly work conceptualized another
significant entity, which he termed ‘capital’; this concept of capital enables the
observers or researcher to understand more fully how power and inequality can
be demonstrated within social relations. In Bourdieu’s sociology, in order for each
agent to occupy a dominant position in a given field, it is essential to invest various
forms of capital (Bourdieu and Wacquant, 1992). The notion of capital here refers to
the various stakes and benefits which agents seek to accumulate by participating
or being legitimate members of a given field of cultural production (ibid.).

The concept of capital can be viewed as “an accumulated labour”, and as “a
form of power” (Bourdieu, 1986: 242). It “makes the games of society […] something other than simple games of chance offering at every moment the
possibility of a miracle” (ibid.: 241). Grenfell (2008: 105) suggests that, capital can
be understood as the energy that drives the development of a field over time. More specifically, Lareau (2001: 82) states, “It is not possible to understand truly what is given currency, what is highly valued and what is not highly valued unless you understand field. Capital only has meaning in light of field”.

Bourdieu distinguishes between the “sociological underpinnings of the term” and its “strictly economic, material, and monetary meaning” (1986: 242-3). He uses capital to refer to all types of profit available in the field, whether or not they are directly convertible into monetary form (ibid). Capital plays a key role in structuring and restructuring the field of the agents (ibid.) and is not necessarily gained instantly; it normally takes continuous labour and struggle for agents to function and to be recognized as “rightful” occupiers of the available positions in the field (Alkhamis, 2013). This continuous struggle over capital is what establishes the dynamics of a given field. In Bourdieu’s words:

Fields are historically constituted areas of activity with their specific institutions and laws of functioning. The existence of a specialized and relatively autonomous field is correlative with the existence of specific stakes and interests; via the inseparably economic and psychological investments that they arouse in agents endowed with certain habitus, the field and its stakes (themselves are produced as such by power relations and struggle in order to transform the power relations that are constitutive of the field) produce investments of time, money, work, etc. In other words, interest is at once a conditioning of the function of the field, in so far as it is what ‘gets people moving’, what makes them get together, compete and struggle with each other, and a product of the way the field functions. (Bourdieu 1990: 87-88)

Economic capital is self-explanatory, and Bourdieu emphasises that this concept is central to all forms of capital (Bourdieu, 1998: 243). It is mainly represented in the profits and interest the participants permanently seek for their monetary value. Bourdieu adopts this traditional concept of economic capital to extend it into further categories including cultural and social capital (Bourdieu, 1968). He also elaborates a generic type of capital that he calls symbolic capital, which is a manifestation of each of the other forms of capital when they are considered on their own terms (Bourdieu, 1986: 243). In other words, symbolic capital refers to the benefits available to the involved agents in the form of prestige or recognition, which functions as an authoritative embodiment of cultural value (Bourdieu,
For example, a war hero may have *symbolic capital* in the context of running for political office (Calhoun, 2002: 437). The possession of *symbolic capital* enables the agent to justify his/her possession of other forms of *capital* (Bourdieu, 1990). Any increase in the *symbolic capital* possessed by an agent entails a change in the position he/she occupies. In other words, a higher recognition in the *field* means a higher and dominant position within the *field* itself, which results in a change in the structure of the *field* and the rules by which the *field* operates (ibid.).

The next three sub-sections will focus on three areas that are of key interest in this thesis, namely, *cultural capital*, *social capital* and *capital conversion*.

### 3.1.2.1 Cultural Capital

The notion of *cultural capital* refers to assets, e.g., competencies, degrees, qualifications, which enable holders to hold *cultural* authority (Bourdieu, 1986). In his view, “cultural capital comes in subtler forms than economic capital” and “is convertible, on certain conditions, into economic capital” (ibid: 243). Bourdieu (1993: 7) defines it as “a form of knowledge, an internalized code or a cognitive acquisition which equips the social agent with empathy towards, appreciation for or competence in deciphering cultural relations and cultural artefacts”. Chesterman (2016: 2) argues that “cultural values and practices override biological ones”, i.e. they are more powerful than “genetic pressures”.

Bourdieu (1986) distinguishes three forms of *cultural capital*: embodied, objectified and institutionalised. *Cultural capital* can materialise in an embodied form, i.e. as “dispositions personified within the human agent” (Bourdieu, 1986: 243; Jenkins, 1992: 79) which comes in the form of knowledge, skills, cultural, artistic and political preferences an individual agent possesses (Hanna, 2006). In its objectified form, *cultural capital* takes the shape of “cultural goods” such as pictures, books, dictionaries, instruments, machines, etc (ibid.). Objectified *cultural capital*, according to Bourdieu, exists “materially and symbolically as long as it is implemented and invested as a weapon and a stake in the struggles which go on in the fields of cultural production” (1986: 248). According to Hanna (2006), within Translation Studies, objectified *cultural capital* can be seen in dictionaries, reference
books, translation software, and other translation tools owned by a translator. The value of these assets depends on the way in which the translator uses them to maximise the economic and symbolic capital available in the field of translation by drawing on his embodied capital (ibid.). Bourdieu explains the relationship between the objectified and embodied form of cultural capital with the following example: owning a machine requires access to objectified cultural capital, but operating it requires access to embodied cultural capital in the form of knowledge and skills (1986: 247).

Institutionalised cultural capital, on the other hand, takes the form of academic degrees and qualifications awarded by universities and educational institutions (ibid.). The institutionalised form of cultural capital can be easily converted into social and economic capital, i.e. the acquisition of academic degrees, depending on their cultural value, guarantees better and recognized social status and provides options for better careers and salaries (ibid.). Institutionalised cultural capital can also guarantee extra cultural and economic value and appreciation for other agents involved in the cultural production (ibid.).

According to Bourdieu, cultural capital is also converted into symbolic capital as a result of the social conditions of its acquisition (1986: 245). In other words, cultural capital depends on the capacities of the individual agents and their social classes (Hanna, 2006), and hence, “it yields profits of distinction for its owner” (Bourdieu, 1986: 245).

### 3.1.2.2 Social Capital

The third type of capital, social capital, is defined by Bourdieu as “The aggregate of the actual or potential resources linked to possession of a durable network of institutionalized relationships, which provides each of its members with the backing of collectively-owned capital, i.e., membership in a group” (Bourdieu, 1986: 249). This form of capital can be acquired through membership of various types of social networks, including a family, a class, a school, or a party, etc. (ibid.: 249). To possess social capital is to be involved in a group within a field which
provides each of its members with part of the collectively-owned capital, a “credential” which enables them to gain credit (ibid.: 248-9).

According to Bourdieu and Wacquant (1992: 119), social capital is “the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition”. The volume of social capital is enhanced by the exchange between members of the social network and depends on the number of networks an agent connects with, the degree of prestige and recognition they enjoy in the field where the agent operates, and the amount of cultural, economic or symbolic capital he/she is able to activate by means of these networks (1986: 249). It also depends on the size of capital, in all its forms, economic, cultural or symbolic, held by each of those to whom he/she is connected (Elgindy, 2013). Exchanges between members of a social group in the form of compliments and symbolic benefits can “transform the things exchanged into signs of recognition, and through the mutual recognition and the recognition of group membership which it implies, reproduces the group” (Bourdieu, 1986: 250). This means that social capital can never be autonomous of the economic and cultural capital owned by a related agent which “explains why the same amount of economic and cultural capital can provide different degrees of profit and different levels of authority to different agents or different groups” (ibid.: 51). Bourdieu’s notion of social capital focuses on social relations, which increase the chances of an agent to enhance his/her benefits.

3.1.2.3 Capital Conversion

In any field, all forms of capital are convertible to economic capital (Bourdieu, 1986: 253). Bourdieu argues that both cultural and social forms of capital are convertible into economic capital (Hanna, 2005). The process of capital conversion operates immediately or under a long period of time. Social capital, in the form of social relationships, needs to be established and affirmed over a period of time before it yields any benefits (Elgindy, 2013). Cultural capital, in the form of academic
degrees, can also be transformed to *economic capital* in the form of salaried academic jobs (ibid.).

Bourdieu’s central argument is that “the convertibility of the different types of capital is the basis of the strategies aimed at ensuring the reproduction of capital and the position occupied in the social space” (Bourdieu, 1986: 254). According to Bourdieu, the principle of conversion assumes that “profits in one area are necessarily paid for by costs in another” (ibid.: 253). For example, wealthy parents use their *economic capital* to purchase the *cultural capital* or *social capital* residing in independent schools (Elgindy, 2013). The principle of conversion also presupposes that *cultural*, *social* and *symbolic* forms of *capital* are not entirely reducible to economic capital, but they have their own value; however, *economic capital* lies at their root (ibid). This approach challenges the commonly held views that “cultural activities are rooted in disinterestedness” (ibid.: 54), and also those claims that “value-free research” or “art for art’s sake” are applicable to all intellectual activities (Collins, 1998: 725).

### 3.1.3 Bourdieu in Translation Studies

Bourdieu’s sociological model is a useful addition to the sociologically and anthropologically informed approaches to the study of translation processes and products (Inghilleri, 2005). Its application to this area is considered as part of the “re-evaluation of descriptive and polysystems’ approaches” (ibid: 126). Bourdieu argues that “one cannot fully understand language without placing linguistic practices within the full universe of various practices: eating and drinking habits, cultural consumption, taste in matters of arts, sports, dress, furniture, politics, etc.” (Bourdieu and Wacquant, 1992: 149). Consequently, a given linguistic practice such as retranslation can only truly be understood when it is placed in the context of the particular *field* of activity in which it occurs (Hanna, 2016: 4). This entails placing the practice within the social and cultural space in which it is produced and linking it to the agents who produce it.

Bourdieu’s work made a major contribution to shifting attention into the translators themselves by critically analysing their role as social and cultural
agents dynamically engaged in the production of discourse (Inghilleri, 2005) since it proposes a theory that can be used to explain the practices of agents (Gouanvic, 2005: 147). His sociological framework focuses on the dynamics of cultural production, i.e. the process of producing cultural goods (ibid.) and his concepts of *field* and *capital*, in particular, provide useful insights when studying the interactions between agency and structure (Inghilleri, 2005). In the field of Translation Studies, applying Bourdieu’s concepts has “enabled researchers to study the interactions between individuals, and the structures that restrict or initiate them” (Elgindy, 2013: 13-14). Hanna (2016: 1) explains how this can be applied in the specific area of drama translation:

The conceptual tools developed by Bourdieu’s sociology [can be] used to explore the modes of producing and consuming drama translation, the economic and the socio-cultural factors that dictate certain modes of production and consumption rather than others, the alliances and oppositions among producers (drama translators) and co-producers (theatre directors, actors/actresses, publishers, reviewers, translation historians, etc.) of drama translation and the distribution of capital among them whether in the form of economic success or cultural prestige.

Gouanvic (2005: 148) has highlighted the importance of Bourdieu’s theory of cultural production for the study of translation, pointing out that it can be widely applied to Translation Studies, producing a “sociology of the text as a production in the process of being carried out, of the product itself and of its consumption in the social fields, the whole seen in a relational manner”. He notes that Bourdieu did not specifically include translation in his concept of *field* perhaps because “far from constituting a field of their own, translated texts are submitted to the same objective logic as the indigenous texts of the target space” (Gouanvic, 2002: 160). In his various studies, Gouanvic has focused on the factors and agents responsible for the production of translation in specific institutions (critics, translators, publishers, etc.), reaching the conclusion that “the stakes of translation are strongly legitimised practices, endowed with power on the basis of which the terms of translation operating between the various social spaces are continually renegotiated” (ibid.: 167; Gouanvic, 1997: 146). Bourdieu’s sociology of cultural
production offers a fertile environment for a deeper understanding of the social relevance of the translation process.

Contextualizing language by placing it in the social and cultural space within which it is produced and linking it to human agents who manipulate it in power-related encounters has been advocated by many scholars who have adopted a range of cultural approaches to the study of translation (for example, Bassnett and Lefevere, 1990; Venuti, 1996/1998; Simon, 1996; Tymoczko, 1999; Cronin, 2003; Hanna, 2016). Hanna (2016: 5) believes that Bourdieu’s model addresses some of the limitations that cultural studies-based approaches represent when considering translation, arguing that cultural approaches to translation consider translation as “an end product, as the outcome of an originating discourse or discursive practice” (Hanna, 2016: 5). Whereas Bourdieu’s sociological model enables “the researcher in translation studies to deal with a broader and more dynamic unit of analysis” (ibid.: 5).

Hanna (2016: 203) maintains that Bourdieu’s model “premised on the historicity of sociocultural phenomena” needs to be given serious consideration when developing a methodology for the sociological study of translation since it “needs to account for the diachronicity, as well as the synchronicity, of translation and translation-related practices”. In this respect, Bourdieu’s central concept of field can be said to have important methodological implications for Translation Studies, as highlighted by Hanna (2016: 200):

[C]hallenging the subject-object dichotomy and the methodologies it underlies in social and human sciences opens up the possibility for a methodology that is keen to pursue a relational understanding of translation, one in which translation phenomena are regarded as the locus of interplay among different forces that include the socio-professional space in which translation takes place; the range of options available for translators in this space; the producers and co-producers of translation, whether individuals or institutions; and the actual decisions taken by them.

Bourdieu’s sociological theory has been chosen as the main theoretical framework underpinning this study as it considers the wider socio-cultural space within which the field of translation is located and the role of the involved agents in the production of cultural goods. It also offers a relational understanding of
translation in the sense that it is a site of interaction between different agents and forces within different interrelated fields. Bourdieu’s model also highlights the possible struggle that might take place between the involved agents over occupying dominant positions in their fields and over the possession of different forms of capital. Bourdieu’s framework will help providing valuable insights into the sociological context of retranslation and explaining why such work should not be seen as mere transformation of a text from one language to another but also a sociological process in which numerous key factors play a part.

In addition to Bourdieu’s sociological theory, this thesis also draws on Niklas Luhmann’s work on socio-cultural approaches to translation which shares some similarities with Bourdieu’s approach. Luhmann’s concept of subsystem is similar to Bourdieu’s concept of field. While Bourdieu’s social space consists of fields, Luhmann’s system is composed of subsystems. Both fields and subsystems operate independently of or interdependently with other fields/subsystems. The next section will examine Luhmann’s Social System theory which reflects a general shift from predominantly linguistic and more formal translation theories towards a more functional and socio-culturally oriented perspective of translation.

3.2 Luhmann’s Social Systems Theory

Niklas Luhmann is considered to be one of the leading sociologists of the twentieth century (1927–98) and his work has also recently begun to receive from Translation Studies’ scholars due to its applicability in this discipline. Luhmann identifies the social organisation as self-producing, self-regulating system, which operates according to functional differentiation (Luhmann, 1987). These systems are composed of subsystems and surrounded by an environment (ibid.). In any modern society, these subsystems include the economy, law, politics, art, religion, mass media, and education (ibid.). Luhmann’s Social Systems Theory (SST) is considered universal in its approach, in the sense that it is “capable of including the whole world in its relationship with the social system” (Luhmann, 1987: 163–4). Any social formation can be studied from the standpoint of SST as long as it can be described as a self-reproducing unity (ibid.).
As Theo Hermans demonstrates in his study (1999), translation can also be conceptualized as an autonomous, heteronomous category (ibid.) and points to the utility of those theories that improve our awareness of “the internal organisation and development of the social and intellectual space of translation” (ibid.: 138). Translation can be viewed systemically, and an approach of this kind presupposes that “complex issues cannot be adequately comprehended in isolation from the wider system of which they are a part” (Burns, 2007: 1). At the same time, “translation can be placed within a larger system of similar types of activity or phenomena, being viewed as subsystem within larger social systems” (Tyulenev, 2012: 7). As a subsystem, translation has a particular function within the social system that no other subsystemic formation can fulfil (ibid.). Translation can also be systemically connected with other social subsystems including the economy, law, art, religion, medicine, etc. (ibid.).

Another of the key concepts from Luhmann’s work that has been applied to translation as a social activity is the phenomenon of creating and initiating a boundary. According to Tyulenev (2012: 17), translation performs the function of “opening the system to and/or closing it from the environment”. It also “facilitates transfers between the system and the environment” (ibid.: 17); thus, functioning as a boundary phenomenon within the system (ibid.). Systemic studies of translation open up possibilities of strategic development of research, according to which “intervention outcomes are relatively straightforward to predict, if only we could get enough of the right sort of evidence” (Burns, 2007: 1).

Luhmann’s conceptualisation of social structures as “structures of expectation” (1987: 362–364) also has some relevance for a socially driven understanding of translation since these expectations can be said to be fundamental to the structure of the “translation system”. According to Luhmann,

As the various formations of expectations and “expectations of expectations” are permanently re-negotiated, translation can be seen as located within such a set of expectations which try to redefine themselves through continuous “translatorial” discourses: conversations in everyday life, in the scientific community, in translators’ training institutions, or in critiques and paratexts (Luhmann, 1987: 364).
By taking into consideration how the concept of expectations continually operates within the “translation system”, a Luhmannian approach to the sociology of translation can help to explain the dynamics of the changes experienced by any given translation phenomenon in its initial stage and in its context of reception. By examining a case study, the current research will consider literary retranslation as a subsystem that has a particular purpose to fulfil. Luhmann’s concept of expectation will also be utilised to identify the intended purpose behind the retranslations in question. In order to understand the concept of purpose, the following section presents the third theoretical framework, namely, Skopos theory.

### 3.3 Skopos Theory

The skopos theory of translation was proposed by the German translator Vermeer in 1978. Although skopos was originally a Greek term meaning *purpose*; in Vermeer’s work it is used specifically to refer to the aim or purpose of a piece of translation. Vermeer (1978: 100) postulates that, as a general rule, the intended purpose of a translated text (TT) should determine the methods and strategies used to translate it. On this basis, he derived the skopos rule: Human action (and its subcategory: translation) is determined by its purpose (*skopos*), and therefore it is a function of its purpose (ibid.). In Vermeer’s theory, a clear distinction is made between the terms ‘aim’ and ‘purpose’, as Nord (1997: 28-29) explains:

The gist of Vermeer’s discussion is that aim is considered as the final result which an agent tries to achieve via an action; whereas purpose is a provisional stage in the process of achieving an aim. In this theory, the process of translation is determined by the function of the product which is specified by the addressee. Function is yet another term that refers to what a text means. The meaning of the text is viewed by the receiver.

Intention is also as important aspect of skopos “which is regarded as an aim-oriented plan of action on the part of both the sender and the receiver” (Jabir, 2006: 38). Nord (1991: 47) also identifies the difference between intention and function:

The sender is responsible for specifying intention and by using a text he tries to achieve a purpose. The receiver uses the text with a certain function, depending on
his/her own expectations, needs, previous knowledge and situational conditions (Nord, 1991: 47).

This distinction is important in the field of translation as the sender, i.e. the translator, and receiver, i.e. the reader, belong to different cultural and situational settings (Jabir, 2006). Since translation mainly operates between two cultures, intention and function can be analysed from two different angles (ibid.). The former is viewed from the sender’s point of view while the latter is seen from the receiver’s (ibid.).

This theory is one of the functionalist approaches “whose aim is to dethrone the ST by emphasizing the role of the translator as a creator of the target text and giving priority to purpose of producing the target text” (Jabir, 2006: 37). Functionalism is considered a major shift in translation from a linguistic equivalence to functional appropriateness (ibid.). Within this paradigm, translation is considered primarily as a process of inter-cultural communication whose end product is “a text which has the ability to function appropriately in specific situations and context of use” (Schaeffner, 1998: 3). The translators’ task is to justify their choice of a particular skopos for a given work of translation (ibid.). The skopos of a particular translation task may require a ‘free’ or ‘faithful’ translation depending on the text type and the purpose of translation (Jabir, 2006). For example, literary translation has to reproduce the spirit and features of the original. Artistic images should also be reproduced by the translator in such a way that they direct the target reader’s attention as the writer of the original text intended (ibid.: 39). Thus, the translator plays a key role in making the purpose of translating a text clear (ibid.).

Skopos theory gives prominence to the role of the receiver as it considers the reader the main factor determining the TT skopos (Nord, 1997). It also pays special attention to the negotiation between the translator and client regarding the appropriate translation strategies (ibid.). Reader reaction to the translation is also another crucial factor, in terms of whether this is accepted or rejected (ibid.). It is worth remembering that translation is normally completed as a task. Consequently, “a client needs a text for a particular purpose and calls upon the
translator for a translation, thus acting as the initiator of the translation process” (ibid.: 30). The client initiates the act of translation simply because he wants the ST to be translated (Jabir, 2006). He can be, for example, the ST’s author, the TT’s recipient, the translator himself, a private company, or a government agency (ibid.: 39).

The translator is; thus, considered to play an active role in the translation process. As a decision-maker, he/she decides what choices are most suitable depending on the translation skopos (Jabir, 2006). Skopos theory highlights the fact that a translator always works consciously or unconsciously to communicate an idea with a certain purpose while the languages in which he/she carries out this communication vary not only in terms of forms but also in terms of the range of socio-cultural settings to which they belong (ibid.). The functionalist approach of skopos theory takes into consideration that every specific translation situation is influenced by specific socio-cultural conditions (ibid.). Skopos theory; thus, reinforces the idea that retranslation must be seen as a social phenomenon, and needs to be explored, analysed, and assessed in relation to its socio-cultural ramifications and the social network of agents involved in the overall translational event.

Social Systems Theory and Skopos theory can enable this study to consider retranslation as a subsystem that aims to achieve a specific skopos. There is an expectation that the sociological approach of this subsystem can play a key role in relation to the notion of quality, in the sense that if a previous translation does not satisfy the perception of the subsystem, the skopos or purpose for retranslating the same ST into the same TL would be achieving a translation of a higher quality. The viability of these two frameworks to interpret the retranslations of Great Expectations into Arabic will be tested against the textual evidence in Chapter 5.

The previous sections have dealt with the theoretical frameworks related to the ‘external’ environment surrounding the work of translation. In this study, understanding the external environment will help identifying the influence of the socio-cultural conditions in which the main participants in the field of literary translation operate and determining the translation context in the countries in
question. The next section focuses on those elements that can be said to constitute and influence the ‘internal’ environment of the translation, namely, verbal and non-verbal paratexts. Analysing these paratextual elements is essential in this study as it provides useful insights into the nature of the competition between the various retranslations of the same ST since this competition is played out, first and foremost, in the ‘paratextual’ zone, surrounding the text.

3.4 The Sociology of Paratranslation

The concept of paratranslation is based on the work of Gérard Genette, one of the most influential and original authors in literary criticism. In his book *Palimpsestes: la littérature au second degré* (1981, translated in English as *Palimpsests: Literature in the Second Degree*, 1997), Genette (1997) defines paratexts as elements that accompany the text, including the author’s name, title, preface, introduction, blurb, title page, visual media, font style, and layout. The zone between the text and off-text is defined by Genette (ibid.: 2) as:

>a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that [...] is at the service of a better reception for the text and a more pertinent reading of it [...] the occurrence of a paratextual element is part of the publicization of the work.

Thus, a paratext is any text that accompanies, complements, comments on or influences the interpretation of the main text (ibid.) and the relationship between them is called paratextuality (ibid.). According to Genette, a distinction can be made between ‘authorial’ and ‘editorial’ paratexts (ibid.: 27). The former, such as prefaces or chapter headings, are produced by the author him/herself, whereas editorial paratexts, such as the design of a book cover, the title, the publication of a book as part of a series, the layout or number of copies printed, are the editor’s or publisher’s responsibility (ibid.). In line even with a more traditional concept of translation, authorial paratexts are regarded as part of the ST and usually translated (regardless of what the publisher decides to do with the translation at a later stage), whereas editorial paratexts do not normally fall within the responsibility of translators (ibid.).
According to Genette (1997), it is usually the paratextual features that present the text to target readers and aim to ensure the presence of the text in the wider world of readers, critics, and market, i.e. its reception and consumption in the target culture. Essentially, a book sleeve consists of three main components: the front cover, the back cover and the spine (Elgindy, 2013). The front cover is considered the most important part of the book which establishes a connection between the text and the reader (ibid.). Generally, it consists of some or all of the following elements: the title, the subtitle, the name of the author/s, the editor/s and/or the translator/s, as well as the publisher (ibid.). However, in some books, the names of the editor/s and the translator/s might be located in the title page, which is the first page right after the front cover (ibid.). The front cover may also display a visual image which is deliberately designed to attract the target readers, and/or to highlight the main themes of the book (ibid.). The back cover, in most cases, contains the blurb and may features a photo of the author/s or an image, the publisher’s name and logo, as well as other editorial information (Genette, 1997). The book spine usually features the title, the name of the author/s, and the publisher’s name and logo (ibid.). The choice of colour for the cover is always significant, for instance, yellow covers were associated with immoral French books during early twentieth century while colourful covers are, in most cases, associated with children’s books (ibid.).

In his 2005 study entitled “Judging a book by its cover”, Yampbell focuses on the cover art designs of adult novels and explores the most recent trends in marketing literature to a teen audience. He argues that although “a book’s materiality is often taken for granted […] in the publishing industry, the paratext, specifically the book’s cover, is the foremost aspect of the book” (2005: 348). He maintains that “the cover sells the book”, and in most cases “literary merit becomes irrelevant if the book does not, or cannot, reach the reader” (ibid.). Thus, “the book must visually leap off the shelf and ‘grab’ the consumer’s attention so that the consumer will ‘grab’ the book” (ibid.: 349).

Texts exist primarily to be read and “there cannot be a reading situation without an appropriate showcasing of the text by its publishers using different
paratextual elements” (Yuste Frías, 2012: 118). Just as there cannot be text without paratext, it follows that there cannot be translation without “a corresponding paratranslation” (ibid.: 118). José Yuste Frías, professor at the University of Vigo, Galicia, Spain, credits himself as having postulated the core features of the concept of paratranslation (Yuste Frías, 2010: 402, trans by C. Nord). His definition of paratranslation is based on Genette’s definition of paratext (Genette, 1997: 2), as quoted above:

Paratranslation is the zone of transition and transaction of any transcultural exchange, the decisive location for the success or failure of any process of cultural mediation. From an exclusively spatial point of view, paratranslation is located at the periphery of a text that has to be translated or has been translated because it is a threshold, a vestibule, an undefined zone between the inside and the outside, a fringe between text and off-text. Paratranslation is always on the threshold of translation, where the translator is another agent who works (a) in a privileged place of a pragmatics and a strategy, of an influence on the public that, whether well or poorly understood and achieved, is at the service of a better reception for the text and a more pertinent reading of it. (Translated by Nord)

According to this definition of the concept of paratranslation, it can be argued that if the paratext is everything that enables the text to become a book and be presented to the readers as such, paratranslation would be everything that enables the work of translation to become a translation and be presented to the readers as such (ibid.), According to Yuste Frías (ibid.: 118),

The main objective of the creation of the concept of paratranslation is to remind ourselves and stress the essential role performed by paratextual elements in translation, that is, their participation, together with text, in the construction of meaning of the published work.

The concept of paratranslation has been proven to be a useful tool for the study of paratextual elements in translation. “Since paratextual elements contribute to the structuring of the conception and representation of translating activities within a given publishing culture, paratranslation is what makes a translation appear complete in the publishing world” (ibid.: 118). Paratranslation is still considered to be a relatively new term in Translation Studies and this concept was devised with “the purpose of approaching and analysing the impact
of the aesthetic, political, ideological, cultural and social manipulations at play in all the paratextual productions situated with and out of the margins of any translation” (ibid.: 118). Paratranslation provides “information about the activities that are present at the threshold of translation”, in addition to helping researchers to understand what they represent and teach us about “the translator’s subjectivity and the nature of the translated product” (ibid.: 118-119). Paratranslation also contributes to exposing “the role of power relations played by different ideologies in the distribution and reception of translations” (ibid.: 119).

The concept of paratranslation is not restricted to the mere translation of paratexts, but also covers the overall complex process of production, editing, copy-editing, discussion, and release of translated works (ibid.). Paratranslation; thus, serves as “a symbolic reference to the physical or virtual space occupied by all the possible productions that surround, wrap, accompany, extend, introduce and present a translation” (ibid.: 119). As a concept, it ideally defines “the indecisive, inconclusive spatiotemporal area occupied by translators” who perform their translating activities bearing in mind that “the quality of the final product depends on taking the appropriate decisions regarding both texts and paratexts” (ibid.: 119). Ultimately, paratranslation helps us to read, understand and paratranslate any kind of semiotic code surrounding, wrapping and accompanying the text at the margins and on the thresholds of translation (ibid.).

As a published product, classical texts “create imagery thanks to their paratexts”, and, in many cases, these “become much more important than the texts themselves” (ibid.: 119). In order to translate these paratextual elements, translators need to develop a special capacity that has largely been neglected within their training, known as visual literacy (ibid.). Oittinen (2003) emphasises the necessity for this:

> Nowadays, the visual is a central issue in many other branches of translation as well, such as audiovisual translation and technical writing. Even interpreters need to interpret peoples’ gestures and body language. Yet far too often translators are understood as dealing with the verbal only, which is the reason why visual literacy is neglected in translator training. (Oittinen, 2003: 139).
According to Yuste Frías (2012: 120), the visual aspect of classical books is “not restricted to the shapes and colours of the iconic peritexts present in the final published product”. He argues that “the slightest typographical detail becomes a paratextual element that translators must read, interpret and paratranslate” (ibid.: 120). Orthotypography becomes an important paratextual element in translation, “since each letter’s typographic writing, size, and style contributes not only to the translation’s legibility but also to the success or failure of the translation’s presentation” on the paratextual space in a book, its cover and title page (ibid.: 120). According to Yuste Frías (ibid.: 120), “the global effect of impact and reception of the final version of a translator’s work greatly depends on the good or bad paratranslation of the diverse orthotypographic cultures that the translator works with”. When translating a book, “all the orthotypographical details included in the paratexts and in the text itself constitute extremely relevant visual aspects” since they form “part of the iconotextual materials to be paratranslated since they have a great influence on the editorial presentation of any book, giving it a highly specific plastic dimension” (ibid.: 121). These small details end up being essential elements in the rhythm of the story by having an emotional influence on the reader (ibid.).

3.5 Conclusion

This chapter presented the sociological frameworks that underpin the discussion of retranslation as a social practice. It illustrated the core conceptual tools adopted in this study and explained the ways in which the theoretical framework is premised on Bourdieu’s theory, Niklas Luhmann Theory, Skopos theory and the sociology of Paratranslation. The sociology of Bourdieu, particularly, his key concepts of field and capital, is considered the main theoretical framework adopted in this study. His concept of field will enable this study to understand the retranslation of Great Expectations into Arabic as a social activity, located in a social space and occupied by different agents struggling to maintain their positions within their field. Bourdieu’s concept of capital explains the dynamics of the field of cultural production and gives value to the expected struggle that might take place
between the involved agents. Since competition between agents is played out in the 'paratextual' zone surrounding the text, analysing the paratextual elements by means of the sociology of Paratranslation is essential in this study as it provides useful insights into the nature of the competition between the various retranslations of the same ST and forms the basis for the sociological interpretation. Bourdieu’s sociology and the sociology of Paratranslation have been applied as analytical apparatus in many intellectual fields; however, no attempts have been made to apply them to examine the field of literary translation of Dickens’ work. Social Systems Theory and Skopos theory will also be adopted in the current study. Luhmann’s concepts of subsystem and expectation and Vermeer’s concept of purpose will be tested against the textual evidence in Chapter 5 aiming to understand the intended purpose behind the retranslations in question. Selected elements from these four theories will be combined to provide a solid theoretical framework for analysing and understanding the practice of literary retranslation in Arabic-speaking countries. These conceptual tools will be utilised in the following chapters to analyse a selection of translated texts, the aim being to provide a sociological understanding of literary retranslation from English into Arabic. This thesis will also test the viability of such tools as a means to understand the context of literary retranslation in Arabic-speaking countries. The following chapter will answer the crucial question of method and present the approaches and the analytical frameworks adopted in the analysis of the case study.
4 Research Design

This study is mainly concerned with adapting an interdisciplinary approach, mainly a sociological perspective, to explain the phenomenon of retranslation by examining a corpus of Arabic translations of the same English novel. Four retranslations of the novel *Great Expectations* (1861), written by the 19th-century English writer Charles Dickens, have been selected for the case study. The data analysis will try to prove that the “act of English-Arabic retranslation” can be attributed to sociological factors.

This research is considered to be conceptual as it defines concepts and ideas, relate them to a larger system, and introduce new concepts and frameworks in order to better understand the object of the research (Toury, 2012). It can also be understood as an empirical study that refers to its objects on the basis of a theory, the description of such objects being the main goal of the study (ibid.). According to Toury (ibid.: 24), descriptive studies are considered among the best means of “testing, refuting, and amending the underlying theory”. He believes that understanding these relationships between the theoretical and descriptive branches of empirical study produces better and more significant descriptive studies (ibid). However, as Weber (2012: 140) points out that:

"Methodology can never be more than a self-reflection on the means that have proved useful in [scientific] practice; and one does not need to be made explicitly aware of those means in order to produce useful work, just as one does not need to have knowledge of anatomy in order to walk “correctly”.

According to Weber, the study of human sciences should be concerned with the ability to understand human beings and their interactions with the surrounding beings and world holistically. Such understanding is neither achieved
by a reduction of empirical reality to generalized laws nor by the employment of
descriptive methods alone (ibid., 2012). In other words, understanding a specific
social phenomenon requires the researcher to go beyond mere description and aim
towards interpretive understanding (ibid.). Thus, the researcher plays a crucial
role in providing a critical interpretation of the phenomenon in question. The next
section gives a detailed account of the most effective approaches and methods to
engage with the issues and questions investigated in this study.

4.1 Methods

Munday (2008: 14-15) points out that in recent years, the interdisciplinary nature
of research in translation has brought new perspectives and paradigms to the field
of translation. This has created a challenge in “the current conventional way of
thinking by promoting and responding to new links between different types of
knowledge and technologies” (ibid). The framework adopted in this research is
based on the idea that Translation Studies is located at the intersection between
related disciplines (ibid.). The perspectives through which translation is observed,
and which have provided the approaches implemented in this study, include the
sociological perspective as the primary approach (Bourdieu, 1968/1986/1990/1992; Luhmann, 1927–98; Vermeer, 1978; Genette, 1997) and the
cultural perspective as the secondary approach (Venuti, 1995/2008; 1998). These
two approaches overlap when describing and analysing the retranslation
phenomenon as a socio-cultural activity.

As an interdisciplinary area of research, researches in Translation Studies
face the challenge of accounting for a complex object of enquiry that does not adapt
itself well to traditional methods of investigation. This area of research requires the
researchers to familiarize themselves with methods outside their current field of
expertise (O’Brien and Saldanha, 2014). Munday (2008: 15) points out that the
relationship between research in translation and other disciplines is not fixed;
rather, it depends on the aims of the researcher; thus, the choice of theories and
methodologies is a crucial one (ibid.). In this research, the choice of the
methodologies is based on the linguistic and sociological disciplines incorporated
in the study. An empirical methodology will be followed as we seek to derive new information from the observation of data (ibid.). The methodology takes into consideration the two main perspectives as outlined above, together with the linguistic and the social aspects of retranslation in the target culture. The methodology applied to observe the phenomenon of retranslation is shaped around work into four areas, planned around two main approaches a textual (quantitative) and a visual (qualitative):

- Textual (quantitative) analysis of the ST and its retranslation using CDA;
- Multi-modal (qualitative) analysis of the paratextual elements (e.g. book covers);
- Sociological interpretation of the textual and paratextual data;
- A qualitative approach to secondary data.

These approaches correspond to different aspects of the research questions. CDA (Van Dijk 2009; Iedema 2003) forms the main methodological tools to analyse primary data, derived from retranslations of Great Expectations which will be analysed at a micro-level. This analysis consists of a textual analysis of the 1861 edition of Great Expectations and four translations into Arabic. It aims to find distinctive patterns in the translated texts as opposed to the ST. Selecting the case study was first based on the criteria of selecting a corpus of TTs which cover a wide range of historical periods, from the earliest to the most recent retranslations. However, it was not possible to meet this criterion as old translations are not available in the market. The second aim was to select a number of TTs which are based on the same edition of the ST which was achieved successfully. The researcher made sure that this aspect is met by reading the TTs and comparing them to each other and to the ST. The four TTs chosen below are based on the 1861 edition of the ST and published between 2010 and 2014 and are the only TTs that can be reliably traced for the said period. This recent temporal period was chosen considering the possibility of contacting the different agents involved in the production of the TTs. The following table present the ST and TTs in question:
Table 3. Texts of reference

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TT1 is the Arabic retranslation of Great Expectations translated by Abdulbarry Ahmad, edited by Muhammad Asteetah and published in 2010 by Alahlyah for Publishing and Distribution in Jordan. According to e-ketab (2013), Abdulbarry Ahmad has translated a wide range of books, including literary and religious books. Alahlyah for Publishing and Distribution is one of the biggest publishers in Jordan. Established in 1985, it first focused mainly on publishing intellectual and political books, but later expanded its catalogue so as to include publications of other literary, academic and children’s titles (ibid.). TT2 is the Arabic retranslation of Great Expectations published in 2010 by United Publishers in Egypt. United Publishers is one of the main publishing companies in Egypt. However, the name of the translator is not mentioned. TT3 is the Arabic retranslation of Great Expectations by Dr Rehab Akawy, published in 2013 by Dar Alharf for Printing, Publishing and Distribution. Dar Alharf is one of the biggest publishing companies in Lebanon, which publishes new and translated books on various subjects. It focuses on publishing Arab heritage, Islamic, literary, poetry and philosophy books, with the aim of increasing awareness of current and historic world issues (ibid.). TT4 is the Arabic retranslation of Great Expectations published in 2014 by Dar Albehar, which is one of the leading publishers in Lebanon. However, the book offers no indication of the name of the translator.

Two main approaches of CDA are applied to the core data to be collected. The first refers to critical points of translation as defined by Munday (2012), following Martin and White’s Appraisal Theory (Martin and White, 2005) which is proposed as a paradigm for textual analysis focusing mainly on translation choices. These critical points will shed light on the sociological position of the
translators as decision-makers on choices they make due to cultural differences. This analytical framework will cover the textual features of the four TTs under examination, namely, the textual analysis of the TTs, which is supported by the analysis of intersemiotic features such as paratexts and images. The second approach draws on Fairclough’s model of CDA which acts as a mediation between the textual and the sociological analysis. The textual analysis of primary data is supported by an analysis of secondary data which were planned to be collected from qualitative interviews with publishers, being the main practitioners of the field in question. The four aspects listed below were intended to form the basis for the analysis, and are reflected in the research design for this study:

1. Textual analysis addressing elements of language based on appraisal theory.
2. Paratextual analysis based on Kress and Van Leeuwen’s model of semiotic analysis.
3. Sociological analysis of the processes of production of the texts based on Fairclough’s approach.
4. Analysis of the socio-cultural conditions based on qualitative interviews.

The following sections discuss the reasons for adopting these approaches and explain the function of each of these facets within the research framework.

4.2 Critical Discourse Analysis (CDA)

Based on concepts and approaches derived from Hallidayan linguistics, CDA has developed an area of research that links social sciences to the humanities (Fairclough, 2001; Van Dijk, 2007; Wodak, 2008). CDA aims to make connections between the use of language and the society it belongs to, which reveal the key role played by discourse in maintaining existing power relations. One of the first theorists to develop the CDA paradigm is Teun Van Dijk (2007: 354) who defines this approach as “a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced, and resisted by text and talk in the social and political context”.

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Wodak (2008: 3) highlights that the object of study does not necessarily have to be related to social or political experiences or events, noting that “Any social phenomenon lends itself to critical investigation, to be challenged and not taken for granted” (ibid.). Thus, the purpose of CDA is to account for what can generally be defined as a “social phenomenon” observed through the lens of language, or what Van Dijk refers to as text (in the sense of written words) and talk (in the sense of speech) (ibid.).

This approach can be adopted in research that aims to present a theoretical argument based on carefully selected evidence. Such evidence is mostly drawn from critical analysis of a variety of texts. The CDA approach requires comparison at a linguistic and textual level; thus, the ST is considered a reference for comparative purposes. Language is not the only focus of CDA as Van Dijk (1998: 205) is the first to recognise that the concept of discourse is not confined to mere linguistic analysis but also encompasses non-verbal aspects such as gestures and other semiotic dimensions such as image and graphics. According to Van Dijk, “discourse is now understood as a complex multimodal event of interaction and communication” (ibid, 2009: 192).

Approaches of CDA have been widely applied as valid theoretical and methodological frameworks. Such approaches are able to shed light on social processes through careful analysis of the ways in which language is employed in communicative events. The following sections outline the main CDA approaches employed in this research and provide an overview of their key canons.

4.2.1 Appraisal Theory

Over many years, Jeremy Munday made significant contributions to translation theory, methodology and training. In his Evaluation in Translation, he attempts to investigate the linguistic signs of a translator’s intervention and subjective evaluation (2012). The main theoretical model adopted is drawn from Martin and White’s appraisal theory (2005) which has been used in recent years in the analysis of original writings in English, particularly in genres of academic and newspaper discourse, but has rarely been used for the analysis of translation. Munday’s
Evaluation in Translation highlights the applicability of appraisal theory to examine critical points made by the translators across different languages, modes, genres, and levels of experience.

According to Munday (2012: 3), a translator is considered “an active participant and a decision-maker in the communicative process of translation”, i.e. he/she “intervenes” in order to achieve a strong translation. The translator’s choices may affect perceptions and evaluations of certain “critical points” in the ST which subsequently influence the rendering of the TL (ibid.). Munday (ibid.: 3), explains that “the way in which these critical points are resolved produces a specific representation of the foreign that reflects an ideological point of view and evaluative reading”.

Examining “the translation of lexical evaluation and observing how such evaluation operates and varies in real, contemporary settings” (Munday, 2012: 4) requires an analytical framework that is flexible enough to understand the translator’s choices in the practice of translation. Munday’s project, presented in his Evaluation in Translation: Critical points of translator decision-making (2012) adapts Martin and White’s (2005) appraisal theory to provide a framework for analysis of the critical points in translator’s decision-making. His adaptation seeks to “investigate those places in a text, written or spoken, where the translator or interpreter’s intervention and subjectivity are potentially most telling” (2012: 2). His analysis focuses mainly on the linguistic choices made by the translator and based on subjective evaluation (ibid.).

The appraisal framework is described as: “an approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual personas and to manage interpersonal positionings and relationships” (ibid: 2). This paradigm describes three different components of evaluation in the translator’s discourse (ibid.):

1. Attitude (stance).
2. Graduation (strength of attitude).
3. Engagement (alignment/disalignment with sources of attitude and with the receiver).

Each of these components has its own sub categories that includes expressions from specific lexical fields and syntactical structures (ibid.). For example, attitude, the most common form of evaluation, is designated by many adjectives, or what Halliday (1994: 184) refers to as, “evaluative epithets”. There are three types of attitude (ibid.):

1. Affect: related to describing positive and negative feelings and emotional reactions: happy, sad, horrified, etc.
2. Judgement: attitudes towards behavior whether admired or criticised; ethics, capacity, tenacity: wrong, right, skillful, cautious, brave, etc.
3. Appreciation: evaluations of phenomena and processes, including aesthetics, taste, worth: beautiful, pleasant, creative, etc.

Graduation consists of two main parameters that modulate meaning by degree (ibid.):

1. Force: raised or lowered with adverbs: extremely, slightly.
2. Focus: sharpened or softened: a true father, an apology of sorts.

This is also the case for engagement (ibid.):

1. Monogloss: prescribes contraction: demonstrate, show.

As discussed in Thompson and Hunston (2000), the system of appraisal is based on the concept of evaluation. Munday outlines three main functions of evaluation (2012: 21):

1. To express the speaker’s or writer’s opinion, and in doing so reflecting the value system of that person and their community. With its emphasis on shared value systems it can be linked to ideology (ibid.).
2. To construct and maintain relations between the writer and reader (or speaker and hearer). “This may have a goal of persuading or manipulating, or directly or indirectly evaluates the truth or certainty of a statement” (Fairclough 2003: 171).

3. To organize discourse; creating a narrative structure which simultaneously recounts and comments on events (Munday, 2012: 21).

Munday paid special attention to evaluating literary translations and the idea of the translator’s creativity as a force influencing translations (ibid.). He points out that true translator’s creativity manifests itself in translations where unique choices are made by single translators because “these unique items may have something to tell us about the specific translator’s idiosyncrasies and conscious interpretive or unconscious idiolectal choices” (ibid.: 144). However, it should be acknowledged that the task of evaluating choices made by literary translators is challenging compared evaluating translations of other genres.

In this research, Munday’s (2012) model is adopted for the linguistic analysis of primary data which will be carried out in Chapter 5. The main unit of analysis is words and phrases, considering the fact that the TTs vary only in some lexical units and are almost identical in terms of syntax and structure. Thus, based on the examination of simple stylistic shifts, the paradigm of appraisal theory forms the best approach for the linguistic analysis as it focuses on variations within the phrase and word-level. The tools suggested by appraisal theory will be employed in the linguistic analysis to look for critical points made by the translators in the decision-making process. These tools will also be utilised to identify variations between the TTs that can legitimate the narrative suggested to the target readers. The analysis consists of forty chapters, the first twenty and the last twenty chapters of the novel in order to identify the overall differences between the core translations into Arabic. The decision to focus on the opening twenty and the closing twenty chapters of Dickens’ novel was dictated by the notion that the initial chapters stimulate the readers’ attention and interest in the story, whilst the final chapters bring it to closure, providing a succinct overview of
the translatorial approach. The four translations are referred to as TT1 for target
text 1, TT2 for target text 2, TT3 for target text 3, and TT4 for target text 4
respectively. Initially, this comparison involved all four TTs; however, it soon
became apparent that the variation is mainly between TT1 and TT3. Thus, starting
from Extract 5 onwards, attention was confined to the Arabic version of just TT1
and TT3.

Some text extracts are considerably longer than others. Isolating text
excerpts of different sizes is based on the number of variations detected in each
chapter in the novel. In some instances, a total number of two or three variations
are marked in the entire chapter, which results in a short excerpt. However, in
other instances, a larger number of variations are detected in a single chapter. In
this case, 1-10 variations are discussed in each extract, which results in longer
excerpts. In other words, the more variations marked in a single chapter the longer
the excerpts are and vice versa. The extent of lexical variation between the TTs is
also considered in the process of selecting the excerpts as no more than two major
variations are discussed in each extract. Moreover, providing the contexts where
the units of analysis appeared helps representing the extent of variation between
the target equivalents and determining whether they are major or minor
variations. Considering the context and the degree of variation between the TTs
will help testing the quality of the translations and examining the viability of
Subsystem and Skopos theories to interpret the linguistic data.

Linguistic data will be italicised, presented in tables and back translated so
they can be discussed more efficiently. Tables have been chosen to show
synoptically the degree of difference between the translation of individual terms
or short phrases in the Arabic versions. These tables are followed by a discussion
of the features of “attitude” and “graduation”. Key information is then analysed
extract by extract in order to scrutinize the degree of difference between the lexical
and phraseological choices identified in the TTs. The analysis also discusses the
strategies applied by the translators to render cultural references in order to
identify whether the TTs are domesticated or foreignised and then examine the
validity of the RH to interpret the acts of retranslation. Both the Arabic equivalents
of the English ST and their back translations are provided in the analysis in order to ensure that both Arab and non-Arab readers can easily follow the analysis without having to refer back to the tables. The results of the textual analysis are then summarised in a table that represents the total number of major variations detected in the analysis compared to marginal ones. Any variation that influences the story line or the stylistic rendering is considered a major variation. In order to show how this type of analysis is conducted, the following section provides an example from the linguistic analysis.

4.2.1.1 Example from the Linguistic Analysis

Each extract starts by presenting the ST followed by the TTs respectively. The units of analysis are provided in italics, presented in the following tables and back translated as shown below:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT2</th>
<th>TT3</th>
<th>TT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.</td>
<td>لما كان اسم عائلة &quot;بيريب&quot;، و اسم عمادتي فيليب، فإن لساني الطفولي لم يستطع أن يستخلص من هاتين الكلمتين أطول من كلمة &quot;بيب&quot; أو أوضح منها. و هكذا أطلقنا عليها اسم &quot;بيب&quot;، و هكذا أصبح الجميع يدعونني بهذا الاسم.</td>
<td>لقب عائلة أبي هو بيريب، و اسمي هو فيليب، إذ أن لساني الصغير لم يستطع أن يستخرج من كلا الاسمين اسمًا أطول من بيب؛ لذا فقد أسميت نفسي بيب، وأصبحت آنادني بهذا الاسم أيضًا.</td>
<td>اسم عائلة أبي كان &quot;بيريب&quot;، وكان اسم عمادتي فيليب، كذلك لساني في طفولتي لم يستطع أن يستخلص من هاتين الكلمتين أطول و أوضح من كلما &quot;بيب&quot;. و هكذا أطلقنا عليها نفسي اسم &quot;بيب&quot;، و على هذا أصبح الجميع يدعوني بهذا الاسم.</td>
<td>والذي من عائلة بيريب، و اسمي الأول فيليب، فلم يستطع لساني الصغير أن يستخرج من الاسمين أكثر من بيب. و هكذا دعوت نفسي بيب، وأصبح الجميع يدعوني بيب.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT2</th>
<th>TT3</th>
<th>TT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christian name</td>
<td>اسم عمادتي</td>
<td>اسمي</td>
<td>اسم عمادتي</td>
<td>اسمي الأول</td>
</tr>
<tr>
<td>My name</td>
<td>My name</td>
<td>My name</td>
<td>My name</td>
<td>My first name</td>
</tr>
</tbody>
</table>
When all TTs are considered, the analysis starts by classifying the units of analysis into features of attitude and graduation. However, starting from extract 5, these features were discussed within the analysis as variation was mainly between TT1 and TT3. The units of analysis are also analysed considering the translation strategies adopted by the translators and to which extent the TTs tend to be domesticated of foreignised as shown in the following analysis:

Attitude:

- **Judgment:** Infant tongue: لسانى في طفولتي/my childhood tongue (2).
- Liberal name: لسانى الصغير/my small tongue (2).

Graduation:

- **Focus:** Christian name: اسم عمادتي/my Christian name (2).

Examination of variation in the equivalents of the TTs demonstrates that in some instances e.g. *Christian name, infant tongue* and *came to be called*, there is a relative consensus in the TTs, لسانى في طفولتي/my childhood tongue, لسانى الصغير/my small tongue, اسم عمادتي/my Christian name and يدعوني/call me. One possible reason might be that these are the most common dictionary equivalents and there are no strong alternative candidates. In translating *infant name*, TT1 and TT3 chose to translate it as لسانى في طفولتي/my childhood tongue while TT2 and TT4 used لسانى الصغير/my small tongue. All four translators have logically chosen to avoid the literal translation of *infant* since for Arab readers, an *infant* cannot speak. Being decision makers and making the previously mentioned linguistic choices, the translators might have
aimed to express the author’s thoughts and bridge the cultural gap between the ST and the TTs by rendering the ST in a clear organized way.

In TT2 and TT4, translators followed the strategy of functional equivalence with TT2 preferring to translate *Christian name* as اسمي / *my name* and TT4 rendering it as اسمي الأول / *my first name*. This strategy might have been intended to bridge the cultural gap between the two languages as some Arabs do not have the concept of a Christian name. On the other hand, TT1 and TT3 tend to be loyal to the ST as they both literally translated *Christian name* as اسم عمادي / *my Christian name* which requires target readers to consult the meaning in order to understand that it refers to the name given to a child in the day of christening. Translators of TT1 and TT3 might have intentionally chosen to translate this literally in an attempt to bring the TTs and their readers closer to the culture of the original.

The following section explores the second form of textual analysis, namely, the analysis of intersemiotic features such as paratexts and images.

4.2.2 Paratranslation and Context

Paratexts are the accompanying productions from an author’s name, a title, a preface to illustrations, author/translator/publisher’s comments and foot/endnotes (Genette, 1997: 1). According to Genette (ibid.: 1-2), “Paratextual elements are those devices used to mediate between the world of publishing and the world of the text with the purpose of conveying the book to the reader”. Genette (ibid.: 4) argues that paratextual elements always include a message, and the reader is by no means required and “obliged” to read it. Genette (ibid.: 10-11) explains that a paratextual element can communicate a piece of information such as the name of the author or the date of publication, or it can make known an intention, or an interpretation by the author and publisher.

Paratextual elements play an important role in providing the source of reference and explaining its meaning and consequently influencing the responses of target readers (Harvey, 2003: 68). On the other hand, the use of paratexts is immediately affected not only by the purpose of translation but also by the socio-
cultural conditions affecting the system of the target culture (ibid). Pym (1992: 185) explains that paratexts play a key role in “placing a ST culturally close to or far from target readers”. It is, however, crucial to keep in mind that the decision of using specific paratexts is influenced by cultural and social factors in the target system (ibid.). Paratexts can also be determined by “political factors such as editing and censorship” (ibid.).

This research will focus on the analysis of peritext i.e. those elements accompanying the book including the outermost material such as the cover pages and the introduction. It will not consider the epitext (e.g., critical reviews) which is separate from the book. Genette uses the term “the publisher’s peritext” (1997: 16) to refer to the elements used by publishers to produce and present a book to the target readers. Such elements exist “merely by the fact that a book is published and possibly republished and offered to the public in one or several more or less varied presentations” (ibid.).

Given the fact that each publishing company has its own designers who are responsible for the way books are presented in the market, an analysis of the paratextual elements in the cases in hand will be carried out in Chapter 6. Paratextual analysis involves the study of intersemiotic translation which will be explored in the following section.

4.2.2.1 Intersemiotic Translation

Semiotics is “the study of signs” which started in a real sense in the 1990s by Saussure (Salmani and Eghtesadi, 2015). Semiotics is not a method of textual analysis but a theory that can be used to analyse signs, codes and signifying practices (ibid.). Halliday (1977) believes that language is a semiotic mode that consists of three communicative metafunctions, known respectively as the ideational, the interpersonal and the textual metafunction. According to Halliday (ibid.), a text is not a well-defined entity, since it does not have a beginning and an end; and building a text is a continuous process of semantic choices. He argues that the distinctive feature of a text is the interaction that takes place when meanings are encoded to form a text (ibid.). Halliday’s view has greatly influenced Kress and
Van Leeuwen’s semiotic framework of visual communication grammar (1996, 2006). In their visual grammar (2006), images consist of elements that can be examined and analysed to understand their meaning. According to them,

What is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures. And this will affect meaning (2006: 2).

Just like language, visual images carry meaning that can only be understood when they are joined together and integrated, this meaning can be comprehended from the arrangement of different visual elements (Liu, 2013). Kress and Van Leeuwen assume that images and other visual modes can represent certain objects and their relationship to each other and to “the world outside the representational system” (ibid.: 1260). Images can also show a social relationship between “the producer, the viewer and the object represented” (ibid.: 1260). They also argue that meaning belongs to culture rather than to specific semiotic modes (ibid.). Kress and Van Leeuwen assume that the way meanings are mapped across different semiotic modes, the way something, for instance, can be said either visually or verbally, is also culturally and historically specific (ibid.).

Semiotic resources have been used to construct meaning in different disciplines, including literary studies and Translation Studies (ibid.: 1259). Non-verbal resources including images and colours are no longer used solely as a means of entertainment or illustration (ibid.). Understanding such resources is becoming extremely significant in communicating ideas and constructing meaning (ibid.). Intersemiotic translation, according to Jakobson (1959/2000: 114), is an interpretation of verbal signs by means of signs from nonverbal sign systems. The task of translating a text that conveys meaning by means of semiotic resources including visual images, written language, and design elements is more complex than translating a written text (Liu, 2013: 1259). Kallendorf (2001: 106) argues that intersemiotic translation has a great influence on translation, increasing the number of parameters required to evaluate a translated activity. Translating cover
designs is a type of intersemiotic translation that requires a method of analysis and evaluation (Sonzogni, 2011; Salmani and Eghtesadi, 2015).

When a book is translated to a TL, it is adjusted to the dominant socio-cultural conditions in the target society (Salmani and Eghtesadi, 2015: 1186). One of the main elements to be adjusted while commencing a translation is the image and graphic design of the book cover (ibid.). Interpreting such elements conveys the book’s content, the atmosphere and the setting of the text (ibid.). Kress and Van Leeuwen’s models of semiotic analysis (2006) present a framework of interpretive strategies to approach, analyse and comprehend the visual images in translated and retranslated texts. Chapter 6 will provide a visual analysis of the four covers designs in question. The book covers will be analysed qualitatively according to the eleven criteria proposed by Kress and Van Leeuwen’s models of semiotic analysis, namely, frame and setting, foreground and background, colour and light, cultural references, linguistic information, logo sign, marked sign, directionality of information structure, point of view, mode of representation, and elements of storyline. Chapter 6 provides images of the front covers, back covers and spines of the four TTs and employs these parameters to conduct the visual analysis. The following is an employment of one of the parameters, namely, foreground and background, to examine the visual images of the TTs. This criterion focuses on specific aspects in the visual images which are applied for artistic and cultural purposes.

4.2.2.2 Foreground and Background

![Figure 1. Front covers of the four TTs.](image-url)
In TT1, the painting of the woodland is foregrounded and a black colour towards the bottom of the front cover is the background. The front cover of TT2 is foregrounded with a painting of Estella holding a candle against a dark background of a large antique clock. A light blue background appears towards the bottom of the front cover. In TT3, the front cover is foregrounded with a portrait of a poor looking boy, Pip, holding a lantern against a dark graveyard. This theme is backgrounded with dark green towards the top and yellow towards the bottom. The front cover of TT4 is foregrounded with a portrait of Pip, Magwitch and Estella against a background of an old stone house and a clear sky. The in-depth examination of these four front covers shows that they are all associated with the theme of the story, as they foreground at least one aspect of the story’s main theme.

The employment of these parameters to analyse the images forms the basis for the sociological analysis. Paratextual data from these parameters are summarised in a table to show the most frequent representations of cover designs. The data are then employed to conduct a sociological interpretation of the retranslation of *Great Expectations* into Arabic by means of Bourdieu’s understanding of *field* and *capital*. The previous sections provided an overview of the text-based methodologies applied for textual and paratextual analysis of the core translations. The next section explores Fairclough’s approach to CDA which forms the basis for the socio-cultural interpretation. Fairclough’s approach is based on Bourdieu’s sociological concepts and is employed to link the textual analysis to the sociological practices.

### 4.3 Fairclough’s Approach

Fairclough’s approach to CDA is based on his interpretation of Bourdieu’s symbolic notions in his sociological “theory of practice”. Bourdieu’s approach to language is based on the notion that “Linguistic relations are always relations of symbolic power” (1992: 142). Linguistic exchanges, according to Bourdieu, are conditioned by the power dynamics that exist in the social world:

meaning is negotiated through a web of historical power relations between the speaker, endowed with a specific social authority, and an audience, which
recognizes this authority to varying degrees, as well as between the groups to which they respectively belong (ibid.: 143).

Bourdieu argues that any linguistic message is incomprehensible unless the predominant power structures are considered (ibid.). He concludes that “it is impossible to elucidate any act of communication within the compass of linguistic analysis alone” (ibid.: 142) and argues that the influence of language extends to all the social sciences (ibid: 32). Bourdieu’s “theory of practice” creates a sociological approach to language offering an alternative understanding of any linguistic phenomenon. The dynamics of agency and power are the central components of Bourdieu’s view of language and linguistic exchanges (ibid.). He distinguishes the symbolic power that language can employ:

a power of constituting the given through utterances, of making people see and believe, of confirming or transforming the vision of the word, and thereby the action of the world and the world itself, an almost magical power which enables one to obtain the equivalent of what is obtained through force (whether physical or economic) (ibid: 165).

In other words, power can be employed by language to maintain or overtake social order (ibid.). Such symbolic power is performed through “the belief in the legitimacy of the words and those who utter them” (ibid.: 170). In other words, the symbolic power is represented through relations between those who practice power and those who surrender to it (ibid.: 170) Bourdieu’s concept of language is better understood once located within the broader context of his social theory (ibid.). In his discussion of the power of language, Bourdieu believes that language has another symbolic value referred to as “linguistic capital” which can be amassed through integrating objectified linguistic resources (ibid.: 57). The field of linguistic production is perceived as a system of “linguistic relations of power based on the unequal distribution of linguistic capital” (ibid: 58).

Fairclough (1995: 18) identifies two main meanings of the term “discourse”. The first considers discourse as a social practice involving “social action and interaction, people interacting together in real social situations” (ibid.). The second views discourse from a theoretical perspective in which “a discourse is a social
construction of reality, a form of knowledge’’ (ibid.). Fairclough pays special attention to the ideological consequences of discourse including the social effect of texts, exploring issues of power and legitimacy (2001: 2). He argues that texts are part of larger social events that may have causal effects, “inculcating and sustaining or changing ideologies” (2003: 9). According to Fairclough, CDA clarifies the role of the text in the process of meaning making in social life (ibid.). For this reason, he proposes CDA as a viable tool for social research:

[CDA] is in my view as much theory as method – or rather, a theoretical perspective on language and more generally semiosis (including ‘visual language’, ‘body language’, and so on) as one element or ‘moment’ of the material social process (Williams, 1977) which gives rise to ways of analysing language or semiosis within broader analyses of social processes. (Fairclough, 2001: 121)

Fairclough focuses on two central points in the analysis of discourse:

1. The communicative event (based on a texts)
2. The order of discourse

The communicative event refers to the specific text. CDA of a communicative event has three aspects; text, discourse practice and socio-cultural practice (Fairclough, 2003). By “analysis”, Fairclough means textual analysis based on Halliday’s Systemic Functional linguistics (ibid.). In this research, textual analysis will be carried out using Munday’s adaptation of appraisal theory (2012). The “discourse practice” refers to text production and consumption. Fairclough sees this aspect as mediating between the textual and the socio-cultural aspects of a particular text (ibid.). This approach will be employed in this study to form a link between textual and sociological analysis. The relationship between these practices is indirect and occurs by means of discourse practice represented in the processes of production and consumption of a text (ibid.). This study will focus on text production by using textual and paratextual analysis, but the processes of consumption are not considered at this stage. “The order of discourse” refers to the way such discourse evolves within the social context and is influenced by socio-cultural changes (ibid.). This concept was planned be examined in this
research by means of qualitative data from interviews with book producers, i.e. publishers with the aim of describing the prevailing socio-cultural conditions influencing the order of discourse in Jordan, Egypt and Lebanon.

An important aspect of Fairclough’s approach is analysing the processes of production which will be conducted in this study by means of textual and paratextual analysis, the data of which will then be interpreted sociologically by means of Bourdieu’s sociology which is another aspect of Fairclough’s approach. In other words, Fairclough’s approach acts as a link between the textual and paratextual analysis, and the sociological interpretation. Applying Fairclough’s interpretation of Bourdieu’s notions to this research involves analysing the internal relationships within the order of discourse between the producers of translations. Analysis of these internal relationships, including those between publishers, translators, and editors, involves locating the four discourses of retranslation within the general field of translation. The following section focuses on the use of interviews to collect the types of qualitative data needed for this study.

### 4.4 Qualitative Data

According to Munday (2008: 137), from an ideological perspective, research in translation focuses on “identifying interventions in the TT that may refer to the translator’s conscious ideology or produced by ideological powers in the translation environment, such as pressure from the publisher, editor or institutional/governmental circles”. Interventions in the TT can be identified by analysing the strategies intentionally chosen by a translator or those imposed upon him/her by those who exert power within the target-culture system:

> the ideological intervention in the case of translation is that the selections made during the translation process (not only by the translator but by all those involved, including those who decide the choice of texts to translate) are potentially determined by ideologically based strategies governed by those who wield power (Fawcett and Munday, 2009: 137-8).

This ideology is to be found in the paratextual material that surrounds translations, including introductions, prefaces, footnotes, reviews etc. (Tymoczko
and Gentzler, 2002: xviii) and in “the policy choices of those who control the publication process” which includes “the decision whether to commission and publish a translation or not” (Fawcett and Munday, 2009: 138). These “policy choices” are controlled by governments, politically motivated institutions, and the various players in the publishing industry as a whole (Venuti, 1998: 29). Munday (2008: 143) points out that these players include publishers and editors who choose the works of translation, pay translators and set translation strategies. Each of whom has a particular position and role within the prevailing cultural and political rules of their time and place (ibid.). The translators themselves also form part of that culture, which they can either accept or rebel against (ibid.).

In this study, publishers are viewed as the most powerful players controlling the field of translation. Thus, the original intention was to supplement the textual analysis with a sample study of qualitative interviews with the relevant publishers. However, it did not prove possible to conduct these interviews for reasons outlined in section 4.6 below. The intention was to collect qualitative data using semi-structured interviews since they “give the interviewer a great deal of flexibility” (Nunan, 1992: 150) as well as allowing interviewees “to express themselves at some length but [offering] enough shape to prevent aimless rambling” (Wragg, as cited in Bell, 1984: 184). These interviews were aimed to present a description of the literary and translation environment where the sample translations used in this research were carried out: Egypt, Jordan and Lebanon.

The results of the interviews with the publishers were intended to provide material for a description of the socio-cultural, economic, and political conditions that govern the translation scene in the countries in question. These conditions were to be identified by analysing the circumstances under which publishers and translators in each country work as well as analysing the publishing strategies followed by the publishing companies interviewed. The qualitative interviews were intended to supplement the textual data in order to thoroughly address the research questions.
4.5 Possible Limitations

CDA approaches have been widely accepted as valid theoretical and methodological frameworks in Translation Studies (Munday, 2012; Schaeffner, 1998). Such approaches will shed light on social processes by critically examining the ways in which language is employed in communicative events. However, some scholars criticise CDA as they find its aims and methods lack objectivity. Toolan (2003: 69) argues that a value-free analysis of language cannot be achieved, and that the interpretation of the researcher only adds to the possible meanings that the text might have:

Textual analyses at core pose questions that are only variants of the metalinguistic resources we frequently invoke in everyday conversation (What do you mean? Say that again. What are you saying? and so on). And like the answers such questions produce in everyday life, those furnished by linguistic or discourse analysis can never be ‘the context-free analytical truth’ about what the speaker or writer meant, but instead a further contribution to the discoursal flow of signification (Toolan, 2003: 69).

Although Toolan himself adopts CDA methods, he argues that the researcher’s presence is crucial and cannot be eliminated from the methodological process (ibid.). Stubbs (1997) claims that CDA does not provide comprehensive information but chooses those elements of texts that can be employed to initiate or support an argument. However, as Mason (2010: 94) notes, relying only on quantitative means of analysis “would tell us very little of what is going on” and CDA provides a very good approach to adopt for linguistic analysis if it is supported by the researcher’s critical interpretation (ibid.).

Using a mixture of sources in the current study, including textual, visual and contextual, required different steps at different times. The first stage started by considering the textual analysis. The researcher started the process of collecting the textual data by reading the ST and the TTs in different periods of time. Then, re-reading the TTs in contrast to each other and to the ST, highlighting the variations between the TTs and determining whether they are major or minor. Preparing the textual data for analysis was time-consuming as the TTs were not available in electronic formats; thus, the researcher had to type them. Comparing
the TTs and collecting the textual data was also challenging as the TTs were very similar. The lack of variation between the TTs also made the task of analysing the data a difficult one. In the process of analysis, the researcher noticed some appraisal markers which appeared in reported direct speech as well as in the narrating frame. TT1 and TT3 considered this aspect of the ST in rendering some appraisal units which will be further discussed in Chapter 5; however, these appraisal markers have not been dealt with differently in the TT2 and TT4 as the source context was not entirely considered in the process of translation.

The lack of evidence in the textual analysis supporting the RH suggested that there is another aspect of retranslation which needs to be investigated; thus, the researcher considered the visual analysis, i.e. the analysis of paratextual elements, which is the beginning of the second stage of the analysis. Kress and Van Leeuwen’s model was an excellent point of departure for reading the images; however, it lacks objectivity and tends to create subjective interpretations. One limitation of this model is the fact that it does not provide any background knowledge about the images or the cultural context where these images were produced which greatly influences the way the images are interpreted.

With respect to data collection by interview, qualitative remote interviewing techniques can be challenging since the style of interaction required differs from that of face to face interviewing. Remote interviewing can also create some limitations to the “rich account that qualitative research requires” (King and Horrocks, 2010: 81). King and Horrocks (ibid.) suggest a series of guidelines that can help to ensure productive telephone interviews. These include agreeing on a day and time when the participant is free of other obligations, asking participants to allow enough time for the interview, receiving the call in a private place, and so on (ibid.). King and Horrocks (ibid.) also point out the importance of keeping the call as brief and to the point as possible.

The availability and willingness of the interviewees to participate was not guaranteed; thus, personalised emails were sent to all potential participants, briefing them on the project. Participants were given the option of answering the questions in a scheduled telephone interview or responding to the questions in
writing. However, as the project progressed and there was no reply from the publishers, for a question of time and feasibility of this study in relation to the grant funding this project, it was decided that this qualitative element of analysis needed to be abandoned given the limitations imposed by the timescale of this doctoral project. Although the interviews might have provided an alternative point of view from which to scrutinize the publishing conditions under which translators worked and their own personal motivations and intentions in retranslating this particular work, the contacts with publishers did not return direct contacts with the translators either. Upon contacting E-Ketab, a famous electronic bookstore, and asking them for any further information about the translators, Abdulbary Ahmed and Rehab Akawy, they replied:

Regarding contact with Abdulbary Ahmad and Rehab Akawy, we do not have any information about them and there is no contact between us (My translation).

Thus, the interviews were replaced by additional contextual analysis of publishing trends and contexts in Arabic-speaking countries. To construct a view of the publishing history, it is important to explain some points about the tradition of translation in Arabic-speaking countries. It is also essential to develop an understanding of the publishing conditions under which Arab publishers and translators work. A description of the socio-cultural context is carried out by discussing the Arab publishing strategies and exploring the external socio-cultural influences affecting the Arab translation context. Supported by background research on publishing strategies in Arabic-speaking countries, these influences will be identified aiming to build an image of the Arab translation context that directly or indirectly affected or motivated the retranslations of *Great Expectations*. A description of the socio-cultural context of literary translation will be carried out in Chapter 8 based on the data provided by the UNESCO index translationum database and Tanjour’s study (2011). The next section provides an overview about the development of literary translation in Arabic-speaking countries.
4.6 Literary Translation in Arabic-Speaking Countries

Baker and Hanna (2009: 328-37) describe the activity and status of translation in the Arab World history, starting from a manuscript that goes back to A.D. 513 and written in Greek, Syriac and Arabic that was found in Syria through the Islamic Empire. Salama-Carr (2006a: 122) points out the importance of translation for the Arabo-Muslim system of thought and for the development of the Arabic language associated with it. It is worth mentioning that Arabs in the time of the Islamic Empire had a powerful literary tradition. However, literary translation occupied a marginal position as translation was directed to other field of study including science and medicine (ibid.). Jacquemond (2004: 119) states that public policy support for translation began to flourish in the 19th century. In Egypt, the Alf kitaab (1000 book) project was launched in 1955 by Taha Hussein and in Lebanon, and the Lebanese Commission for the Translation of Great Works also took place (ibid.: 249).

Since Arabic literary genres were very few, literary translation started to flourish in alnahdah period (the Renaissance) in early 19th century. In the second half of the 20th century, Salama-Carr (2006b: 314) argues that literary translation was dominated by a literal mode of expression. Jacquemond (2004: 125) attributed this to the decline in the material, the symbolic status of the translator and to the limited professionalism of Arab publishing.

Baker and Hanna (2009: 337) refer to the Next Page Foundation report (2004) which states that a total of only twenty-two books were translated into Arabic between 1951 and 1998 as part of a UNESCO project (ibid.: 337). Translated books in this project were works by western authors including Aristotle, Descartes, Leibniz, Durkheim, Montesquieu and Voltaire (ibid.). As a reaction to this report, several Arabic-speaking countries launched translation projects sponsored by Arab governments such as King Abdullah Award for translation and the Emeriti project Kalima (Tonkin, 2007).

According to the statistics provided by the first Arab Human Development Report and published by the Arab Association of Intellect, Table 4 provides the most
recent statistics of new titles published in a number of Arabic-speaking countries which go back to 2009:

<table>
<thead>
<tr>
<th>Arab Country</th>
<th>Published titles</th>
<th>Citizens per each new title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egypt</td>
<td>16030</td>
<td>4678</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>2425</td>
<td>11134</td>
</tr>
<tr>
<td>Syria</td>
<td>2164</td>
<td>8145</td>
</tr>
<tr>
<td>Tunisia</td>
<td>1199</td>
<td>7506</td>
</tr>
<tr>
<td>Morocco</td>
<td>835</td>
<td>38323</td>
</tr>
<tr>
<td>Algeria</td>
<td>795</td>
<td>40251</td>
</tr>
<tr>
<td>Jordan</td>
<td>723</td>
<td>7607</td>
</tr>
<tr>
<td>Sudan</td>
<td>711</td>
<td>45007</td>
</tr>
<tr>
<td>Libya</td>
<td>692</td>
<td>10115</td>
</tr>
<tr>
<td>Lebanon</td>
<td>630</td>
<td>5449</td>
</tr>
<tr>
<td>Kuwait</td>
<td>487</td>
<td>1642</td>
</tr>
<tr>
<td>UAE</td>
<td>315</td>
<td>2222</td>
</tr>
<tr>
<td>Qatar</td>
<td>255</td>
<td>2980</td>
</tr>
<tr>
<td>Iraq</td>
<td>83</td>
<td>n/a</td>
</tr>
<tr>
<td>Bahrain</td>
<td>71</td>
<td>9825</td>
</tr>
<tr>
<td>Mauritania</td>
<td>34</td>
<td>88235</td>
</tr>
<tr>
<td>Oman</td>
<td>26</td>
<td>86538</td>
</tr>
</tbody>
</table>


However, it is worth acknowledging the limitations of the records announced by the Arab Human Development Report. According to the statistics published by the report and organised by the United Nations Development Programme in 2002, a total of no more than 330 titles are translated annually in Arabic-speaking countries (Arab Human Development Report, 2002). These statistics reflected a lack of translated foreign titles creating an issue restricting the Arab intellectual life (Tanjour, 2011). However, this claim was challenged by Baker and Hanna (2009) criticising the Arab Human Development Report for its unreliability, incompleteness, and for being politically biased.
Additionally, the UNESCO index translationum database provides more specific updated statistics about the number of published translations and the top ten translated authors in specific Arabic-speaking countries, which also go back to 2009. It is important to mention here that this database is not comprehensive as thousands of foreign titles in various genres are translated into Arabic every year. However, these titles are not recorded annually which indicates the complexity of acquiring updated records of all intellectual products issued by the Arabic-speaking countries. Table 5 below shows the top ten countries publishing translations in Arabic in 2009, Egypt is ranked number one.

<table>
<thead>
<tr>
<th>Top ten countries</th>
<th>Number of publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Egypt</td>
<td>5399</td>
</tr>
<tr>
<td>2  Syrian Arab Republic</td>
<td>2163</td>
</tr>
<tr>
<td>3  USSR (to 1991)</td>
<td>1329</td>
</tr>
<tr>
<td>4  Saudi Arabia</td>
<td>995</td>
</tr>
<tr>
<td>5  Algeria</td>
<td>600</td>
</tr>
<tr>
<td>6  Kuwait</td>
<td>541</td>
</tr>
<tr>
<td>7  United Arab Emirates</td>
<td>373</td>
</tr>
<tr>
<td>8  Morocco</td>
<td>345</td>
</tr>
<tr>
<td>9  Tunisia</td>
<td>329</td>
</tr>
<tr>
<td>10 Jordan</td>
<td>301</td>
</tr>
</tbody>
</table>

Table 5. Top ten countries publishing translations in Arabic in 2009.

<table>
<thead>
<tr>
<th>Translated Authors in Egypt</th>
<th>Number of Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  William Shakespeare</td>
<td>78</td>
</tr>
<tr>
<td>2  Agatha Christie</td>
<td>68</td>
</tr>
<tr>
<td>3  Charles Dickens</td>
<td>31</td>
</tr>
<tr>
<td>4  Robert Stine</td>
<td>31</td>
</tr>
</tbody>
</table>
Table 6. Top ten translated authors in Egypt in 2009.

<table>
<thead>
<tr>
<th></th>
<th>Author</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Will Durant</td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td>Watchman Nee</td>
<td>20</td>
</tr>
<tr>
<td>7</td>
<td>Frederick Brotherton Meyer</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Kathie Billingslea Smith</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>Kenneth E. Hagin</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>Sigmund Freud</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 6 presents the top ten translated authors in Egypt. Although these records go back to 2009, it can be inferred from Table 6 that the translated authors in Egypt are mainly classic authors such as: Shakespeare, Christie and Dickens which justifies the interest of United Publishers, the publisher of TT2, in retranslating Dickens’ *Great Expectations* into Arabic. Dickens was chosen in the current study due to the popularity of his literature in Arabic-speaking countries and the fact that translations of his work are more accessible in the Arab market compared to translations of other authors like Shakespeare, Christie or Stine.

### 4.7 Conclusion

This chapter has provided the rationale for the adoption of a combination of methodological approaches in this interdisciplinary investigation. The retranslation phenomenon will be explored using a two-dimensional perspective. Multi-modal CDA is used to examine the object of study, four translations of the English novel, *Great Expectations*. The first model of CDA takes the form of an adapted version of appraisal theory used for textual analysis which is supported by the analysis of intersemiotic features such as paratexts and images. The second model draws on Fairclough’s approach to CDA which focuses on the processes of production and forms a link between textual and sociological analysis. Fairclough’s approach also paves the way to describe the socio-cultural conditions in the Arabic-speaking countries. Methodological limitations and data-related issues have been briefly outlined highlighting potential obstacles to carrying out
this kind of research. It is hoped that this research will open up a debate on possible future approaches to qualitative research exploring the phenomenon of retranslation.
This chapter presents the result of the linguistic analysis of the chosen sample of texts from the translations of *Great Expectations* carried out to compare the choices made by the translators, an approach underpinned by the paradigm of Appraisal Theory. The analysis consists of forty chapters, the first twenty and the last twenty chapters of the novel. The entire number of variations detected in the forty chapters are discussed below. In each chapter, only the excerpts that show lexical variations between the TTs are provided. As discussed in Chapter 4, the selection of the extracts is based on two main factors, the number of variations marked in each chapter in the novel and the degree of lexical variation between the TTs. In some chapters, few variations are detected in the entire chapter which results in short extracts. In others, more lexical variations are marked and some of which are major. In this case, 1-10 variations are discussed in each extract and no more than 2 of which are major differences.

Following the research method described in Chapter 4, linguistic data are presented in tables and back translated in order to discuss them more efficiently. Tables have been chosen to show the degree of difference between the units of analysis which are then classified according to features of “attitude” and “graduation” as proposed in Appraisal Theory. Extracts are numbered progressively to facilitate discussion in Chapter 7. The four translations are referred to as TT1 for target text 1, TT2 for target text 2, TT3 for target text 3, and TT4 for target text 4 respectively and the terms chosen for analysis are given in italics so that they can be identified easily in long excerpts.
The detailed textual analysis of all the chapters of Great Expectations underpins the selection of extracts that follows; for the sake of efficient presentation and in order to avoid repetition, the extracts discussed below were chosen as a representative sample of the four translators’ work and of the similarities and differences in their approach to rendering Great Expectations. It is worth noting from the outset of this chapter that the differences are fewer than could be anticipated. The unexpected resemblance and consistency between the TTs are indicated in sections 5.42 of this chapter. The following analysis will consider the opening chapters of the novel.

5.1 Chapter 1

5.1.1 Extract 1

My father’s family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT2</th>
<th>TT3</th>
<th>TT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christian name</td>
<td>My Christian name</td>
<td>My name</td>
<td>My Christian name</td>
<td>My first name</td>
</tr>
</tbody>
</table>

TT1

لما كان اسم عائلة "بيريب" و اسم عمادتي فيليب، فإن لساني الطفولي لم يستطع أن يستخلص من هاتين الكلمتين أطول من كلمة "بيب" أو أوضح منها. و هكذا أطلقته على نفسي اسم "بيب"، و هكذا أصبح الجميع يدعوني بهذا الاسم.

TT2

لقب عائلة أبي هو بيريب، و اسم عمدي فيليب، إلا أن لساني الصغير لم يستطع أن يستخرج من كلا الاسمين أسمًا أطول من بيب، لذا فقد أسميت نفسي بيب، وأصبحت أندادى بهذا الاسم أيضاً.

TT3

اسم عائلة أبي كان "بيريب" وكان اسم عمادتي فيليب. كذلك لساني في طفولتي لم يستطع أن يستخلص من هاتين الكلمتين أطول و أوضح من كلم "بيب". و هكذا أطلقته على نفسي اسم "بيب" وعلى هذا أصبح الجميع يدعوني بهذا الاسم.

TT4

والذي من عائلة بيريب، و اسم أولي فيليب، فلم يستطع لساني الصغير أن ينطق من الاسمين أكثر من بيب. و هكذا دعوت نفسي بيب، وأصبح الجميع يدعوني بيب.
<table>
<thead>
<tr>
<th>Infant tongue</th>
<th>My childhood tongue</th>
<th>My small tongue</th>
<th>My childhood tongue</th>
<th>My small tongue</th>
</tr>
</thead>
<tbody>
<tr>
<td>شعرة أطفالي</td>
<td>شعرة في طفولتي</td>
<td>شعرة صغيري</td>
<td>شعرة في طفولتي</td>
<td>شعرة صغيري</td>
</tr>
</tbody>
</table>

Came to be called

<table>
<thead>
<tr>
<th>Infant tongue</th>
<th>My childhood tongue</th>
<th>My small tongue</th>
<th>My childhood tongue</th>
<th>My small tongue</th>
</tr>
</thead>
<tbody>
<tr>
<td>يدلونني</td>
<td>يدلونني</td>
<td>يدلونني</td>
<td>يدلونني</td>
<td>يدلونني</td>
</tr>
</tbody>
</table>

Attitude:

- لساني الصغير / my small tongue (2).

Graduation:

- Focus: Christian name: اسم عمادتي / my Christian name (2).

Examination of variation in the equivalents of the TTs demonstrates that in some instances e.g. Christian name, infant tongue and came to be called, there is a relative consensus in the TTs, لساني في طفولتي / my childhood tongue, لساني الصغير / my small tongue, اسم عمادتي / my Christian name and يدلونني / call me. One possible reason might be that these are the most common dictionary equivalents and there are no strong alternative candidates. In translating infant name, TT1 and TT3 chose to translate it as لساني في طفولتي / my childhood tongue while TT2 and TT4 used لساني الصغير / my small tongue. All four translators have logically chosen to avoid the literal translation of infant since for Arab readers, an infant cannot speak. Being decision makers and making the previously mentioned linguistic choices, the translators aim to achieve some cultural functions. It is obvious that all the translators aim to express the author’s thoughts and bridge the cultural gap between the ST and the TTs by rendering the ST in a clear organized way.

In TT2 and TT4, translators followed the strategy of functional equivalence with TT2 preferring to translate Christian name as اسمي / my name and TT4 rendering it as اسمي الأول / my first name. This strategy might have been intended to bridge the cultural gap between the two languages as some Arabs do not have the concept of
a Christian name. On the other hand, TT1 and TT3 tend to be loyal to the ST as they both literally translated Christian name as اسم عماديتي/my Christian name which requires target readers to consult the meaning in order to understand that it refers to the name given to a child in the day of christening. Translators of TT1 and TT3 might have intentionally chosen to translate this literally in an attempt to bring the TTs and their readers closer to the culture of the original.

5.1.2 Extract 2

I give Pirrip as my father’s family name, on the authority of his tombstone and my sister, Mrs. Joe Gargery, who married the blacksmith.

[...] Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes [...].

TT1

وأنا أطلق اسم بيريب على عائلة والدي استندت أسلفية للكتابة الموجودة على قبره وقتوا مي بكلام أختي السيدة جودارجى امرأة الحداد. ولمما لم أكن قد رأيت أبي ولا أمي بل لم أصورة لهم لأنهما عاشا قبل وقت طويل من عصر الصور فإن الفكرة الأولى التي كنتاها عن مميزهما كانت مستخلصة خلايا لكل منطقة من أحجار قريشهما واستندا إلى الأحرف المحفورة على قبر والدي، كنت أصوره بشكل غريب رجلا سريعا قوي бытьه حاد النظارات ذا شعر أسود مجدد.

كانت بلادنا عبارة عن مستنقعات تتدلى على طول شاطئ النهر الذي يسير كالزجة بطول عشري ميلا حتى يصل إلى البحر. ويخلي إلى نسي أنني أحست المطاعي الأول الواسع الخارج عن الاستياء في ذات يوم لا ينسي الوقت يقرب المساء: ففي تلك اللحظة اكتشفت أن هذا المكان الجليدي الذي تغير عليه الجند لم يكن إلا المقبرة وأن بيريب المتوفي في هذه الأبرشية وكذلك جورجينا زوجة المذكور كانا ميتين في هذا اللهد. وأن الرجل المسطح القائم الذي يطل المقبرة العميقة بالبحر والأعشاب والحواجز المزروعة بالطيور والدواجن كانت المستنقعات.

TT2

The whole extract is omitted.
TT3

وأنا أطلق اسم بيرب على عائلة أبي تصديقاً واستناداً إلى كتابة المحفوزة على قبر وثيقة من كلام أختي السيدة جو غارجري زوجة الحداد. ولما لم أكن قد رأيت أبي ولا أمي بل ولا حتى صورة لها فإن الفكرة الأولى التي كونتها عن هنيتهم كانت مستخلصة خلافاً لكل منطق من أحادي قريهما واستناداً إلى الأحرف المحفوزة على قبر أبي، كنت أصوره بشكل غيري، رهيباً مثيراً للتنبؤات نا شعر أسوأ أعد.

كانت بلادنا غابة عن مستланات تمتد على طول ضفتي النهر الذي يسير كالأفعى بطول شرقي ميلاً حتى يصل إلى البحر. ويخيل إلي أنني أحسست بالانطباع الأول العميق الخارجي عن الاستياء في ذات يوم لا ينسى. ففي تلك اللحظة اكتشفت أن هذا المكان الجليدي الذي تغير عليه الجندب لم يكن إلا المقرة وأنا فيليب بيرب وكذلك جورجيانا زوجة المذكور كانا منغفين في هذا اللعد. وأن الجبل المسطح القائم الذي يظل المقبرة الملهمة بالحفر والأعشاب والحواجز المزروعة بالطيور والدجاج.

كانت المستنقعات.

TT4

The whole extract is omitted.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Married</td>
<td>امرأة</td>
<td>زوجة</td>
</tr>
<tr>
<td>Wife of</td>
<td></td>
<td>Wife of</td>
</tr>
<tr>
<td>Vivid</td>
<td>واسع</td>
<td>العميق</td>
</tr>
<tr>
<td>Broad</td>
<td>خارج عن الاستياء</td>
<td>Uncontrollable</td>
</tr>
<tr>
<td>Wilderness</td>
<td>الرجل</td>
<td>الجبل</td>
</tr>
<tr>
<td>Man</td>
<td></td>
<td>Mountain</td>
</tr>
</tbody>
</table>

Both TTs provided very similar translations for this extract. There are two evaluative words of graduation vivid and broad. Vivid was translated as واسع/broad in TT1 and as العميق/deep in TT3. Broad was translated as خارج عن الاستياء/uncontrollable in TT1 and as عادي/normal in TT3 which reflects different understandings of the meaning of the adjective broad in relation to the noun impression. It is possible that broad was translated the same way in TT1 and TT3 and it is simply a spelling mistake that completely changed the whole meaning in TT3 from uncontrollable to unusual. Wilderness was mistranslated as الرجل/man in TT1 which does not make sense. Considering the source context, TT3’s use of الجبل/mountain is also incorrect because marshes are low-lying flatlands, not mountainous terrain. This extract was omitted by TT2 and TT4 which can be interpreted as a strategy since omitting this
particular extract neither affects the story line nor has any impact on subsequent translation.

5.1.3 Extract 3

"Hold your noise," cried a terrible voice, as a man jumped up from among the graves. "keep still, you little devil, or I’ll cut your throat."

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT2</th>
<th>TT3</th>
<th>TT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hold your voice</td>
<td>Shut up</td>
<td>Tوقف عن الضوضاء</td>
<td>Shut up</td>
<td>Tوقف عن الضجيج</td>
</tr>
<tr>
<td>Cried</td>
<td>Screamed</td>
<td>صرح صوت مخيف</td>
<td>Cried</td>
<td>صرح صوت صغير</td>
</tr>
<tr>
<td>Terrible</td>
<td>Horrible</td>
<td>مرعب</td>
<td>مخيف</td>
<td>رهيب</td>
</tr>
<tr>
<td>Jumped up</td>
<td>Arose</td>
<td>انبثق</td>
<td>هب</td>
<td>ظهر</td>
</tr>
<tr>
<td>Keep still</td>
<td>Keep quiet</td>
<td>ابق هاتنا</td>
<td>ابق هاتنا</td>
<td>اهدا</td>
</tr>
<tr>
<td>Devil</td>
<td></td>
<td>الرقيع</td>
<td>الشيطان</td>
<td>الرقيع</td>
</tr>
</tbody>
</table>

107
In this extract, there are some attitude rich words. Such words play a key role in describing the thoughts of the author. Below are the most obvious examples in the extract in question. These appraisal words are classified according to their realization of attitude or graduation and are supplemented with their equivalents in the four TTs.

Attitude:

- Affect:
  
  terrible: مرعب/terrible, مخيف/scary (2), مهيب/horrifying.

- Judgment:
  
  devil: الشيطان/devil (2), الرقع/stupid (2).

Graduation:

  jumped up: انبثق/arose, هب/ran, برز/emerged, ظهر/appeared.
  cried: صرخ/screamed (2), صاح/cried (2).

Examination of variation in the equivalents demonstrates that in some instances, for example, terrible, cried, and devil, there is a relative consensus in the TTs مرعب/terrible, مخيف/scary, الشيطان/devil, الرقع/stupid, صرخ/screamed, صاح/cried. This might be because these are very common words with their most common equivalents. However, there is more variation in the translation of jumped up which was translated as انبثق/arose, هب/ran, برز/emerged, ظهر/appeared. The degree of different choices may be due to the fact that these are appraisal verbs which fall into the category of evaluative words of graduation and the translators are looking for equivalents with the same level of strength. The verb هب/ran is the strongest while ظهر/appeared is the weakest. Being decision makers and making the previously mentioned linguistic choices, the translators may have aimed to fulfil some
cultural functions. It is obvious that all the translators aimed to express the author’s thoughts and bridge the cultural gap between the ST and the TT by rendering the ST in a clear and organized way. Considering the TT1 and TT3, it could be argued that both translators are speaking to the target readers in their translations, rather than speaking on behalf of Dickens. Both followed the strategy of functional equivalence when translating *devil* as *الشيطان* instead of *stupid* as the latter is rarely used in Arabic in this particular context. In general, both translations sound idiomatic as if they are already written in Modern Standard Arabic.

In TT2 and TT4, the translators have delivered the exact meaning in the TL without harming the ST. Both literally translated *devil* as *شيطان*/*devil*. It is clear that the translator of TT4 is being loyal to the ST as he/she was following the strategy of literal translation or lexical calque throughout the whole task of translation e.g. the word *throat* was literally translated as *حنجرة*/*throat* which is a standard Arabic medical term that cannot be used in such literary contexts. It should have been translated, by paraphrasing, as *I will kill you* or *I will cut your head off*.

5.1.4 Extract 4

*A fearful* man, all in *coarse* gray, with a *great iron* on his leg. A man with no hat, and with *broken* shoes, and with an *old rag* tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who *limped*, and *shivered*, and glared, and *growled*; and whose teeth chattered in his head as he seized me by the chin.

**TT1**

رجل مخمّف يلبس من رأسه إلى أخمص قدمه قماشًا ميتالاً رماديًا، تطلق ساقه حلقة كبيرة من الحديد. رجل دون قبعة ينحل حداً ممزقاً ويفلت حول رفته شلالًا قديماً مستأنساً. رجل أعقره المطر ويبسوه الرجل ودعكة الأحجار وجرسه الحصى ومستعسه الجانجا ومزقته الأشواك، رجل أعرج مرتجف يعنف ويرمي نظراًً مفترساً أصطك أسمانه عندما أمسكه من ذقني.

**TT2**

كان رجلاً مخيفاً يرتدي ثابتاً رماديًا وكانت رجلاه مكبّتين بأسفده صغصغة. لم يكن يرتدي قبعة وكان حذوه ممزقاً وكان رأسه مربوطاً بقطعة قماش رته كان الرجل يتحرك بشعور ويرتعش من شدة البرد حين أمسك بي من ذقني.

**TT3**

كان رجلاً مخيفاً يرتدي ثابتاً رماديًا وكانت رجلاه مكبّتين بأسفده صغصغة. لم يكن يرتدي قبعة وكان حذوه ممزقاً وكان رأسه مربوطاً بقطعة قماش رته كان الرجل يتحرك بشعور ويرتعش من شدة البرد حين أمسك بي من ذقني.
رجل رهيب يرتدي من قنة رأسه إلى أخمص قدميه قماشًا رمادياً مبتلعًا، يكسو الوحل، دعشه الأحجار وجرحته الحصى، رجل أعرج يرتجف بعنف ويمزي نظرات ضارية أصطك أسنانه عندما أمسكمن ذقني.

كان رجلًا مخيفًا، يرتدي قناعة رمادية قايمة وتحيط بساقه أغلاب ضخمة. كان بدون قوة، ينطل حداً بالياً، وقد ربط رأسه بخرقة قماش راه يعصر ويرتعش وتصطك أسنانه في فمه، فيما أسك بنقلي.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT2</th>
<th>TT3</th>
<th>TT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fearful</td>
<td>مخوف</td>
<td>مخوف</td>
<td>رهيب</td>
<td>Terrifying</td>
</tr>
<tr>
<td>Coarse</td>
<td>مبتلعًا</td>
<td>No equivalent</td>
<td>مبتلعًا</td>
<td>Dark</td>
</tr>
<tr>
<td>Great</td>
<td>ضخمة</td>
<td>ضخمة</td>
<td>No equivalent</td>
<td>ضخمة</td>
</tr>
<tr>
<td>Iron</td>
<td>إضافات</td>
<td>Shackles</td>
<td>No equivalent</td>
<td>اغلال</td>
</tr>
<tr>
<td>Broken</td>
<td>ممزقًا</td>
<td>ممزقًا</td>
<td>No equivalent</td>
<td>باليًا</td>
</tr>
<tr>
<td>Old</td>
<td>رئة</td>
<td>Old</td>
<td>No equivalent</td>
<td>رئة</td>
</tr>
<tr>
<td>Rag</td>
<td>قطعة قماش</td>
<td>Piece of cloth</td>
<td>No equivalent</td>
<td>خرقة قماش</td>
</tr>
<tr>
<td>Limped</td>
<td>أعرج</td>
<td>Hardly moves</td>
<td>أعرج</td>
<td>Lame</td>
</tr>
<tr>
<td>Shivered</td>
<td>مرتجف</td>
<td>مرتعش</td>
<td>مرتجف</td>
<td>شivering</td>
</tr>
</tbody>
</table>

Attitude:

- Affect:
  - Fearful: مخوف/fearful (2), رهيب/terrifying (2).

- Judgment:
Coarse: مبتذل/overused (2), قاتم/dark (1).
Broken: ممزق/torn (2), بالي/worn out (1).
Old: رئة/old (2), مستهلكة قديمة/old overused (1).
Limped: اعرج/lame (3), يتحرك بصعوبة/hardly moves (1).
Shivered: يرتجف/shivered (4).

Graduation:

- Force
  Great: ضخمة/great (2), كبيرة/big (1).
  Rag: شال/scarf (1), قطعة قماش/piece of cloth (2).

Considering the features discussed in appraisal theory, there are some attitude rich words as shown above. Such words play a key role in describing the thoughts of the author. Regarding the variation in equivalence, there is some consensus in the translation of terms like fearful, coarse, broken, old, limped and shivered. However, there is more variation in the translation of rag and iron. Great and rag are evaluative words of graduation which were weakly translated as كبيرة/big and شال/scarf in TT1 and strongly translated as ضخمة/great and قطعة قماش/piece of cloth in TT2 and TT4. In the translation of the term coarse, TT4 chose to translate it as قاتم/dark which changes the intended meaning. On the other hand, the terms iron, old and limped were translated in TT1 as حلقة من حديد/a ring of iron, مستهلكاً قديماً/old overused and يتحرك بصعوبة/hardly moves. In these instances, the translator chose to explain the intended meaning and select descriptive equivalents instead of finding exact idiomatic equivalents which are available in Arabic. Both TT1 and TT2 chose to translate broken as ممزق/torn which carries the same meaning. However, TT4 used the term بالي/worn out which also carries the same intended meaning but tends to be more idiomatic in the TL.

5.1.5 Extract 5

[...] I pointed to where our village lay, on the flat in-shore among the alder trees and pollards, a mile or more from the church. The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in
them but a piece of bread. When the church came to itself, for he was so sudden
and strong that he made it go head over heels before me, and I saw the steeple
under my feet, when the church came to itself, I say, I was seated on a high
tombstone, trembling while he ate the bread ravenously. “You young dog,” said
the man, licking his lips, “what fat cheeks you ha’ got.”

TT1

وأشرت بإصبعي إلى قريتنا التي كانت تعلو الجبل المسطح، إياً جانب النهر، بين أشجار الصفصاف والحور على بعد ميل واحد على الأقل من الكنيسة. وبعد أن تطلع الرجل إلى برهة أرجع رأسى إلى تحت وأفرغ جيوبى ولم يجد فيها إلا كسرة من الخبز. وعندما عادت الكنيسة إلى مكانها لأنها فاجأني يعنف شديد خيل إلي معه أن الكنيسة قد انقلت فرأيت الجرس تحت أقدامي. لفظ رأسى إلى أسفل وأفرغ جيوبى ولم يجد فيها إلا كسرة من الخبز. وعندما عادت وجدت نفسي جالساً على حجر مرتفع لأحد القبور، وأنا أرجف، فيما كان هو يأكل بشراهة كسرة الخبز.

TT3

وأشرت بإصبعي إلى قريتنا التي كانت تعلو الجبل المسطح، إياً جانب النهر، بين أشجار الصفصاف والحور على بعد ميل واحد على الأقل من الكنيسة. وبعد أن تطلع الرجل إلى برهة أرجع رأسى إلى أسفل وأفرغ جيوبى ولم يجد فيها إلا كسرة من الخبز. وعندما عادت الكنيسة إلى مكانها لأنها فاجأني يعنف شديد خيل إلي معه أن الكنيسة قد انقلت فرأيت الجرس تحت قدمي. وفاز رأسى إلى أسفل واهبط، وباهبط، في كلّ نفسي جالساً على حجر مرتفع لأحد القبور، وأنا أرجف، فيما كان هو يبتلهم كسرة الخبز بشراهة.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alder trees</td>
<td>Alder</td>
<td>Alder</td>
</tr>
<tr>
<td>Ashjar alder</td>
<td></td>
<td>Alder</td>
</tr>
<tr>
<td>Turned me upside down</td>
<td>Pushed my head down</td>
<td>Moved my head down</td>
</tr>
<tr>
<td>Ate</td>
<td>Devours</td>
<td>Eats</td>
</tr>
</tbody>
</table>

Both translations are extremely similar to each other. They only vary in three words. The first is alder trees which was translated as أشجار الصفصاف/alder trees in TT1 and as الصصفاف/alder in TT3. The translator of TT3 perhaps expected the target readers to understand the meaning of alder without adding the word tree. However, this might mislead some readers without knowledge of this tree. The second expression is turned me upside down translated as أرجع رأسى إلى أسفل/pushed my head down in TT1 and as أرجع رأسى إلى تحت/moved my head down in TT3, neither of which fully captures the TL meaning. Arabic has an exact expression that carries the exact intended meaning which is لفظ رأسى على عقب. By employing appraisal tools, the third
term is *ate* which is an evaluative word of graduation. *Ate* was translated as *يأكل*/*eats* in TT3. The translator of TT3 used a verb with the same degree of strength since *devours* used in TT1 carries a stronger meaning than the ST word.

5.1.6 Extract 6

[…] Then, he held me by the arms, in an upright position on the top of the stone, and went on in these *fearful* terms:

[…] A boy may *lock* his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe.

[…] I said that I would get him the file, and I would get him what *broken bits of food* I could, and I would come to him at the Battery, early in the morning. “Say Lord strike you dead if you don’t!” said the man. I said so, and he took me down.

[…] But presently I looked over my shoulder, and saw him going on again towards the river, still hugging himself in both arms, and picking his way with his sore feet among the great stones *dropped into* the marshes here and there, for stepping-places when the rains were *heavy* or the tide was in.

TT1

وَخَذَنِي إِلَى الْوَرَاءِ شَدًّا مَخْيَسَةً رَأىْتِ مَعَهَا الكَتِبَةُ تَقْفُقُ فُوقَ رَأسِي فَجَأَأَ; ثُمَّ أُوقِفْتُ عَلَى الْحَجِرِ وَهَوْيُنِي بَيْدَهُ وَتَفَّتَتْ بِهِذَهَا الكَلَمَاتُ الْمُخْيِسَةِ.

ومَهَّا حَوَّلَ الصَّبِيحُ إِلَى فَتْحَ بَابِهِ، وَمَهَّا أَحَسَ بِالْدَفْءِ فِي سَرَيرِهِ، وَمَهَّا لَفَنَّ فَيْنَفَّهُ عِنْهَا عَطْيَ بِهَا رَأْسِهَ، وَأَحَسَ أَنَّهُ فِي أَمَانَ.

وَقَلْتَ لَهُ: أَنِي سَأَحْضِرُ الْمَبْرَدَ وَكُلَّ الْمَوْعِظَةَ الَّتِي أُسْتَطِيعُ الْحُصُولُ عَلَيْهَا وَإِنِّي سَأَذْهَبُ لِمَلَائِكَتِهَا عِنْدَ الْبَيْدَرِ فِي صِبَاحِ الْغَدِ. ردَّ فَأَلَمَتِهِ إِذَا لَمْ أَقْمَ بِذَلَّلِ; وَتَفَّتَتْ بِهِذَهَا الكَلَمَاتُ، فَوْضَعْنِي عَلَى الْأَرْضِ وَتَابَ.

تَطْلَعَتْ مِنْ فُوقِ كَلْتِيِّ، كَانَ يُنَادِيُّ إِلَى النَّهْرِ عَادًّا يَدْهُ بِحَوْلِ صَدْرِهِ، وَهُوَ يَحَمُّسُ الأَرْضَ بِخَمْسَةِ المَتَالِمَةِ، بِيَنِ الأَحْجَارَ الْكِبَرَى الْمَوْضُوَعَةُ، هُذَا وَهَاذَ فِي الْمَسْتَنْقَعَاتِ لِتَسْهِيلِ الْمَرْجُورِ فِي أَيَّامِ العَطْرِ الْكَثِيفِ أَوِّ فِي أَيَّامِ المَدِ الْعَالِيِّ.

TT3

جَذِنِي إِلَى الْوَرَاءِ عَدْنِي مَخْيَسَةً رَأَيْتِ مَعَهَا الكَتِبَةُ تَقْفُقُ فُوقَ رَأسِي فَجَأَأ; ثُمَّ أُوقِفْتُ عَلَى الْحَجِرِ وَهَوْيُنِي بَيْدَهُ وَتَفَّتَتْ بِهِذَهَا الكلَمَاتُ المَرْعَاةِ.

ومَهَّا حَوَّلَ الصَّبِيحُ إِلَى فَتْحَ بَابِهِ، وَأَحَسَ أَنَّهُ فِي أَمَانَ.

وَقَلْتَ لَهُ: أَنِي سَأَحْضِرُ الْمَبْرَدَ وَكُلَّ الْطَّعَامِ الَّتِي أُسْتَطِيعُ الْحُصُولُ عَلَيْهَا وَإِنِّي سَأَذْهَبُ لِمَلَائِكَتِهَا عِنْدَ الْبَيْدَرِ فِي صِبَاحِ الْغَدِ.

الغَدِ.
Considering the paradigm of appraisal theory, *fearful* is an evaluative word of attitude/effect which was translated as مخيفة/scary in TT1 and as مرعبة/frightening in TT3. One would argue that they carry almost the same meaning; however, *frightening* carries a stronger effect in the TL. *Lock*, on the other hand, is an evaluative word of graduation translated as إقفال/lock in TT1 and as إغلاق/close in TT3. *Lock* in TT1 carries the exact strong meaning while *close* in TT3 is relatively weaker. The expression *broken bits of food* was translated as المؤونة/hoard in TT1 and as الطعام/food in TT3. *Hoard* carries a stronger meaning, but it does not seem to be the intended meaning as *broken bits of food* refers to a small amount of food while *hoard* refers to a large amount of food sufficient for a couple of days. The following variation is in the translation of the phrasal verb *dropped into* which was rendered as الموضوعة/placed in TT1 and as المرصوفة/macadamized in TT3. Both *placed* and *macadamized* give the sense that the stones are organized around the marches while *dropped into* illustrates that they have been thrown there randomly. On the other hand, the expression *heavy rain* has an exact Arabic equivalent مطر غزير/heavy rain as shown in TT3. However, TT1 described the rain using the adjective كثيف/intensive which is not the exact Arabic adjective generally used to describe the intensity of the rainfall.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fearful</td>
<td>المخيفة</td>
<td>المرعبة</td>
</tr>
<tr>
<td>Scary</td>
<td>Frightening</td>
<td></td>
</tr>
<tr>
<td>Lock</td>
<td>إقفال</td>
<td>إغلاق</td>
</tr>
<tr>
<td>Locking</td>
<td>Closing</td>
<td></td>
</tr>
<tr>
<td>broken bits of food</td>
<td>الموزونة</td>
<td>الطعام</td>
</tr>
<tr>
<td>Hoard</td>
<td>Food</td>
<td></td>
</tr>
<tr>
<td>Dropped into</td>
<td>الموضوعة</td>
<td>المرصوفة</td>
</tr>
<tr>
<td>Placed</td>
<td>Macadamized</td>
<td></td>
</tr>
<tr>
<td>Heavy [rain]</td>
<td>المطر الكثيف</td>
<td>المطر الغزير</td>
</tr>
<tr>
<td>Intensive rain</td>
<td>Heavy rain</td>
<td></td>
</tr>
</tbody>
</table>
5.2 Chapter 2

5.2.1 Extract 7

My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbors because she had brought me up “by hand

[…] He was a mild, good-natured, sweet tempered, easy-going, foolish, dear fellow, a sort of Hercules in strength, and also in weakness.

My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great [reputation]</td>
<td>Big reputation</td>
<td>Great reputation</td>
</tr>
<tr>
<td>Easy-going</td>
<td>سهل</td>
<td>لين العريكة</td>
</tr>
<tr>
<td>Weakness</td>
<td>ضعف</td>
<td>نقاط ضعف</td>
</tr>
<tr>
<td>Mrs.</td>
<td>مسز</td>
<td>السيدة</td>
</tr>
</tbody>
</table>

---

TT1

آختي مسز جو غارجري، تكبرني بعمرتين عاماً. وقد كونت لنفسها سمعة كبيرة لدى جيرانها ولدى نفسها، بأنها ربتني على يدها.

رجل شهير، طيب، سهل، بسيط نوعاً ما، ويكملها واحدة: هو (هرقل) في قوته وضعفه.

كانت آختي مسز جو، بشعرها وعينيها البنيتين، ذات بشرة جد حمراء، إلى درجة كنت أسأل معها: عما إذا كانت لا تستخدم بعض المساحيق الملونة، بدلاً من الصابون في زيتها.

TT3

تكبرني آختي السيدة جو غارجري، تكبرني بعمرتين عاماً. وقد كونت لنفسها سمعة طيبة لدى جيرانها على اعتبار أنها ربتني على يدها.

كان جو رجلاً شهماً، طيباً، لين العريكة، بسيطاً نوعاً ما، ويكملها واحدة: هو (هرقل) في قوته وضعفه.

كانت آختي، السيدة جو، بشعرها الكستنائي وعينيها البنيتين، ذات بشرة حمراء.
<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
<th>No equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>washed herself with a nutmeg-grater instead of soap</td>
<td>تستخدم بعض المساحيق الملونة، بدلاً من الصابون في زينتها.</td>
<td></td>
</tr>
<tr>
<td>Uses colourful makeup instead of soap</td>
<td>انستخدمت بعض المساحيق الملونة، بدلاً من الصابون في زينتها.</td>
<td></td>
</tr>
</tbody>
</table>

In this extract, there is a variation in the translation of *Great [reputation]* as the adjective *great* is an evaluative word of graduation. *Great* was weakly translated as *كبير*/*big* in TT1 and as *طيبة*/*great* in TT3 which is the stronger intended equivalent. The expression used in TT3 *سمعة طيبة* is the exact Arabic equivalent of *great reputation* in the ST. On the other hand, the expression *easy-going* was simply translated as *سهل*/*easy* in TT1 which has the same intended meaning whereas the Arabic expression used by TT3 *لين العريكة*/*even-tempered* is an extremely formal expression which is never used in such contexts and which many target readers will struggle to understand. Variation also appears in the translation of *weakness* which was translated as *نقاط الضعف*/*weak points* in TT3 by following the strategy of translation by addition. Adding the word *points* brings the ST closer to the TL, making it sound more idiomatic. The title *Mrs.* was transliterated into Arabic by TT1 although it has an exact direct equivalent as used by TT3. Following the strategy of transliteration might have been intended aiming to bring the target readers closer to the language and culture of the ST. However, these marginal variations did not introduce any significant differences between the TTs. Some evaluative adjectives were omitted from both TTs like *foolish*. TT1 sounds equally ironic compared to TT3 when rendering the evaluative phrase, *washed herself with a nutmeg-grater instead of soap* as *تستخدم بعض المساحيق الملونة، بدلاً من الصابون في زينتها*/*uses colourful makeup instead of soap* by following the strategy of functional equivalence; however, the phrase was omitted from TT3.

### 5.2.2 Extract 8

[...] Joe and I being *fellow-sufferers*, and having confidences as such, Joe imparted a confidence to me, the moment I raised the latch of the door and peeped in at him opposite to it, sitting in the chimney corner.
[...] The effort of resolution necessary to the achievement of this purpose I found to be quite awful. It was as if I had to make up my mind to leap from the top of a high house or plunge into a great depth of water. And it was made the more difficult by the unconscious Joe. In our already-mentioned freemasonry as fellow-sufferers, and in his good-natured companionship with me, it was our evening habit to compare the way we bit through our slices, by silently holding them up to each other's admiration now and then, which stimulated us to new exertions.

Joe was evidently made uncomfortable by what he supposed to be my loss of appetite, and took a thoughtful bite out of his slice, which he didn't seem to enjoy. [...] By this time, my sister was quite desperate, so she pounced on Joe, and, taking him by the two whiskers, knocked his head for a little while against the wall behind him, while I sat in the corner, looking guiltily on.

[...] "You know, Pip," said Joe, solemnly, with his last bite in his cheek, and speaking in a confidential voice, as if we two were quite alone, "you and me is always friends, and I'd be the last to tell upon you, any time. But such a—" he moved his chair and looked about the floor between us, and then again at me "such a most on common Bolt as that!"
I noticed that this project involves a complex matter and that, similar to what we are discussing, this is not a new experience. The adverb used in TT1 is a direct equivalent. By employing appraisal tools, the noun effort is an evaluative word of graduation translated as تقريراً/decision in TT1 and as عزيمة/determination in TT3. The latter carries a stronger meaning and best describes the intended idea in this context. Variation also exists between the translations of took a [...] bite which was translated as bit in both TTs. However, عص/Bit used in TT1 rarely collocates with food in the TL unlike قضم/Bite used by TT3 which commonly does. The adverb guiltily was translated as كالمصعوق/taken aback in TT1, an expression that might be misunderstood in Arabic as it has various meanings, while كالمصعوق/shocked used in TT3 is a direct equivalent. Friends was weakly
translated by TT1 as رفاق/fellows even though a direct equivalent صديقين/friends exists in Arabic as used by TT3.

5.2.3 Extract 9

[…] “Hark!” said I, when I had done my stirring, and was taking a final warm in the chimney corner before being sent up to bed; “was that great guns, Joe?”

 […] There was a door in the kitchen, communicating with the forge; I unlocked and unbolted that door, and got a file from among Joe’s tools. Then I put the fastenings as I had found them, opened the door at which I had entered when I ran home last night, shut it, and ran for the misty marshes.

TT1

وقلت عندما انتهيت من تحريك الحلوى وذهبت أتدفأ آخر مرة قرب النار قبل أن يرسلوني إلى النوم: اسمع هل هو المدفع يا جو؟

وكان للمطبخ باب فنيضي إلى دكان الحديد، فأدرت المفتاح، وسحبت المزلاج، وأخذت مبرداً من بين أدوات جو، ثم أرجعت المزلاج، وأدرت المفتاح مرة أخرى، وفتحت الباب الذي دخلت منه في النهار السابق، وأغلقتاه، وركضت إلى المستنقعات الغائمة.

TT3

قلت عندما انتهيت من تحريك الحلوى وذهبت أتدفأ آخر مرة قرب النار قبل أن يرسلوني إلى فراشي: اسمع! هل هو المدفع يا جو؟

وكان للمطبخ باب فنيضي إلى دكان الحديد، فأدرت المفتاح، وسحبت المزلاج، وأخذت مبرداً، ثم أرجعت المزلاج، وأدرت المفتاح مرة أخرى، وفتحت الباب الذي دخلت منه مساء أمس، وأغلقتاه، وركضت إلى المستنقعات المعتمة.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bed</td>
<td>النوم</td>
<td>فراش</td>
</tr>
<tr>
<td></td>
<td>Sleep</td>
<td>Bed</td>
</tr>
<tr>
<td>Last night</td>
<td>المساء السابق</td>
<td>مساء أمس</td>
</tr>
<tr>
<td></td>
<td>Last evening</td>
<td>Yesterday’s evening</td>
</tr>
</tbody>
</table>

In this extract, three marginal variations exist. The word bed was translated by choosing a more general word النوم/sleep in TT1 while TT3 literally translated it as فراش/bed. Another variation can be seen in the translation of last night as المساء السابق/last evening in TT1 and مساء أمس/yesterday’s evening in TT3. Both replaced night with evening and in TT1 last was translated literally, which is an uncommon usage
The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with Somebody else’s pork pie! Stop him!” The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, “Hallo, a young thief!” One black ox, with a white cravat on, who even had to my awakened conscience something of a clerical air, fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, “I couldn’t help it, sir! It wasn’t for myself I took it!” Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind-legs and a flourish of his tail.

5.3 Chapter 3

5.3.1 Extract 10

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with Somebody else’s pork pie! Stop him!” The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, “Hallo, a young thief!” One black ox, with a white cravat on, who even had to my awakened conscience something of a clerical air, fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, “I couldn’t help it, sir! It wasn’t for myself I took it!” Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind-legs and a flourish of his tail.

TT1

وتتكافل الضباب عندما دخلت إلى المستنقعات، كان يخيل إلىّي عن덕 أنّي لا أركض نحو الأشياء، بل أن الأشياء تتكافل نحوي. وهذا إحساس جدّ مزعج بالنسبة لوجدان مي، كانت الحوافز والحرر والأشجار تنطفئ نحوي فجأةً من خلال الضباب، فيخيل إلى أنّها تقول بوضوح: هذا صبي سرق قطعة باتية! أوقفوه! أما البقارات التي كانت تسير للمئات، بشكل لا يقل مباغةً على أن الأشياء الأولى. كانت تدور عينيها، وتصرح، وهي تخرج الدخان من أنفها: هوناً أنّها اللص الصغير. وتطلعت إلى بقرة سوداء على عنفها خيط أبيض كربطة العنق، تطلعت إلى وقد صورها ضميري المستيقظ ببيئة رجال الدين، ثم حولت رأسها بطريقة اتهامية جعلتني أتّمام لدى مرواري قربها: إني لا أستطيع أن أفعل غير ذلك يا سيدي! إني لم أتخذه لنفسى! وعندما أختلفت رأسها، نافحت سحابة من الدخان، واختفت بعد أن حركت قائمتها الخلفيتين، وهزت ذهبياً برشاقة.

TT3

عندما دخلت إلى المستنقعات تتكافل الضباب، كان يخيل إلىّي عن덕 أنّي لا أركض نحو الأشياء، بل أن الأشياء هي التي تتكافل نحوي. وهذا إحساس جدّ مزعج بالنسبة إلى وجدان مي، كانت الحوافز والحرر والأشجار تنطفئ نحوي فجأةً من خلال الضباب، فيخيل إلى أنّها تقول بوضوح: هذا صبي سرق قطعة باتية! أوقفوه! أما البقارات التي كانت تنطفئ للمئات، بشكل لا يقل مباغةً عن أن الأشياء الأولى. إذا عيونها كانت تدور وتصرح، وهي تنفث الدخان من أنفها: إني لّا أستطيع أن أفعل غير ذلك يا سيدي! إني لم أتخذه لنفسى! وعندما أختلفت رأسها، نافحت سحابة من الدخان، واختفت بعد أن حركت قائمتها الخلفيتين، وهزت ذهبياً برشاقة.
I thought he would be more glad if I came upon him with his breakfast, in that unexpected manner, so I went forward softly and touched him on the shoulder.
[...] I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog.

“He had a badly bruised face,” said I, recalling what I hardly knew I knew.

“Not here?” exclaimed the man, striking his left cheek mercilessly, with the flat of his hand.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakfast</td>
<td>فطور</td>
<td>طعام</td>
</tr>
<tr>
<td>Sudden [bites]</td>
<td>جفاف</td>
<td>نهم</td>
</tr>
<tr>
<td>Badly [bruised]</td>
<td>طعم</td>
<td>عميق</td>
</tr>
<tr>
<td>Striking</td>
<td>ضرب</td>
<td>يصفع</td>
</tr>
</tbody>
</table>

In this extract, there are four variations at word-level. In TT1, *breakfast* was translated by its direct Arabic equivalent *فطور* while TT3 employs a broader word *طعام* while *food*. The adjective *sudden*, collocated with *bites*, is used to
describe the man’s way of eating and is appropriately rendered as نهم/ *greedy* by TT3; the adjective جفاف/ *blunt* used in TT1 is never used in the context of eating in Arabic. By applying features of appraisal theory, badly is considered an evaluative word of graduation used to describe the severity of the injury. While both كرير/ *disgusting* in TT1 and عميق/ *deep* in TT3 are used to describe the injury, the latter is the more commonly used in Arabic. In this extract, the verb striking is used to describe the act of hitting the face with the pal of the hand. For this reason, يصفع/ *slap* in TT3 is more expressive in describing this act than TT1’s choice of يضرب/ *hit*.

5.4 Chapter 4

5.4.1 Extract 12

I fully expected to find a Constable in the kitchen, waiting to take me up. But not only was there no Constable there, but no discovery had yet been made of the robbery. Mrs. Joe was prodigiously busy in getting the house ready for the festivities of the day.

[…] Even when I was taken to have a new suit of clothes, the tailor had orders to make them like a kind of Reformatory, and on no account to let me have the free use of my limbs.

[…] Mr. Wopsle, the clerk at church, was to dine with us; and Mr. Hubble the wheelwright and Mrs. Hubble; and Uncle Pumblechook (Joe’s uncle, but Mrs. Joe appropriated him), who was a well-to-do cornchandler in the nearest town, and drove his own chaise-cart. […] Joe dressed, and the dinner dressing, and the front door unlocked (it never was at any other time) for the company to enter by, and everything most splendid. And still, not a word of the robbery.

[…] Uncle Pumblechook. N.B. I was not allowed to call him uncle, under the severest penalties.

TT1

كنت اتوقع لدى عودتي إلى البيت أن أجد في المطبخ دركي أي ليفض علي، ولكنني لم أجد أي دركي، بل إن أحدًا لم يكتشف بعد السرقة البسيطة التي قمت بها. كانت مسلج جو منهما في تحضير البيت لاحتفالات اليوم، ووجد جو نفسه ملقى على عتبة المطبخ، خوفًا من أن يتعرض بمساحة الغبار، لأن قدره كان يقوده دائما إلى هذه، عندما كانت أختي تقوم بتنظيم أرض مؤسستها.
عندما أأخذوني إلى الخياطة ليخطو لي بدلة جديدة كانوا يتألون ويبتسمون في جعلها تشبه ملابس بيوت التأديب، وفي تصيقيقها حتى لا تترك لي أي حال من الأحوال، حرية استخدام أعضائي.

كان مدعوًا للغداء عندنا السيد وسل، وهو مرئى الكنيسة، وكذلك السيد هويل صاحب الغريات، والسيدة هويل وعم بميلوشوك وهو عم جو ولكن مسز جو صادرته لنفسها، وهو تاجر حبوب ميسور في المدينة المجاورة، يقود عربته الخاصة. كان موعد الغداء في الواحدة والنصف. وعندما عدنا جو وأنا، وجدنا المائدة معدة ولغداء على النار، وباب ملابسها، والغداء على النار، وبعد الدخول، الذي كان دائماً مغلقاً بالمزاج، مشرعاً لاستقبال المدعوين، كان كل شيء يوجي بالروعة. والصمت حول السرقة مستمر.

ولم يكن مسموحًا لي بأن أتنادي بالعم، تحت طائلة أقصى العقوبات.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constable</td>
<td>دركي</td>
<td>رجل شرطة</td>
</tr>
<tr>
<td></td>
<td>Police</td>
<td>Policeman</td>
</tr>
<tr>
<td></td>
<td>officer</td>
<td></td>
</tr>
<tr>
<td>Getting [the house] ready</td>
<td>تحضير</td>
<td>ترتيب</td>
</tr>
<tr>
<td></td>
<td>Prepare</td>
<td>Tidy up</td>
</tr>
<tr>
<td>Limbs</td>
<td>أعضاء</td>
<td>أطراف</td>
</tr>
<tr>
<td></td>
<td>Organs</td>
<td>Limbs</td>
</tr>
<tr>
<td>To dine</td>
<td>للغداء</td>
<td>لتناول الغداء</td>
</tr>
<tr>
<td></td>
<td>To dine</td>
<td>To eat dinner</td>
</tr>
<tr>
<td>Mrs. Hubble</td>
<td>السيدة هويل</td>
<td>His wife Mrs. Hubble</td>
</tr>
<tr>
<td></td>
<td>Mrs. Hubble</td>
<td></td>
</tr>
<tr>
<td>Still not a word</td>
<td>الصمت مستمر</td>
<td>Silence continued</td>
</tr>
<tr>
<td></td>
<td>Silence</td>
<td>Silence prevailed</td>
</tr>
<tr>
<td>Penalties</td>
<td>جزاء</td>
<td>عقوبات</td>
</tr>
<tr>
<td></td>
<td>Penalties</td>
<td>Penalties</td>
</tr>
</tbody>
</table>
In this chapter, there are some marginal variations between the TTs as shown in the table above. TT1 mistranslated *limbs* as أعضاء/organisms while TT3 employed a direct equivalent. TT3 came up with a more idiomatic and common equivalent رجل شرطة/policeman for *constable* than TT1. TTs provided two close synonyms for *penalties* translated in TT1 as جزاء/penalties and in TT3 as عقوبات/penalties. TT3 adopts a strategy of addition translating *Mrs. Hubble* as *his wife Mrs. Hubble* so that target readers understand the relationship between these characters since in most Arabic-speaking countries, women do not traditionally take their husbands’ surname after marriage. TT3 chose to translate *to dine* as لتناول الغداء/to eat dinner, a more common and idiomatic usage in the TL than للغداء/to dine in TT1. TT3 also made a good choice of idiom،الصمت سيد الموقف, to translate *still not a word* since it means silence prevailed. Both translations of *getting [the house] ready* convey the required sense but TT3’s use of ترتيب/tidy up more usually collocates with housework in Arabic.

5.4.2 Extract 13

[…] “Mrs. Joe,” said Uncle Pumblechook, a large hard-breathing middle-aged slow man.

[…] I remember Mr. Hubble as a tough, high-shouldered, stooping old man.

[…] Among this good company I should have felt myself, even if I hadn’t robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the tablecloth, with the table in my chest.

[…] “He was a world of trouble to you, ma’am,” said Mrs. Hubble, commiserating my sister. “Trouble?” echoed my sister; “trouble?” and then entered on a fearful catalogue of all the illnesses I had been guilty of, and all the acts of sleeplessness I had committed,

[…] I held on tight, while Mrs. Joe and Joe ran to him. I didn’t know how I had done it, but I had no doubt I had murdered him somehow.

[…] I still held on to the leg of the table but clutched it now with the fervor of gratitude.

[…] I foresaw what was coming, and I felt that this time I really was gone.

TT1
قال العم بمبلوشوك، وهو رجل بطيء يتنفس بصعوبة.

وأما أنذكر أيضاً مسر حويل: رجلاً عجوزًا قاسيًا.

وفي رفقة هؤلاء، كنت حريًا بأن أحس بالضيق حتى ولو لم أسب على السمكة، كذلك، لا يعود فقط إلى أنني كنت

 موضوعاً بشكل يجعل زاوية الطاولة الحادة تكاد تدخل في صديري.

وقالت مس حويل لأخي بلهجة متأثرة حادبة: لابد أنك رأيت منه جميع أنواع العذاب.

أهآ! صرخت أختي وقد بدأت تستعرض جميع الأخطاء التي ارتكبتها، وكل أعمال السوء التي تجرا خواص.

وتعتقد بوقت أكثر بالطاولة، بينما كانت مس حويل وجو يركنان نحوه. لم أكن مطلقاً أني قلتته، ولكن كيف؟ ذلك مالم

استطاع أن أقوله.

كنت لا أزال أسکر رجل الطاولة، ولكن ذلك كان الان تعبيراً عن اعتنائي.

كنت أحس تما سبحة، وفي هذه المرة كنت أحس أنني أستطيع الخلاص.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow</td>
<td>بطئ الحركة</td>
<td>Slow-moving</td>
</tr>
<tr>
<td>Mr.</td>
<td>مسر حويل</td>
<td>مسر حويل</td>
</tr>
<tr>
<td>Transliteration</td>
<td>قاسي الملاح</td>
<td>With tough features</td>
</tr>
<tr>
<td>Tough</td>
<td>قاسي الملاح</td>
<td>With tough features</td>
</tr>
<tr>
<td>Squeezed in</td>
<td>موضع</td>
<td>Placed</td>
</tr>
<tr>
<td>Commissating</td>
<td>حادثة</td>
<td>Merciful</td>
</tr>
<tr>
<td>Illnesses</td>
<td>الأخطاء</td>
<td></td>
</tr>
</tbody>
</table>
In this extract, there are two evaluative words of graduation including held on tight and ran where TT3 provided stronger equivalents تشبثت/holding tightly and يهرع/haste than those chosen by TT1. Slow and tough were also translated in TT3 by following the strategy of addition by adding the noun الحركة/moving to the adjective البطئ/slow and the noun الملامح/features to the adjective قاسي/tough in order to ensure better understanding of the intended meaning. Functional equivalence is another strategy adopted by TT3 to translate illness. Illness was literally translated as أخطاء/faults as chosen by TT3. TT1 transliterated the title, Mr., rather than using the direct equivalent in Arabic, possibly to bring target readers closer to the SL and its culture. Both موضوعا/placed in TT1 and جالسا/sitting in TT3 can be employed in this context to render squeezed in but the former best conveys the idea that there was not enough room for Pip at the table. However, sitting used by TT3 shows that Pip chose to squeeze himself in that place. TT1 also produced better versions for commiserating, رجل الطاولة/leg of the table, and انتبا/predict than those chosen by TT3.

5.5 Chapter 5

5.5.1 Extract 14

The apparition of a file of soldiers ringing down the butt-ends of their loaded muskets on our door-step, caused the dinner-party to rise from table in confusion,
and caused Mrs. Joe re-entering the kitchen empty-handed, to stop short and stare, in her wandering lament of “Gracious goodness gracious me, what’s gone with the pie!”

[...] It was the sergeant who had spoken to me, and he was now looking round at the company, with his handcuffs invitingly extended towards them in his right hand, and his left on my shoulder.

[...] “Convicts, sergeant?” asked Mr. Wopsle, in a matter of course way.

[...] Joe had got his coat and waistcoat and cravat off, and his leather apron on, and passed into the forge.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ringing down</td>
<td>ترن</td>
<td>تصلصل</td>
</tr>
<tr>
<td>The dinner party</td>
<td>الندماء</td>
<td>المدعوين</td>
</tr>
<tr>
<td>Empty handed</td>
<td>صفر اليدين</td>
<td>خالية اليدين</td>
</tr>
<tr>
<td></td>
<td>Zero handed</td>
<td>Empty handed</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Wandering</td>
<td>ضياع</td>
<td>لوحة</td>
</tr>
<tr>
<td>Loss</td>
<td></td>
<td>Grief</td>
</tr>
<tr>
<td>Looking round at</td>
<td>ينقل أنظاره</td>
<td>ينقل عينيه</td>
</tr>
<tr>
<td>Moving his sight</td>
<td></td>
<td>Moving his eyes</td>
</tr>
<tr>
<td>In a matter of course way</td>
<td>متحررة</td>
<td>عفوية</td>
</tr>
<tr>
<td>Freely</td>
<td></td>
<td>Spontaneously</td>
</tr>
<tr>
<td>Apron</td>
<td>فوطة</td>
<td>وزرته</td>
</tr>
<tr>
<td>Towel</td>
<td></td>
<td>Gown</td>
</tr>
</tbody>
</table>

Analysis of this extract demonstrates that close synonyms tend to be used as equivalents and are employed effectively by translators. This is clear in the case of *in a matter of course way*, *wandering*, *looking round at* and *empty handed*. However, TT3 tends to be more idiomatic in translating *in a matter of course way*, *the dinner-party* and *empty-handed* than TT1. *Ringing down* is an evaluative word of graduation and although تصلصل/ clinking in TT3 sounds stronger in the TL, it does not convey the exact meaning intended by the author. Both الأندماء/ friends chosen by TT1 and TT3’s المدعوين/ guests work in this context but the former better describes the scene since everyone, including Joe and Pip, rose up from the table. In the case of *empty-handed*, both صفر اليدين/zero-handed in TT1 and TT3’s choice of رجع بخفي حنين/empty handed are acceptable in the TL but the latter is more idiomatic in Arabic. The translations of the phrasal verb *looking round at* as ينقل أنظاره/ moving his sight in TT1 and ينقل عينيه/ moving his eyes in TT3 convey similar meanings but, in Arabic, *sight* collocates more with the movement of the eyes. Both TTs mistranslated *apron* here as it refers to a leather, not a fabric, apron worn by blacksmith to prevent clothes or skin from being singed or burnt by fire of the forge.

### 5.5.2 Extract 15

[…] As Joe got on his coat, he mustered courage to propose that some of us should go down with the soldiers and see what came of the hunt. Mr. Pumblechook and Mr. Hubble declined, on the plea of a pipe and ladies’ society; but Mr. Wopsle said
he would go, if Joe would. Joe said he was agreeable, and would take me, if Mrs. Joe approved.

[...] Now, the Hulks has got its gentleman again, through me. Murder him? Worth my while, too, to murder him, when I could do worse and drag him back!

[...] “Do you see him?” pursued my convict. “Do you see what a villain he is? Do you see those groveling and wandering eyes? That’s how he looked when we were tried together. He never looked at me.”

[...] As one of the soldiers, who carried a basket in lieu of a gun, went down on his knee to open it, my convict looked round him for the first time, and saw me.

[...] Presently we saw other torches kindled at some distance behind us, and others on the marshes on the opposite bank of the river.

TT1

تشجع جو إلى درجة اقترح معها أن يرافق بعضنا الجنود ليروا نتيجة الصيد. ورفض السيد بمبلوشوك والسيد هويل الاتفاق، بحجة أنهما يفضلان العلمين ومجتمع السيدات. ولكن السيد وسل أعلم أنه سيضعك تماماً لو ذهب جو أيضاً. ورد جو أنه لا يطلب أفضل من هذا الأمر، وإنها على استعداد لأي شيء إذا سمحت السيدة. وبفضل سيستد القاعدة خنزيرها. اقتله! إنها لن تمر ما لم تكن، وإنما أستطيع أن أصنع أكبر إذا أعطته.

هل رأيتم هذا الرقيع؟ هل رأيتم هذا الرقيع؟ هل رأيتم هذا العينين الحانة الهاربة؟ لقد كان على هذا الشكل، عندما حكم علينا سوية، إنه لم يبسط إلى مرة واحدة.

وبينما كان أحد الجنود وهو لا يحمل سلاحاً، بل سلاحاً، بينما كان يركب على ركبة واحدة ليفتح سله، تطلع محكومي حوله، المرة الأولى، وراني.

رآينا مشاعل أخرى تتوقد حولنا على بعد قليل بين المستنقعات وعلى المراعي المقابلة للنهر.

TT3

تشجع جو إلى درجة اقترح معها أن يرافق بعضنا الجنود ليروا نتيجة الصيد. ورفض السيد بمبلوشوك والسيد هويل هذا الاتفاق، ولكن السيد وسل أعلم أنه سيستر تماماً لو ذهب جو أيضاً. ورد جو أنه لا يطلب أفضل من هذا الأمر، وإنها على استعداد لاصطحابي إذا سمحت السيدة. وبفضل سيستد القاعدة خنزيرها. اقتله! إنها لن تمر ما لم تكن، وإنما أستطيع أن أصنع أكبر إذا أعطته.

هل رأيتم هذا الرقيع؟ هل رأيتم هاتين العينين المخادعتين الزائغيرتين؟ لقد كان على هذا الشكل، عندما حكم علينا معاً، إنه لم ينظر إليّ مرة واحدة.

وبينما كان أحد الجنود يجلس على ركبة واحدة ليفتح سله، تطلع محكومي حوله، المرة الأولى، وراني.

عندما رآينا مشاعل أخرى تتوقد حولنا على مسافة قريبة، وغيرها في الافق بين المستنقعات وعلى المراعي المقابلة لضفة النهر.
In this extract, the equivalents used to translate bank of the river are close synonyms. *Worse* and *wandering* are evaluative words of graduation translated as *شر*/evil and *هاربه*/escaped in TT1 and as *ضرر*/harm and *زائحة*/deviating in TT3. Both *evil* and *deviating* sound stronger in the TL but do not convey the author’s intentions. An example of mistranslation by both TTs is *would go* translated as *سيضحك*/would laugh in TT1 and as *سيسر*/would be happy in TT3. Neither of the translations is correct as the intended meaning is simply that he would join the soldiers. TT3’s use of *يجثو*/kneels for *went down on his knees* compared favourably with *يركع*/bows chosen by TT1.

5.6 Chapter 6

No variations were noted.

5.7 Chapter 7

5.7.1 Extract 16

At the time when I stood in the churchyard reading the family tombstones, I had just enough learning to be able to spell them out.

[…] Mr. Wopsle’s great-aunt kept an evening school in the village; that is to say, she was a *ridiculous* old woman of limited means and unlimited infirmity, who
used to go to sleep from six to seven every evening, in the society of youth who paid two pence per week each, for the improving opportunity of seeing her do it.

[...] “I made it,” said Joe, “my own self. I made it in a moment. It was like striking out a horseshoe complete, in a single blow. I never was so much surprised in all my life, couldn’t credit my own, to tell you the truth, hardly believed it were my own ed. As I was saying, Pip, it were my intentions to have had it cut over him; but poetry costs money, cut it how you will, small or large, and it were not done.

[...] “Here comes the mare,” said Joe, “ringing like a peal of bells!”

<table>
<thead>
<tr>
<th></th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>أهلي</td>
<td>والدي</td>
</tr>
<tr>
<td>Ridiculous</td>
<td>قفظه</td>
<td>Harsh</td>
</tr>
</tbody>
</table>
Analysis of this extract revealed some examples of variation in equivalence. For example, *family* was translated as *اهلی/family* in TT1 and as *والدین/parents* in TT3 and while both would work in this context the latter would be more accurate as Pip is referring to his parents' grave. The adjective *ridiculous* was mistranslated in both TTs. Although neither carry the intended meaning, *فظه/harsh* in TT1 might be considered more acceptable in this context since the old woman cannot possibly be described as *يقظه/alert*, the adjective used in TT3. The non-gender specific *youth* is accurately translated as *تﻼميذ/pupils* in TT3 rather than *اولاد/boys* in TT1. *Pence* was translated as *قرشین/piaster* in TT1 and as *شلنين/schilling* in TT3. *Piaster* is more common in Modern Standard Arabic as most readers of *schilling* will need to look its meaning up in the dictionary. On the other hand, *poetry* was translated as *الحفر/engraving* in TT1 and as *الشعر/poetry* in TT3 which might prove misleading to target readers as both translations sound vague in Arabic. Adopting a strategy of descriptive equivalence, i.e. *engraving poetry* would be a possible solution here. In addition, *money* is an evaluative word of graduation translated as *غالي/expensive* in TT1 which is a weaker equivalent than *باهظ/extremely expensive* chosen by TT3. *Mare* was mistranslated as *بغله/mule* in TT3 and required the direct equivalent *فرس/mare* as chosen by TT1.
5.8 Chapter 8

5.8.1 Extract 17

Mr. Pumblechook’s premises in the High Street of the market town, were of a peppercorny and farinaceous character, as the premises of a cornchandler and seedsman should be. It appeared to me that he must be a very happy man indeed, to have so many little drawers in his shop; and I wondered when I peeped into one or two on the lower tiers and saw the tied-up brown paper packets inside, whether the flower-seeds and bulbs ever wanted of a fine day to break out of those jails, and bloom.

[...] Within a quarter of an hour we came to Miss Havisham’s house, which was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred.

[...] “This is Pip, is it?” returned the young lady, who was very pretty and seemed very proud; “come in, Pip.”

[...] “Not that anybody means to try,” she added, “for that’s all done with, and the place will stand as idle as it is till it falls.

[...] It was a dressing-room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady’s dressing table.

[...] She was dressed in rich materials, satins, and lace, and silks, all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white.

TT1

كان السيد بمبلوشوك، في الشارع الكبير من السوق، مكسواً بغبار البهارات والطحين، كما هو الحال لدى جميع باعي الحبوب. ويخيل إلى أنه كان جد سعيد بهذه الأدراج البسيطة الكثيرة في دكانه، وقد قالتנו تأكداً أو تأكد عن كثرة في الصوف الدنيا، لرأي مافيها، وتسألت لدى رؤيتي تلك الأكياس البسيطة من الورق الأيسر، لذا إذا لم تساور الأزهار والحبوب الرغبة يوماً في الهرم من سجونها لتره.

ووصلنا بعد بضع ساعة إلى بيتها وهو منزل قديم من القرميد، جد كبير المنظر، تشتابك القضبان الحديدية على نوافذها.

كانت بعض النوافذ قد عُلقت بالحجارة، بينما كانت جميع النوافذ الأفقية تفتح وراء القضبان الحديدية الصدفة.

وردت الشابة، وكانت جد جميلة يدل مظهرها على الفخري، ردة قائلة: هذا هو بيب، إن. ادخل، يا بيب.
The use of close synonyms as equivalents was evident in this extract in the examples of lower, proud and falls. However, TT1’s translation of table and satins is more idiomatic as target readers might struggle to understand the intended
meaning of TT3’s versions: ضد/bench and أطلس/satins. Further variation can be found in the rendering of walled up as اغلقت/closed in TT1 and بست/blocked in TT3 with the latter version best describing the author’s meaning. TT3 rendered the meaning of white in a highly idiomatic way by quoting part of a well-known verse from the Quran “راشتعل الرأس شبيهاً” (Quran, 19: 4) to describe Miss Havisham’s hair as “glistening with grey”. The use of the Quranic verse here reflects the domesticating approach adopted by the translator and the religious context of TT3.

5.8.2 Extract 18

[...] To stand in the dark in a mysterious passage of an unknown house, bawling Estella to a scornful young lady neither visible nor responsive, and feeling it a dreadful liberty so to roar out her name, was almost as bad as playing to order. [...] She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy laboring-boy. “You say nothing of her,” remarked Miss Havisham to me, [...] “You are to wait here, you boy,” said Estella; and disappeared and closed the door. [...] She put the mug down on the stones of the yard and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. [...] I saw her pass among the extinguished fires, and ascend some light iron stairs, and go out by a gallery high overhead, as if she were going out into the sky. TT1

وكانت عملية مناداة الآنسة المتكبرة باسمها المجرد، وأنا أخرج إلى الممر المجهول، كانت هذه العملية بالنسبة لي لا تقل ازعاجاً عن عملية اللعب. وربت الدور الأول. وتصدرت وكان الأمر كان طبيعياً، لأنني لاحظت أنها كانت تنتظر أن أقع في أية غلطة. لتعاملتي كعامل صغير غبي أحمر. فقامت مس هافيشام التي كانت تراقبنا باستمرار: إنك لا تقول أي شيء. إنه تتكلم بفسحة عقلك! ومع ذلك فإليك لا تقول أي شيء. ما رأيك فيها؟ وعادت أستيﻼ، ومعها خبز ولحم وزق صغير من البيرة. ووضعات الزق على حجارة الباحة، واعطاني الخز وحلو، دون أن تطلع إلى، متعمدة تحايلي واحترافي، كأنني كتب أجر. ثم رآيتها تصعد على سلم حديدي خفيف إلى قسم علو، وسمعتها تركض فوق رأسي تماماً، ثم اختلفت كانتها ذهبت إلى السماء. TT3
وكانت عملية مناداة الأنسة المتكررة باسمها المجرد، وأنا خارج إلى الممر المنكر في هذا البيت الغريب، لا تقل ازعاجاً عن عملية اللعب.

وربت الدور الأول، وقررت وكأن الأمر كان طبيعياً، لأنني لاحظت أنها كانت تنتظر أن أقع في أية غزوة، لتعاملني كصبي صغير غبي أحمق. فقالت الأنسة هافيشام التي كانت تراقبنا باستمرار: إنك لا شيء! إنها تكلمت باعتقالي، ومع ذلك فأنك لا تقول أي شيء، ما رأيك فيها؟

وعادت ومعها خبز ورق صغير من البيرة. ووضعت الزق على بلاط البارحة، وأعطتني الخبز واللحم، دون أن تطلع إلي:

رأيتها ترتفع درجات سلم حديدي خفيف إلى قسم علوي.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown</td>
<td>مجهول</td>
<td>غريب</td>
</tr>
<tr>
<td></td>
<td>Unknown</td>
<td>Strange/odd</td>
</tr>
<tr>
<td>Laboring-boy</td>
<td>عامل صغير</td>
<td>صبي صغير</td>
</tr>
<tr>
<td></td>
<td>Laboring-boy</td>
<td>Young boy</td>
</tr>
<tr>
<td>Miss</td>
<td>مس</td>
<td>الأنسة</td>
</tr>
<tr>
<td></td>
<td>Transliteration</td>
<td>Miss</td>
</tr>
<tr>
<td>You boy</td>
<td>ولدي</td>
<td>صغيري</td>
</tr>
<tr>
<td></td>
<td>My boy</td>
<td>My little boy</td>
</tr>
<tr>
<td>Stones</td>
<td>حجارة</td>
<td>بلاط</td>
</tr>
<tr>
<td></td>
<td>Stones</td>
<td>Tiles</td>
</tr>
<tr>
<td>Ascend</td>
<td>تصعد</td>
<td>ترتفع</td>
</tr>
<tr>
<td></td>
<td>Ascend</td>
<td>Ascend</td>
</tr>
</tbody>
</table>

Analysis of this extract suggests that TT1 remains more loyal to the ST than TT3 in the translation of unknown, laboring boy and stones. However, both TTs used close TL synonyms for ascend. TT1 continues to transliterate the titles of the novel’s characters even though Arabic has a direct equivalent آنسه/Miss as chosen by TT3. This may be an intentional strategy by TT1 to bring target readers closer to the SL and culture. Moreover, the addition of possessive pronouns by both TTs to produce ولدي/my boy in TT1 and صغيري/my little boy in TT3 suggests politeness or friendliness and fails to render Estella’s insulting expression you boy, reflecting her contempt for Pip.
5.9 Chapter 9

5.9.1 Extract 19

“Boy! What like is Miss Havisham?” Mr. Pumblechook began again when he had recovered; folding his arms tight on his chest and applying the screw.

“Very tall and dark,” I told him.

[...] Mr. Pumblechook winked assent; from which I at once inferred that he had never seen Miss Havisham, for she was nothing of the kind.

“Good!” said Mr. Pumblechook conceitedly.

[...] “Was anybody else there?” asked Mr. Pumblechook. “Four dogs,” said I. “Large or small?”

[...] “but I wish you hadn’t taught me to call Knaves at cards Jacks; and I wish my boots weren’t so thick nor my hands so coarse.”

[...] And then I told Joe that I felt very miserable, and that I hadn’t been able to explain myself to Mrs. Joe and Pumblechook, who were so rude to me, and that there had been a beautiful young lady at Miss Havisham’s who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common, and that the lies had come of it somehow, though I didn’t know how.

[...] This was a case of metaphysics, at least as difficult for Joe to deal with as for me.

[...] Look here, Pip, at what is said to you by a true friend.

[...] When I got up to my little room and said my prayers, I did not forget Joe’s recommendation.

TT1

وتابع السيد بمبلوشوك، بعد أن عادت إليه أفكاره، وهو يشبك يديه على صدره: كيف حال مس هافيشام يا وليدي؟ بخير

إنها كبيرة جد سمراء.

ووافق السيد بمبلوشوك بإمضاء: فهمت منها أنه لم بر مس هافيشام، لأنها لم تكن كبيرة ولا سمراء.

وقال السيد بمبلوشوك أخيراً: بلجهة راضية: حسناً.

هل كان هناك أحداً غيركم?

أربعة كلام.

كبير أو صغير؟
ولكنني كنت أحب لو أنك لم تعلمني أن صور ورق اللعب تسمى ملائكة جاك وكنت أود لو أن يدي لم تكونا فظتين وأن حذائي غير سميك.

لقد رويت له ما شاهدت وحكيت له عن أستيلا الجميلة وعما قالتها لي وعن سخريتها.
وكانت هذه القضية صعبة الحل، بالنسبة لجو، كما هي بالنسبة لي.
استمع إلى جيدا يا بيب: إن من يجدك صديق حقيقي لك.
وعندما صعدت إلى غرفتي، لم أنس وصايا جو، وأنا أتلو بصلاحي.

TT3

وتتابع السيد بمبلوشوك: كيف حال الأنسه هافيشام يا ولدي؟ بخير إنها مسنة وسمراء.

ووافق السيد بمبلوشوك بإلمامة فهمت منها أنه لم ير الأنسه هافيشام، لأنها لم تكن لا مسنة ولا سمراء.

هل كان هناك أحد غيركم؟
أربعة كلاب.

وجابني سؤال آخر: صخرة أم صغيرة؟
ولكنني كنت أحب لو أنك لم تعلمني أن صور ورق اللعب تسمى ملائكة جاك وكنت أود لو أن يدي لم تكونا فظتين.

ولو أن حذائي غير سميك.

لقد رويت له كل ما شاهدت وحكيت له عن أستيلا الحسناء وعما قالتها لي وعن سخريتها.
وكانت هذه المسألة صعبة الحل، بالنسبة إلى جو، كما هي بالنسبة لي.

أصغ إلى جيدا يا بيب: إن من يجدك صديق حقيقي لك.
وعندما صعدت إلى غرفتي الصغيرة، لم أنس وصايا جو، وأنا أتلو بصلاحي.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tall</td>
<td>كبيره</td>
<td>مسنة</td>
</tr>
<tr>
<td></td>
<td>Big</td>
<td>Old</td>
</tr>
<tr>
<td>Conceitedly</td>
<td>راضيه</td>
<td>ودودة</td>
</tr>
<tr>
<td></td>
<td>Self-satisfied manner</td>
<td>Friendly manner</td>
</tr>
<tr>
<td>Large</td>
<td>كبيره</td>
<td>ضخمه</td>
</tr>
<tr>
<td></td>
<td>Big</td>
<td>Huge</td>
</tr>
<tr>
<td>Coarse</td>
<td>فظتين</td>
<td>خشنتين</td>
</tr>
<tr>
<td></td>
<td>Coarse</td>
<td>Rough</td>
</tr>
<tr>
<td>Beautiful</td>
<td>الجميلة</td>
<td>الحسناء</td>
</tr>
<tr>
<td></td>
<td>Beautiful</td>
<td>Very beautiful</td>
</tr>
<tr>
<td>Case</td>
<td>القضية</td>
<td>المسألة</td>
</tr>
<tr>
<td></td>
<td>Issue</td>
<td>Matter</td>
</tr>
<tr>
<td>Look here</td>
<td>اصغ</td>
<td>Listen</td>
</tr>
<tr>
<td></td>
<td>Listen</td>
<td>Listen carefully</td>
</tr>
</tbody>
</table>
Several examples of variation were also found in this extract. Neither of the TTs considers the height of Miss Havisham when rendering tall as كبيرة/big in TT1 and ضخمة/old in TT3. The translation of Look here as استمع/listen in TT1 and اصغ/listen carefully in TT3 are both possible but the second is more generally used in Arabic to draw someone’s attention to something. The verb said [my prayers] was translated as أقوم/perform in TT1 and as أتلو/recite in TT3 and both are acceptable alternatives in this context. Further variation occurs in the translation of conceitedly rendered as راضية/satisfied in TT1 and ودودة/friendly in TT3 with the former best describing Mr. Pumblechook’s reaction to Pip’s words. Close synonyms were chosen to translate coarse and case. Coarse was rendered as فظتين/coarse in TT1 and خشنتين/rough in TT3 while case was translated as القضية/issue in TT1 and مسألة/matter in TT3. Large is an evaluative word of graduation which was weakly translated as كبيرة/big in TT1 while a stronger equivalent ضخمة/huge was chosen by TT3. Beautiful, another evaluative word of graduation and attitude/appreciation, was translated as جميلة/beautiful in TT1 while TT3 once again opted for a stronger adjective، حسناً/very beautiful.

5.10 Chapter 10

5.10.1 Extract 20

Joe greeted me as usual with “Hallo, Pip, old chap!” and the moment he said that, the stranger turned his head and looked at me.

[…] His head was all on one side, and one of his eyes was half shut up, as if he were taking aim at something with an invisible gun.

[…] “I wouldn’t wish to be stiff company,” said Joe. “Rum.”

[…] “But what’s this?” said Mrs. Joe, throwing down the shilling and catching up the paper. “Two One-Pound notes?”

TT1

واستقبلني جو كعادته قائلاً: هالو! يا عزيزي بيب! وعندما التقت الشخص الآخر ونطاع إليه.
كان رجلاً غريباً غامضاً لم أره قبل الآن، وجهه منحنى إلى جهة، وحيد غريب نصف معلقة.
لا أريد أن أسبب لك أي ضيق، ولكنني أفضل كأساً من الروم.
وسحبت الشلن من الورقة، وتبين أنه غير مزيف. فقامت وهي تضع الشلن وتمسك الورقة: ولكن ما هذا؟ ورقتان من فئة الليرة!

TT3

استقبلني جو كعادته قال، مرحبًا يا عزيزي بيب! وعندما التفت الشخص الآخر ونظر إلي.
كان رجلاً غريباً غامضاً لم أره قبل اليوم، وجهه منحنى إلى جهة اليوم، وحيد غريب نصف معلقة.
لا أريد أن أسبب لك أي إزعاج، ولكنني أفضل كأساً من الروم.
وسحبت الشلن من الورقة، وتبين أنه غير زائف. فقامت وهي تضع الشلن وتمسك الورقة: ولكن ما هذا؟ ورقتان من فئة الجنيهات!

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hallo</td>
<td>Transliteration</td>
<td>مرحبًا</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hallo</td>
</tr>
<tr>
<td>All on one side</td>
<td>منحنى</td>
<td>معوج</td>
</tr>
<tr>
<td></td>
<td>Curved</td>
<td>Curved</td>
</tr>
<tr>
<td>Stiff</td>
<td>ضيق</td>
<td>ازعاج</td>
</tr>
<tr>
<td></td>
<td>Distress</td>
<td>Bothering</td>
</tr>
<tr>
<td>Pound</td>
<td>ليرة</td>
<td>جينة</td>
</tr>
<tr>
<td></td>
<td>Lira</td>
<td>Pound</td>
</tr>
</tbody>
</table>

Variation hardly exists in this extract. Hallo was transliterated in TT1 although مرحبًا/hallo as used in TT3 is the direct equivalent in Arabic. Transliteration is only acceptable when the TL has no correspondence or for stylistic and rhetorical objectives. The translator of TT1 might have intentionally chosen to transliterate hallo for stylistic reasons to bridge the cultural gap and bring target readers closer to the SL. TT1 used منحنى/curved and ضيق/distress while TT3 employed معوج/curved and ازعاج/bothering as close synonyms for all on one side and stiff respectively. The final variation, pound, was mistranslated as ليرة/lira in TT1 although Arabic has a direct equivalent جنية/pound as chosen by TT3. It could be argued that the translator is following a domesticating strategy by using the local currency to bring the ST closer to target readers. However, lira is not the currency used in Jordan, where TT1 was published, unless if the book was aimed for Syrian or Lebanese readers.
5.11 Chapter 11

5.11.1 Extract 21

[...] I divined that my coming had stopped conversation in the room, and that its other occupants were looking at me.

[...] “Good points in him, good points in him,” said Cousin Raymond; “Heaven forbid I should deny good points in him; but he never had, and he never will have, any sense of the proprieties.”

[...] “You know I was obliged,” said Camilla, “I was obliged to be firm. I said, ‘It Will not do, for the credit of the family.’ I told him that, without deep trimmings, the family was disgraced”.

[...] As we were going with our candle along the dark passage, Estella stopped all of a sudden, and, facing round, said in her taunting manner, with her face quite close to mine, “Well?” “Well, miss?” I answered, almost falling over her and checking myself.

[...] She fired when she asked the last question, and she slapped my face with such force as she had, when I answered it.

[...] “Since this house strikes you old and grave, boy,” said Miss Havisham, impatiently, “and you are unwilling to play, are you willing to work?”

[...] Sarah Pocket and Georgiana contended who should remain last; but Sarah was too knowing to be outdone, and ambled round Georgiana with that artful slipperiness that the latter was obliged to take precedence.

While Estella was away lighting them down, Miss Havisham still walked with her hand on my shoulder, but more and more slowly.

[...] She stood looking at the table as if she stood looking at her own figure lying there. I remained quiet. Estella returned, and she too remained quiet.
ولما كان نجا نجاز الممر المظلم مع شمعتنا الوحيدة، توقفت أستيلنا فجأة، والتفتت إلى، وقالت بصوتنا المهين، مزيرة وجهها من
وجهي: كيف الصحة؟
وأخبر وجهها من الغضب وضابئتي بشدة على وجهي عندما أجبتها.
وقالت السيدة هافيشام بفرح صير: إذا كنت ترى أن هذا البيت كئيب قديم يا ولدي زاذا كنت لا تريد أن تلعب فهل تريد أن تعمل
فيه؟
وخرجت كاميلا وزوجها، وتنازعت اليابان بصمت لتخرج منهما الأولى قبلها. واستطاعت سارة بوكيت أن تترقب وراء
جريجانا التي اضطرت إلى الخروج قبل سارة فسارعت هذه إلى القول، وهي تقسم بشقة: فلبهارك الله أنها العزيزة من
هافيشام.
وبيما كانت أستيل تقول الزائرين، كانت مس هافيشام تتفوح أرجاء الغرفة، مكنكة على كفتي. وتوقفت أخيراً قرب النار،
وتطلعت إليها قليلاً ثم تممت: إنه عيد ميلادي اليوم يا بابي.
وتطلعت إلى الطالعة كان جسدها مسجى عليها وبقيت ساكنة. وعادت أستيل وبقيت هي أيضاً ساكنة.

TT3
ولا حظت أن قدوتي قد قطع حدوث الأشخاص الموجودين الذين كانوا الآن يتعلمون إلى. لم أكن أرى من الغرفة ذاتها شيئاً إلا
انعكاس النار على زجاج النوافذ. ولكن إحساسي بالواقعة كان يقلص أعضائي.
إنه طبيب، إنه طبيب يا إلهي، سيكون آخر من يعرف أن نفسي. لم يكن لديه، وأن ادراك للعادات المناسبة.
إني لا أفهم أنني اضطرت إلى أن أكون حازمة. لقد قلت له: "هذا حالنا، ما، لا إلي العائلة! لقد شرحت له أن الغار
سيلحق بالعائلة إذا لم نظهر حزننا على موت زوجته.
ولما كان نجا نجاز الممر المظلم مع شمعتنا الوحيدة، توقفت أستيلنا فجأة، والتفتت إلى، وقالت بصوتنا الساخر، مزيرة وجهها من
وجهي: كيف الصحة؟
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التي اضطرت إلى الخروج قبل سارة فسارعت هذه إلى القول، وهي تقسم بشقة: فلبهارك الله أنها العزيزة من هافيشام.
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<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stopped</td>
<td>عقل</td>
<td>قطع</td>
</tr>
<tr>
<td>Stopped</td>
<td></td>
<td>Stopped</td>
</tr>
<tr>
<td>Have [any] sense of</td>
<td>فهم</td>
<td>ادراك</td>
</tr>
<tr>
<td>Understand</td>
<td></td>
<td>Realize</td>
</tr>
<tr>
<td>Trimmings</td>
<td>تعاسة</td>
<td>حزن</td>
</tr>
<tr>
<td>Sadness</td>
<td></td>
<td>Sadness</td>
</tr>
<tr>
<td>Taunting</td>
<td>المهين</td>
<td>الساخر</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>Insulting</td>
<td>ضربتني</td>
<td>صفعتي</td>
</tr>
<tr>
<td>Sarcastic</td>
<td>Slapped</td>
<td>Slapped</td>
</tr>
<tr>
<td>Impatiently</td>
<td>بفراغ صبر</td>
<td>نفاد صبر</td>
</tr>
<tr>
<td>Impatiently</td>
<td>Impatiently</td>
<td>Impatiently</td>
</tr>
<tr>
<td>Ambled</td>
<td>تنزلق</td>
<td>تسن</td>
</tr>
<tr>
<td>Slid</td>
<td>Ambled</td>
<td>ﻟّ اس ﻣت</td>
</tr>
<tr>
<td>Lighting</td>
<td>تقود</td>
<td>تشيع</td>
</tr>
<tr>
<td>Lighting</td>
<td>Lighting</td>
<td>Lighting</td>
</tr>
<tr>
<td>Quiet</td>
<td>ساكرة</td>
<td>صامتة</td>
</tr>
<tr>
<td>Quiet</td>
<td>Quiet</td>
<td>Quiet</td>
</tr>
</tbody>
</table>

Analysis of the variation between the two TTs demonstrates that, in most cases, close synonyms are used as equivalents in the case of stopped, have sense of, trimmings, taunting, impatiently, lighting and quiet. However, slapped was translated as ضربتني/hit in TT1 and صفعتي/slapped in TT3. Both can be used in this context, but the latter is more precise. Ambled was mistranslated by TT1 as تنزلق/slid while TT3 used the direct equivalent, تسن/ambled. However, these examples represent very marginal variations between the TTs and are irrelevant to the wider context of the novel.

5.12 Chapter 12

5.12.1 Extract 22

[...] As we began to be more used to one another, Miss Havisham talked more to me, and asked me such questions as what had I learnt and what was I going to be? I told her I was going to be apprenticed to Joe, I believed; and I enlarged upon my knowing nothing and wanting to know everything, in the hope that she might offer some help towards that desirable end. But she did not; on the contrary, she seemed to prefer my being ignorant. Neither did she ever give me any money, or anything but my daily dinner, nor ever stipulate that I should be paid for my services.
[... ] And then he would rumple my hair the wrong way, which from my earliest remembrance, as already hinted, I have in my soul denied the right of any fellow-creature to do, and would hold me before him by the sleeve, a spectacle of imbecility only to be equalled by himself.

[... ] “You had better be apprenticed at once. Would Gargery come here with you, and bring your indentures, do you think?”

**TT1**

وبازدياد معرفتنا، بدأت من فافيشام تحدثني، وتساليت أسئلة حول ما تعلمت، وما أعاده لمستقبلي، فقلت لها: سأكون مساعدًا لجو، وأنني أجهل كل ماتعلمت وأريد أن أتعلم كل شيء. وقد قلت ذلك أكملًا بأن تساعدي بعض شيء في تحقيق غايتي. ولكنها لم تفعل أي شيء. بل إنني أعتقد أنها كانت تفضل أن تكون جاهلاً فلم تكن تعطيني أي فرض ولم تكن تشير متعلقة إلى أنها ستفعلي نظر ما أقوم به عندها.

ووعدها كان يلاحظ شعري، ويمسكني من سترتي ويثجزني، وهذا مشهد سخيف لم يكن له ند سوا مشهده هو. ربما كان عليك أن تكون متمراً قبل هذه السمن، هل بإمكان غارجري أن يحضر معاك ليحضر لي عقد الاستخدام؟

**TT3**

وبازدياد معرفتنا، بدأت من فافيشام تحدثني، وتسألتي أسئلة حول ما تعلمت، وما أعاده لمستقبلي، فقلت لها: سأكون مساعدًا لجو، وأنني أجهل كل ماتعلمت وأريد أن أتعلم كل شيء. وقد قلت ذلك أكملًا بأن تساعدي بعض شيء في تحقيق غايتي. ولكنها لم تفعل أي شيء. بل إنني أعتقد أنها كانت تفضل أن تكون جاهلاً فلم تكن تعطيني شيئا واحدًا.

ووعدها كان يلاحظ شعري، ويمسكني من سترتي ويثجزني. ربما كان عليك أن تكون متمراً قبل هذه السمن، هل بإمكان غارجري أن يحضر معاك ليشهد عقد الاستخدام؟

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money</td>
<td>قرض</td>
<td>شلن</td>
</tr>
<tr>
<td></td>
<td>Loan</td>
<td>Shilling</td>
</tr>
<tr>
<td>Rumple</td>
<td>يلاحظ</td>
<td>يمدد</td>
</tr>
<tr>
<td></td>
<td>Rumple</td>
<td>Rumple</td>
</tr>
<tr>
<td>Bring</td>
<td>يحضر</td>
<td>يشهد</td>
</tr>
<tr>
<td></td>
<td>Bring</td>
<td>Ask to witnes</td>
</tr>
</tbody>
</table>

Only three variations were found in this chapter. In the case of money, it was mistranslated as قرض/loan in TT1 and شلن/shilling in TT3 although a direct Arabic equivalent exists: المال/money. By providing such translations, the translators might have considered the context rather than the meaning of the term money since loan and shilling can be employed in the target context. Two close Arabic synonyms were used to translate rumple. Finally, bring was rendered in TT1 by using its direct
Arabic equivalent /bring whereas TT3 employed /ask to witness referring to the reason why Miss Havisham asked Mr Gargery to come. Thus, both translations are possible in this context.

5.13 Chapter 13

5.13.1 Extract 23

[...] “Well?” cried my sister, addressing us both at once. “And what’s happened to you? I wonder you condescend to come back to such poor society as this, I am sure I do!”

TT1

وصرخت أختي: وبعد! ماذا حدث؟ إنني مندهشة فعلاً لأنكما رجعتما إلى مراقيتي، أنا الرفقة المزعجة.

TT3

وصرخت أختي: وبعد! ماذا حدث؟ إنني مندهشة فعلاً لأنكما عتما إلى مراقيتي، أنا الرفقة المزعجة.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come back</td>
<td>رجعتما</td>
<td>عتما</td>
</tr>
<tr>
<td></td>
<td>Come back</td>
<td>Come back</td>
</tr>
</tbody>
</table>

Only one example of variation was found in this extract with two Arabic synonyms being employed for the phrasal verb come back.

5.14 Chapter 14

5.14.1 Extract 24

[...] Estella looking in at one of the wooden windows of the forge. I was haunted by the fear that she would, sooner or later, find me out, with a black face and hands, doing the coarsest part of my work, and would exult over me and despise me.

TT1

فاجأتني أستيلا متعلقة إلى من إحدى نوافذ الدكان الخشبية. كنت أحسم دائماً بالهلع والخوف إذا رأتني: وجهي ويدي ملطخات بالسود.

TT3

فاجأتني أستيلا متعلقة إلى من إحدى نوافذ الدكان الخشبية. كنت أحسم دائماً بالفزع إذا رأتني: وجهي ويداي ملطختان بالسود.
<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fear</td>
<td>الهلع</td>
<td>الفزع</td>
</tr>
<tr>
<td>Terror/Panic</td>
<td>Terror/Panic</td>
<td></td>
</tr>
</tbody>
</table>

As with the previous chapter, analysis demonstrated that there is only one example of variation. *Fear* is a word of affect/attitude and graduation that was translated in both TTs by using stronger equivalents of this noun despite the fact that Arabic is rich in equivalents of the same level of strength. It is possible that the translators have intentionally chosen these alternatives to make a stronger effect on the target readers.

5.15 Chapter 15

5.15.1 Extract 25

Whatever I acquired, I tried to impart to Joe. This statement sounds so well, that I cannot in my conscience let it pass unexplained. I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella’s reproach.

[…] “You’re a foul shrew, Mother Gargery, growled the journeyman. “If that makes a judge of rogues, you ought to be a good’un.”

[…] “We have been,” said Mr. Wopsle, exalted with his late performance, “we have been indulging, Mr. Orlick, in an intellectual evening.”

[…] Thus, we came to the village. The way by which we approached it took us past the Three Jolly Bargemen, which we were surprised to find it being eleven o’clock in a state of commotion, with the door wide open, and unwonted lights that had been hastily caught up and put down scattered about.

[…] We were running too fast to admit of more being said, and we made no stop until we got into our kitchen. It was full of people; the whole village was there, or in the yard; and there was a surgeon, and there was Joe, and there were a group of women, all on the floor in the midst of the kitchen. The unemployed bystanders drew back when they saw me, and so I became aware of my sister, lying without sense or movement on the bare boards where she had been knocked down by a
tremendous blow on the back of the head, dealt by some unknown hand when her face was turned towards the fire, destined never to be on the Rampage again, while she was the wife of Joe.

TT1

كنت أحاول أن أنقل إلى جو كل ما كنت أسمعه. وهذا يجب أن أوضح أمراً: لقد أدرت أن يكون جو أقل جهالة وبسيطة مما هو عليه الآن ليصبح أهلاً للاجتماع وقلت تصرفاً لملامحة أستيلاً.

وغمغم العامل قائلاً: إنك ساحرة بешعة أيتها الأم غارجيري.

ولفد قضيتنا يا أورليك أنا ويبس آمسية إبدية.

واهكنا وصلنا إلى القرية ومررنا بالقرب من الحانة. ورأيناها وكانت الساعة الحادية عشرة وencingاً عليه الهياج. ودخل السيد ورسل

وبركينا بسرعة ولم نتوقف حتى دخلنا المطبخ وكان يعج بالناس. كانت كل القرية في البيت وحوله. ورأيت أحد الأطباء وجوع مجموعة من النساء وسط المطبخ. وركبتنا الحاضرون أمزولا وصلت آيت أختي على أرض المطبخ رافدة دون حراك، وقد أصيبت بضربة على نقرتها بينما كانت تتطلع واقفة إلى النار.

TT3

كنت أحاول أن أنقل إلى جو كل ما كنت أسمعه. وهذا يجب أن أوضح أمراً: لقد أدرت أن يكون جو أقل جهالة وبسيطة مما هو عليه الآن ليصبح أهلاً للاجتماع وقلت تصرفاً لسخرية أستيلاً.

وغمغم العامل قائلاً: إنك ساحرة بешعة أيتها السيدة غارجيري.

ولفد قضيتنا يا أورليك أنا ويبس آمسية إبدية.

واهكنا وصلنا إلى القرية ومررنا بالقرب من الحانة. ورأيناها وكانت الساعة الحادية عشرة وفي غاية الهياج والمرج. ودخل السيد ورسل ليسطل عن الخبر ثم عاد بسرعة.

وبركينا بسرعة ومررنا إلى المطبخ. كانت كل القرية داخل البيت وحوله. ورأيت أحد الأطباء وجو ومجموعة من النساء وسط المطبخ. وركبتنا الحاضرون أمزولا وصلت آيت أختي على أرضية المطبخ دون حراك، وقد أصيبت بضربة على أم رأسها.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reproach</td>
<td>Malama</td>
<td>Sarcasm</td>
</tr>
<tr>
<td>Mother</td>
<td>أم مادر</td>
<td>Mrs</td>
</tr>
<tr>
<td>Intellectual</td>
<td>فكرية</td>
<td>Literary</td>
</tr>
<tr>
<td>Commotion</td>
<td>الهياج</td>
<td>حرج والمرج</td>
</tr>
<tr>
<td>Running</td>
<td>ركض</td>
<td>جري</td>
</tr>
</tbody>
</table>
Analysis shows six instances of variation at word-level. Close Arabic synonyms were used by TT1 and TT3 to translate running. TT3 provided an idiomatic translation of commotion using الهرج والمرج/commotion to create the intended effect on target readers. However, TT1’s rendering of reproach as ملاء/reproach was more accurate than TT3’s سخرية/sarcasm. Intellectual was translated as فكرية/intellectual in TT1 while TT3 employed أدبية/literary. Although literary is not the exact term used by the author, it can be said to convey the same intended meaning. While TT1 translated Mother using its direct Arabic equivalent، الأم/mother، TT3 opted for السيدة/Mrs which is also acceptable in this context. The final variation occurred in the translation of the back of the head rendered in TT3 by the direct equivalent نقرتها/the back of the head; however, TT1 chose a more general term، أم رأسها/the head.

5.16 Chapter 16

5.16.1 Extract 26

[…] The man could not be more particular as to the time at which he saw her (he got into dense confusion when he tried to be), than that it must have been before nine. When Joe went home at five minutes before ten, he found her struck down on the floor, and promptly called in assistance. The fire had not then burnt unusually low, nor was the snuff of the candle very long; the candle, however, had been blown out.

[…] Knowing what I knew, I set up an inference of my own here. I believed the iron to be my convict’s iron, the iron I had seen and heard him filing at, on the marshes, but my mind did not accuse him of having put it to its latest use. For I believed one of two other persons to have become possessed of it, and to have turned it to this cruel account.

[…] However, her temper was greatly improved, and she was patient. A tremulous uncertainty of the action of all her limbs soon became a part of her regular state,
and afterwards, at intervals of two or three months, she would often put her hands to her head, and would then remain for about a week at a time in some gloomy aberration of mind.

[...] It may have been about a month after my sister’s reappearance in the kitchen, when Biddy came to us with a small speckled box containing the whole of her worldly effects and became a blessing to the household.

TT1

لم يستطع الصيني أن يحدد تمامًا الساعة التي حدث فيها ذلك ولكننا أدرك أنها لم تكن تجاوز بأي حال من الأحوال التاسعة. وعندما عاد جو في العاشرة إلا خمس دقائق وجد أختي مسجأة على الأرض قطبت المساعدة ولم تكن النار قد انطفأت بعد. ولما كنت أعرف ما أعرف فقد كنت لي استنتاجات خاصة، وحياً أتى أن الحديدة التي رأيتها وسمعت صوت بردها منذ مدر قريب في المستعجلات ولكنها لم تبه محكمين بل تصوتت أن أحد أخٍ استولي عليها، واستخدمها لهذه الغاية القاسية. وقد حامت شهتي حول أورليك وحول الأجنبي الغريب الذي أظهر لي المبرد. أما طباعها فقد تحسن بشكل رائع، لقد أصبحت صبوراً وثبات بعد مدة أنها فقدت نهاناً السيطرة على أعضائها التي كانت تتحوط باستمرار بحركات صاخبة. وكانت أحياناً مدة أسبوع تطبق بديها الأثاثين على رأسها من جراء ألم حيث كان ينتاب رأسها.

وصلت ببدي بعد أن أصبحت باستطاعة أختي أن تظهر في المطح بسهر واحد، وصلت ومعها علبة صغيرة كانت تضم كل ما تملكه على هذه الأرض.

TT3

لم يستطع هذا الصيني أن يحدد تمامًا الساعة التي حدث فيها ذلك. وعندما عاد جو في العاشرة إلا خمس دقائق وجد أختي ملقة.

على الأرض قطبت المساعدة ولم تكن النار قد انطفأت بعد. ولما كنت أعرف ما أعرف فقد كنت لي استنتاجات خاصة، وحياً أتى أن الحديدة التي رأيتها وسمعت صوت بردها منذ مدر قريب في المستعجلات ولكنها لم تبه محكمين بل تصوتت أن أحد أخٍ استولي عليها، واستخدمها لهذه الغاية القاسية. وقد حامت شهتي حول أورليك وحول الأجنبي الغريب الذي أظهر لي المبرد. أما طباعها فقد تحسن بشكل رائع، وثبات بعد مدة أنها فقدت نهاناً السيطرة على أطرافها التي كانت تتحوط باستمرار بحركات صاخبة.

وصلت ببدي بعد أن أصبحت باستطاعة أختي أن تظهر في المطح، وصلت ومعها علبة صغيرة كانت تضم كل ما تملكه على هذه الأرض.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Struck down</td>
<td>مسجأة</td>
<td>ملقة</td>
</tr>
<tr>
<td>Cruel</td>
<td>فالاسية</td>
<td>الشنيعة</td>
</tr>
<tr>
<td>Limbs</td>
<td>أعضاء</td>
<td>أطراف</td>
</tr>
</tbody>
</table>
In this chapter, there are two examples of mistranslation. The first, أعضاء/ organs versus أطراف/limbs, was previously discussed in Extract 12 above. The second variation entails box which was correctly rendered as علبة/box in TT1 but mistranslated as صرة/bundle in TT3. The phrasal verb, struck down, was translated in TT1 by using the high-register term ملقة/struck down which contemporary target readers might struggle to understand although a more common term ملقة/struck down was chosen by TT3. Cruel is a term of affect/attitude and graduation translated accurately by TT1 as قاسية/cruel; however, TT3 selected a stronger adjective using شنيعة/outrageous. Both adjectives can be applied in this context as they carry the same intended meaning regardless of the level of strength.

5.17 Chapter 17

5.17.1 Extract 27

[…] “Exactly,” said I; “but I must tell you I should have no opinion of you, Biddy, if he danced at you with your own consent.”

TT1

تامةً ولكن علي أن أنبهك اني ساكون فكرة سينة عنك إذا اضطرب أمامك بموافقتك.

TT3

تامةً ولكن علي أن أنبهك اني ساكون فكرة سينة عنك إذا اضطرب أمامك برضاك.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consent</td>
<td>موافقة</td>
<td>رضا</td>
</tr>
<tr>
<td>Consent</td>
<td>Consent</td>
<td>Satisfaction</td>
</tr>
</tbody>
</table>

In this chapter, there is only one example of variation. Consent was translated by using its direct Arabic equivalent, موافقة/consent, in TT1; however, although TT3 employed رضا/satisfaction, it delivers the same intended message.
5.18 Chapter 18

5.18.1 Extract 28

[...] I thought Mr. Jaggers glanced at Joe, as if he considered him a fool for his disinterestedness. But I was too much bewildered between breathless curiosity and surprise, to be sure of it.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fool</td>
<td>غبي</td>
<td>أحمق</td>
</tr>
</tbody>
</table>

As previously, only one variation was found here. *Fool* was translated by using two close Arabic synonyms of *fool*.

5.19 Chapter 19

5.19.1 Extract 29

[...] Give me Number Four, you!” (To the boy, and with a dreadfully severe stare; foreseeing the danger of that miscreant’s brushing me with it or making some other sign of familiarity.)

[...] Mr. Trabb then bent over number four, and in a sort of deferential confidence recommended it to me as a light article for summer wear, an article much *in vogue* among the nobility and gentry, an article that it would ever be an honor to him to reflect upon a distinguished fellow-townsman’s (if he might claim me for a fellow-townsman) having worn.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fool</td>
<td>Fool</td>
<td>Fool</td>
</tr>
</tbody>
</table>
TT3

أعطني الرقم أربعة! (قال هذا للصبي برزاعة وحزم، خوفاً من أن يقوم هذا الأخير بحركة تعبر عن الألفة بيني وبينه).
ولما جاء الصبي بالرقم أربعة، انحنى السيد برزاعة وحزم، ونظر إلي أن ينصحني بها وقال إنها متناولة بين الأرستقراطين.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Severe</td>
<td>قسوة/severe</td>
<td>حزم/firm</td>
</tr>
<tr>
<td>In vogue</td>
<td>دارجة/vogue</td>
<td>متناولة/common</td>
</tr>
</tbody>
</table>

In this chapter, TT1 provided a more accurate rendering in both cases of variation. _Severe_ was translated in TT1 by the direct equivalent, قسوة/severe, while TT3 used the near TL synonym, حزم/firm. Similarly, TT1 used the direct equivalent, دارجة/vogue, to translate _in vogue_ while TT3’s option _متناولة/common_ is less accurate but can still be employed in the target context.

5.20 Chapter 20

5.20.1 Extract 30

[…] We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything: otherwise, while I was scared by the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, _crooked_, narrow, and _dirty_.

[…] Mr. Jaggers’s room was lighted by a skylight only, and was a most _dismal_ place; the skylight, eccentrically pitched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it.

[…] All the others who were waiting saw him at the same time, and there was quite a rush at him. Mr. Jaggers, putting a hand on my shoulder and _walking me on_ at his side without saying anything to me, addressed himself to his followers.

 […] “Now, I tell you what!” said Mr. Jaggers. “Once for all. If you don’t know that your Bill’s _in good hands_, I know it. And if you come here bothering about your Bill,
I’ll make an example of both your Bill and you and let him slip through my fingers.
Have you paid Wemmick?”

TT1

لقد أدرنا نحن الأنجليز في ذلك الوقت فرمانًا أعلنا فيه أنه من الخيانة ان نقول أن هناك من هم أحسن منا. ولولا ذلك لقلت:

إني رأيت لندن مدينة ضيقة وسخة.
وكانت غرفة السيد جاجي كتيبة تمامًا، لا تخيفها الضوء إلا من نافذة صغيرة عالية ولم يكن فيها ثان كثير.
وأخيرًا أطل السيد جاجي، رأيته يسير مستعجلًا قرب السور الحديث الذي يحيط بالبيت، وهب الجميع إليه. أما هو فقد وضع يده على كتفي، فمشيت إلى قربه دون أن أدى اعتراضًا بينما كان هو يوجه الحديث إلى المحيطين به.

هيا عليك أن تعني ما أقوله لك. إذا لم تكوني تعرفين أن بيل بين أيدي صائحة فإني أعرف ذلك. أما إذا أتيت إلى هنا لتكري

فأمامي قصته فسافجته منه أمثلة للجميع. هل دعت إلى ويميك؟

TT3

لقد أدرنا نحن الأنجليز في ذلك الوقت بيانًا أعلنا فيه أنه من الخيانة ان نقول أن هناك من هم أحسن منا. ولولا ذلك لقلت: إني

رأيت لندن مدينة كريهة ضيقة وننة.
وكانت غرفة السيد جاجي مغففة تمامًا، لا تخيفها الضوء إلا من نافذة صغيرة عالية ولم يكن فيها ثان كثير.
وأخيرًا أطل السيد جاجي، رأيته يسير مستعجلًا قرب السور الحديث الذي يحيط بالبيت، وهب الجميع إليه. أما هو فقد وضع يده

على كتفي، فمشيت إلى قربه دون أن أدى اعتراضًا بينما كان هو يوجه الحديث إلى المحيطين به.

هيا! إذا لم تكوني تعرفين أن بيل بين أيدي أمينة. أما إذا أتيت إلى هنا لتكري أمامي قصته فسافجته منه أمثلة للجميع. هل دعت

إلى ويميك؟

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crooked</td>
<td>بشعة</td>
<td>كريهة</td>
</tr>
<tr>
<td></td>
<td>Hideous</td>
<td>Hideous</td>
</tr>
<tr>
<td>Dirty</td>
<td>وسخة</td>
<td>ننة</td>
</tr>
<tr>
<td></td>
<td>Dirty</td>
<td>Very dirty</td>
</tr>
<tr>
<td>Dismal</td>
<td>كتيبة</td>
<td>معففة</td>
</tr>
<tr>
<td></td>
<td>Dismal</td>
<td>Dismal</td>
</tr>
<tr>
<td>Walking [me] on</td>
<td>مشيت</td>
<td>سرت</td>
</tr>
<tr>
<td></td>
<td>Walk</td>
<td>Walk</td>
</tr>
<tr>
<td>In good hands</td>
<td>ايد صائحة</td>
<td>ايد أمينة</td>
</tr>
<tr>
<td></td>
<td>Good hands</td>
<td>Honest hands</td>
</tr>
</tbody>
</table>

There are five instances of variation in this chapter, three of which make use of close synonyms, namely, crooked, dismal, and walking. Dirty is considered a term of graduation which is translated as وسخة/dirty in TT1 and by a stronger, more accurate TL adjective ننة/very dirty in TT3. In good hands was translated as ايد.
صالحة/good hands in TT1 and as أمينة/honest hands in TT3. In Arabic, Honest is the correct adjective to collocate with hands which provides an accurate idiomatic translation.

In the previous sections, the first twenty chapters of the novel were analysed at a textual micro-level in order to identify lexical choices that legitimate the act of retranslation. As previously noted, no variations were found in Chapter 6 of the novel, which justifies omitting this from the analysis. It is worth mentioning here that the researcher dealt with some appraisal units which appeared in the ST in reported direct speech and in the narrating frame. These appraisal markers can be seen in extract 3, 9, 11, 16, 17, 18, 19, 20, 21, 22, 23, 25, 27, and 30. TT1 and TT3 considered this aspect in rendering some of these appraisal markers, some of which appeared in the reported direct speech, for example, cried in extract 3, badly bruised in extract 11 and tall in extract 19 while others appeared in the narrating frame like crooked, dirty and dismal in extract 30. TT1 and TT3 used target equivalents with different degrees of strength to deal with these appraisals. For example, TT1 translated dirty by choosing an adjective of the same level of strength وسخة/dirty while TT3 chose a stronger and more accurate TL adjective نتنة/very dirty. This aspect has been addressed in the analysis by employing the appraisal tool, graduation, and investigating the level of strength of the target units. However, these appraisal markers have not been dealt with differently in the TT2 and TT4 as the source context was not entirely considered in the process of translation. It has to be acknowledged here that the analysis of the first twenty chapters seems to be lexis-based. However, based on the examination of simple stylistic shifts, the paradigm of appraisal theory constitutes the best approach to conduct linguistic analysis of this type of TTs as they only vary in some words and phrases, whereas their structure and syntax are almost identical as shown in the excerpts above. For comparative purposes, the last twenty chapters will also be analysed.
5.21 Chapter 39

5.21.1 Extract 31

I was three-and-twenty years of age. Not another word had I heard to enlighten me on the subject of my expectations, and my twenty-third birthday was a week gone.

[... ] “You acted noble, my boy,” said he. “Noble, Pip! And I have never forgot it!” [... ] When at last I put the glass to him, I saw with amazement that his eyes were full of tears.

[...] Up to this time I had remained standing, not to disguise that I wished him gone. But I was softened by the softened aspect of the man and felt a touch of reproach. “I hope,” said I, hurriedly putting something into a glass for myself, and drawing a chair to the table, “that you will not think I spoke harshly to you just now. I had no intention of doing it, and I am sorry for it if I did. I wish you well and happy!”

[...] With my heart beating like a heavy hammer of disordered action, I rose out of my chair, and stood with my hand upon the back of it, looking wildly at him.

[... ] “Look’ee here!” he went on, taking my watch out of my pocket, and turning towards him a ring on my finger, while I recoiled from his touch as if he had been a snake, “a gold ‘un and a beauty: that’s a gentleman’s, I hope! A diamond all set round with rubies; that’s a gentleman’s, I hope! Look at your linen; fine and beautiful!

[... ] “Yes. And to sleep long and sound,” he answered; “for I’ve been sea-tossed and sea-washed, months and months.”

[...] He had rolled a handkerchief round his head, and his face was set and lowering in his sleep. But he was asleep, and quietly too, though he had a pistol lying on the pillow.

TT1

منذ أسبوع كنت أحتفل بعيد مييلادي الثالث والعشرين، ولم يأتيني بعد أي نبأ عن اسرار آمالي.

لقد تصرفت بنبل يا ولدي، يا بابب النبيل! وأنا لا أسى ذلك لذك مطلكاً.

فاستطعت بعد جهد أن أمد له بدي بالكأس، وأصبحت بالدهشة عندما رأيت عينيه مليئتان بالدموع.
وجلست بعد أن كنت منذ ذهولنا واقفاً مظهراً له أنني لا أرغب في نقده، جلست بعد أن تأتربت باقفاً، وسكبت بعض المشروب لنفسي ثم قلت: أرجو أنه لا تكون متعلقة مني لأنني حذلت بهذا الشكل، أنا لم أكن أود أن أجرح إحساسك، وإن كنت قد فعلت فإني أسف جداً. إنني أتبني لك كل السعادة.

وخفق قلبي ونهضت عن الكرسي ونحضت من الرجل، أرني هذه! إنها ساعة ذهبية، ولا تزال جميلة، إنها ساعة سيدة عزيزة، كما أرجو، مرقعة بالياقوت والزمرد. أرني هذه الغطاءات الرائعة للنظيفة.

وأنا أحتفل منذ اسبوع بعيد ميلادي الثالث والعشرين، ولم يكن وردني بعد أي نبأ عن أنباء آمالي. أحتاج إلى نوم عميق فقد مضت شهور وأنا أعبر البحار.

كان قد لف مدلياً حول رأسه ووجهه فذا في الضوء الخافت ينام بأطمانته ووجود غدة على المدة.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>أسرار</td>
<td>أبناء</td>
</tr>
<tr>
<td></td>
<td>Secrets</td>
<td>News</td>
</tr>
<tr>
<td>Never</td>
<td>مطفأ</td>
<td>أبدا</td>
</tr>
<tr>
<td></td>
<td>Never</td>
<td>Never</td>
</tr>
<tr>
<td>Glass</td>
<td>كأس</td>
<td>فذح</td>
</tr>
<tr>
<td></td>
<td>Glass</td>
<td>Glass</td>
</tr>
<tr>
<td>Full of tears</td>
<td>مليئتان بالدموع</td>
<td>مغرورقتان بالدموع</td>
</tr>
<tr>
<td></td>
<td>Full of tears</td>
<td>Sinking with tears</td>
</tr>
<tr>
<td>Spoke</td>
<td>كلمتك</td>
<td>حذختك</td>
</tr>
<tr>
<td></td>
<td>Spoke</td>
<td>Spoke</td>
</tr>
<tr>
<td>Looking</td>
<td>تعطلت</td>
<td>حذقت</td>
</tr>
<tr>
<td></td>
<td>Looking</td>
<td>Staring</td>
</tr>
<tr>
<td>Linen</td>
<td>الغطاءات</td>
<td>الملابس</td>
</tr>
<tr>
<td></td>
<td>Covers</td>
<td>Linen</td>
</tr>
</tbody>
</table>
In this chapter, close TL synonyms were used by the TTs to render *never*, *glass*, *spoke* and *pillow*. However, *full of tears* was translated in TT3 by the more idiomatic translation *مغرقتان بالدموع/*sinking with tears. *Subject* was mistranslated as *أسرار/*secrets in TT1 while TT3 opted for the near synonym, *أنباء/*news. Although neither is an exact translation, they do not change the meaning of the sentence. *Months* was also mistranslated as *سنون/*years in TT3 while TT1 employed *شهور/*months as a direct equivalent. TT1’s rendering of *looking* was also more accurate than the verb used by TT3, *حدقت/*staring. However, both TTs mistranslated *linen* as in the ST’s context, it refers to clothes not to bed linen.

**5.22 Chapter 40**

**5.22.1 Extract 32**

[…] This course I decided on while I was yet groping about in the darkness for the means of getting a light. Not stumbling on the means after all, I was fain to go out to the adjacent Lodge and get the watchman there to come with his lantern. Now, in groping my way down the black staircase I fell over something, and that something was a man crouching in a corner.

[…] At last, the old woman and the niece came in, the latter with a head not easily distinguishable from her dusty broom and testified surprise at sight of me and the fire. To whom I imparted how my uncle had come in the night and was then asleep, and how the breakfast *preparations* were to be modified accordingly. Then I washed and dressed while they knocked the furniture about and made a dust; and so, in a sort of dream or sleep-waking, I found myself sitting by the fire again, waiting for Him to come to breakfast.

[…] “I didn’t take particular notice,” he said, dubiously, “not knowing the *ways* of the place. But I think there was a person, too, come in aloner me.”
“Stop!” said I, almost in a frenzy of fear and dislike, “I want to speak to you. I want to know what is to be done. I want to know how you are to be kept out of danger, how long you are going to stay, what projects you have.”

“You take it smoothly now,” said I, “but you were very serious last night, when you swore it was Death.

TT1

وقفت تماماً مشتعلة بالندور دون فائدة فقررت أن أندعى الحارس أطلب منه المساعدة لأشعث في الشقة. وبينما أنا انزل السلم اصطدمت رجل في الظلام بالشخص ذاتي على السلم.

وحضرت الخادمة العجوز ودهشت عندما رأيتى قرب الدرجات، فأعلنتها أن عمى قد وصل من الريف في الليل وانه لا يزال نائماً. وعلى هذا فإن إعدادات الإفطار يجب أن تتم قليلاً وبدون تنظيف الغرفة وعندما انتهت خرجت وتركتي جالساً أمام النار أنظمت قدوه لتناول طعام الإفطار.

لإني لم أنتبه، وأضاف، بكسر: إنني لم أكن أعرف الحقيقة. ولكنني يخيل إلى أن أخطأت في الوقت الذي دخلت فيه. توقيت أريد أن أحدث إليك، يجب أن أعرف ما عليه أن فعل، أريد أن أعرف كيف نؤمن سلامتك؟ وكيف ستبقى في البلد؟ وماهي مشاريعك؟ إنك تأخذ الأمر على محمل السبسطة اليوم، بينما كنت جد رزين بالأمس عندما تكلمت عن الموت.

TT3

بحثت تماماً مشتعلة بالندور دون فائدة فقررت أن أندعى الخادمة أطلب منها المساعدة لأشعث في الشقة. وبينما أنا انزل السلم اصطدمت رجل في الظلام بالشخص ذاتي على إحدى الدرجات.

حضرت الخادمة العجوز ودهشت عندما رأيتى قرب الدرجات، فأعلنتها أن عمى قد وصل من الريف في الليل وانه لا يزال نائماً. وعلى هذا فإن إعدادات الطفر يجب أن تتم قليلاً وبدون تنظيف الغرفة وعندما انتهت خرجت وتركتي جالساً أمام النار أنظمت قدوه لتناول طعام الفطور.

لإني لم أنتبه، وأضاف، بكسر: إنني لم أكن أعرف الحقيقة. ولكنني يخيل إلى أن أخطأت في الوقت الذي دخلت فيه. توقيت أريد أن أحدث إليك، أريد أن أعرف كيف نؤمن سلامتك؟ وكيف ستبقى في البلد؟ وماهي مشاريعك؟ إنك تأخذ الأمر على محمل الفطر اليوم، بينما كنت جد رزين بالأمس.

<table>
<thead>
<tr>
<th></th>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Getting a light</td>
<td>أشعث</td>
<td>Light up</td>
</tr>
<tr>
<td></td>
<td>Staircase</td>
<td>السلم</td>
<td>الدراجات</td>
</tr>
<tr>
<td></td>
<td>Preparations</td>
<td>إعدادات</td>
<td>مواعيد</td>
</tr>
<tr>
<td></td>
<td>The ways</td>
<td>الحي</td>
<td>الشارع</td>
</tr>
<tr>
<td>Stop</td>
<td>توقف</td>
<td>تمهل</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Smoothly</td>
<td>البساطة</td>
<td>الهزل</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Easily</td>
<td>Funny</td>
<td></td>
</tr>
</tbody>
</table>

In this chapter, both TTs used close Arabic synonyms to translate *getting a light* and *staircase* and although different equivalents were used in some instances, these still conveyed the same idea. For example, *the ways* was translated as *الشارع* / *street* in TT3 and as *الحي* / *neighbourhood* in TT1. While neither is a direct equivalent, both convey the intended meaning. *Preparations* was translated in TT1 by the direct Arabic equivalent *إعدادات* / *preparations* but was mistranslated by TT3 as *مواعيد* / *times*. Likewise, *Stop* was mistranslated by TT3 as *تمهل* / *wait* but this did not affect the meaning. *Smoothly* was idiomatically translated as *البساطة* / *easily* in TT1 but mistranslated as *الهزل* / *funny* in TT3; however, there was no loss of sense in the target context. All the variations identified are considered inconsequential as they do not introduce any significant differences between the retranslations.

5.23 Chapter 41

5.23.1 Extract 33

[…] Herbert said, “Certainly,” but looked as if there were no specific consolation in this and remained perplexed and dismayed. We were anxious for the time when he would go to his lodging and leave us together, but he was evidently jealous of leaving us together, and sat late. It was midnight before I took him round to Essex Street, and saw him safely in at his own dark door. When it closed upon him, I experienced the first moment of *relief* I had known since the night of his arrival.

[...] “See, then,” said Herbert; “think of this! He comes here at the peril of his life, for the realization of his *fixed* idea. In the moment of realization, after all his toil and waiting, you cut the ground from under his feet, destroy his idea, and make his gains worthless to him. Do you see nothing that he might do, under the disappointment?”
“There, again!” said I, stopping before Herbert, with my open hands held out, as if they contained the desperation of the case. “I know nothing of his life. It has almost made me mad to sit here of a night and see him before me, so bound up with my fortunes and misfortunes, and yet so unknown to me, except as the miserable wretch who terrified me two days in my childhood!”

TT1

ورد هيربرت قائلًا: بالتأكيد ويقي مضطربًا متعمّدًا. كنا نحس بالرغبة في رؤية بروفيس ينتقل إلى منزله الجديد، وفي أن نجتمع سويا وحنا، ولكن يظهر أنه كان يجار من أن يتركنا وحنا، فأتال سهرته معنا. وعندما أغلق الباب وذهب إلى منزله أحسست...

TEL1

هل رأيت؟ وعندما فكر، في أن حضر إلى هنا مجازفًا بخيانته لبحث مشكلته الثانية. وفي اللحظة التي يقوم فيها بذلك، بعد انتظار دام أوقات طويلة، تأتي نت تتنزع منه كل آماله وتحطم فكرته وتتنزع منه كل ثمرة عمله. ألا ترى ما يمكن أن يقوم به عندما يحس بهذه الخيبة الفظيعة؟

وهل أيضًا اذن لا أعرف أي شيء عن حياته. لقد أتست بالرعب الطويلة عندما هبط على منا، وكل ما أعرفه عن ذلك الرجل الذي كان سبب غناي وسب سوء حظي في الوقت نفسه، كل ما أعرفه عنه هو الرجل نفسه الذي سبب لي ذات يوم...

TT3

ورد هيربرت قائلًا: بالتأكيد ويقي مضطربًا متعمّدًا. كنا نحس بالرغبة في رؤية بروفيس ينتقل إلى منزله الجديد، وفي أن نجتمع سويا وحنا، ولكن يظهر أنه كان يجار من أن يتركنا وحنا، فأتال سهرته معنا. وعندما أغلق الباب أخيرًا وذهب إلى منزله أحسست...

هل رأيت؟ وعندما فكر، في أن حضر إلى هنا مجازفًا بخيانته لبحث مشكلته الثانية. وفي اللحظة التي يقوم فيها بذلك، بعد انتظار دام أوقات طويلة، تأتي نت تتنزع منه كل آماله وتحطم فكرته وتتنزع منه كل ثمرة عمله. ألا ترى ما يمكن أن يقوم به عندما يحس بهذه الخيبة الفظيعة؟

وهل أيضًا اذن لا أعرف أي شيء عن حياته. لقد أتست بالرعب الطويلة عندما هبط على منا، وكل ما أعرفه عن ذلك الرجل الذي كان سبب غناي وسب سوء حظي في الوقت نفسه، كل ما أعرفه عنه هو الرجل نفسه الذي سبب لي ذات يوم...

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relief</td>
<td>الهدوء</td>
<td>السكينة</td>
</tr>
<tr>
<td></td>
<td>Calm</td>
<td>Relief</td>
</tr>
<tr>
<td>Fixed</td>
<td>الثالثة</td>
<td>السابقة</td>
</tr>
<tr>
<td></td>
<td>Fixed</td>
<td>Previous</td>
</tr>
<tr>
<td>Mad</td>
<td>الفظيع</td>
<td>الفائز</td>
</tr>
<tr>
<td></td>
<td>Horrible</td>
<td>Dreadful</td>
</tr>
<tr>
<td>Fortunes</td>
<td>على</td>
<td>ثراء</td>
</tr>
<tr>
<td></td>
<td>Rich</td>
<td>Wealth</td>
</tr>
</tbody>
</table>
In this chapter, although relief was mistranslated as الهدوء/calm in TT1 and fixed as السابقة/previous in TT3, neither mistake significantly affected the author’s intended meaning. Mad was translated by two near TL synonyms. Fortune, which can be considered a term of graduation, was translated as غنى/rich in TT1 and ثراء/wealth in TT3. The latter carries a stronger meaning in the TL; however, both can be employed in the target context.

5.24 Chapter 42

5.24.1 Extract 34

 [...] “Well!” he said, “I was, and got convicted. As to took up on suspicion, that was twice or three times in the four or five year that it lasted; but evidence was wanting. At last, me and Compeyson was both committed for felony, on a charge of putting stolen notes in circulation, and there was other charges behind. Compeyson says to me, ‘Separate defences, no communication,’ and that was all. And I was so miserable poor, that I sold all the clothes I had, except what hung on my back, afore I could get Jaggers.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stolen</td>
<td>مسروقة</td>
<td>مزورة</td>
</tr>
<tr>
<td></td>
<td>Stolen</td>
<td>False</td>
</tr>
</tbody>
</table>
The only variation found in this chapter, *stolen*, was rendered in TT1 by the direct TL equivalent *مستورة/stolen*; however, it was mistranslated by TT3 as *مزورة/false*. The translator of TT3 has not been loyal to the ST as she did not consider the ST term *stolen* in the process of translation but was looking for an adjective that can collocate with *notes* in Arabic and can be employed in the given context regardless of its meaning.

5.25 Chapter 43

5.25.1 Extract 35

[…] “Mr. Drummle, I did not seek this conversation, and I don’t think it an agreeable one.”

[…] I saw him through the window, seizing his horse’s mane, and *mounting* in his blundering brutal manner, and sidling and backing away. I thought he was gone, when he came back, calling for a light for the cigar in his mouth, which he had forgotten.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agreeable</td>
<td>لذيذ</td>
<td>ممتع</td>
</tr>
<tr>
<td>Mounting</td>
<td>يصعد</td>
<td>يركب</td>
</tr>
</tbody>
</table>

Here, *mounting* was translated by using two close synonyms conveying the same meaning. *Agreeable* was mistranslated as *لذيذ/delicious* in TT1 since this adjective
only collocates with food in the TL. TT3’s translation الممتع/enjoyable is a better alternative; however, neither is the exact TL equivalent: شيق/interesting.

5.26 Chapter 44

5.26.1 Extract 36

[…] Miss Havisham motioning to me for the third or fourth time to sit down, I took the chair by the dressing-table, which I had often seen her occupy. With all that ruin at my feet and about me, it seemed a natural place for me, that day.

[…] “Because,” said I, “I began the service myself, more than two years ago, without his knowledge, and I don’t want to be betrayed. Why I fail in my ability to finish it, I cannot explain. It is a part of the secret which is another person’s and not mine.”

[…] “You will get me out of your thoughts in a week.”

[…] All done, all gone! So much was done and gone, that when I went out at the gate, the light of the day seemed of a darker colour than when I went in.

[…] Much surprised by the request, I took the note. It was directed to Philip Pip, Esquire, and on the top of the superscription were the words, “please Read this, here.” I opened it, the watchman holding up his light, and read inside, in Wemmick’s writing, “Don’t go Home.”

TT1

كانت أستيلا تجلس على الكرسي الموهنب أسنيه في جانب طاولة زينة مس هافيشام حيث كنت أراها هي نفسها مرات عديدة جالسة عليه. وكان هذا المقهى محاطاً بالأطلال وكأنه يليق بي في مثل هذا اليوم. لذلك أغني قد بدأت منذ سنوات في تأمين هذا المال له في السر، وأنا لا أود أن أفضح نفسي. أما لماذا لا أستطيع أن أضيف شيئاً على ما قلت فإني لن أستطيع شرح ذلك. إنه جزء من ذلك السر الذي لا يخصني.

لقد انتهت كل شيء! لقد ماتت كثير من الأشياء بالنسبة لي، إلى درجة أحسست معها أن ضوء الشمس أصبح عند خروجي قاتماً كتباً.

وأخذت الرسالة مستغرقاً. وكانت موجهة إلى فيليب بيب، وفي أعلى الملف كتبته هذه الكلمات: تفضل بقراءة الرسالة هذا ففتأتها بينما كان الحوار يرفع مصباحه. وقرأت الكلمات التالية التي كتبها ويمك: لا تعد إلى دارك.

TT3

نهضت أستيلا تجلس على الكرسي الموهنب إلى جانب طاولة زينة أسنيه هافيشام، وكان هذا الكرسي محاطا بالأطلال وكأنه يليق بي في مثل هذا اليوم.
لكن أني قد بدأت منذ ستيني في تأمين هذا المال له في السر، وأنا لا أود أن أفضح نفسي. أما لماذا لا أستطيع أن أضيف شيئاً على ما قلت فإنه لأنني لم أوضح أكثر. إنه جزء من ذلك السر الذي لا يخصني. ستطردني من رأسك بعد أسبوع واحد.

لقد انتهى كل شيء! لقد ماتت كثير من الأشياء بالنسبة لي، إلى درجة أحسست معها أن نور الشمس أصبح عند خروجي قاتماً كنيباً.

وأخذت الرسالة دهشةً. وكانت موجهة إلى فيليب بيب، وفي أعلى الملف كتبت هذه الكلمات: تفضل بقراءة الرسالة هنا ففتحتها بينما كان الحارس يرفع مصباحه.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>مفرش</td>
<td>كرسي</td>
</tr>
<tr>
<td>Explain</td>
<td>شرح</td>
<td>اوضح</td>
</tr>
<tr>
<td>Thoughts</td>
<td>أفكار</td>
<td>رأس</td>
</tr>
<tr>
<td>Light</td>
<td>ضوء</td>
<td>نور</td>
</tr>
<tr>
<td>Surprised</td>
<td>مرتعب</td>
<td>مدهش</td>
</tr>
<tr>
<td>Home</td>
<td>دار</td>
<td>منزل</td>
</tr>
</tbody>
</table>

Close TL synonyms were used in this chapter to translate **chair, light, surprised** and **home.** **Explain** was rendered by its direct equivalent **شرح**/ **explain** in TT1 and by a near synonym **وضح**/ **clarify** in TT3, both of which were accurate. TT1’s choice of ** أفكار**/ **thoughts** for **thoughts** can also be considered a direct equivalent but the use of **رأس**/ **head** in TT3 is more commonly used in the TL.

5.27 Chapter 45

5.27.1 Extract 37

[…] I had left directions that I was to be called at seven; for it was plain that I must see Wemmick before seeing any one else, and equally plain that this was a case in which his Walworth sentiments only could be taken. It was a relief to get out of the
room where the night had been so miserable, and I needed no second knocking at
the door to startle me from my uneasy bed.

[...] “The house with the bow-window,” said Wemmick, “being by the river-side,
down the Pool there between Limehouse and Greenwich, and being kept, it seems,
by a very respectable widow who has a furnished upper floor to let, Mr. Herbert
put it to me, what did I think of that as a temporary tenement for Tom, Jack, or
Richard?

TT1

لقد أعطيت الأمر بإيقاعي في السابعة، لأنه كان من الواضح أن علي أرى ويميك قبل أي شخص آخر، وأنني لا أستطيع
استشارة في أشياء كهذه إلا في وول وورث، وقد أحسست بالفرح فعلاً، وأنا أترك تلك الغرفة المرعبة التي قضيت فيها ليالي
الدراسة التي كان يكفي فيها أن يقرع الباب حتى أصبح تحت سرير الامال الذي يتوسطها.

هذا المنزل الذي تسكنه الفتاة مع أبيها المريض يطل على النهر السد الموجود بين لينهماوس وغرينوتس، وصاحبه أرملة
محترمة عندها طابق مفروش معد للأجار. وقد سأني عن رأي في إسكان توم أو جاك أو ريتشارد في هذا الطابق.

TT3

لقد أعطيت الأمر بإيقاعي في السابعة، فقد كان علي أرى ويميك قبل أي شخص آخر، وأنني لا أستطيع استشارة في أشياء كهذه
إلا في وول وورث، وقد أحسست بالراحة فعلاً، وأنا أترك تلك الغرفة المرعبة التي قضيت فيها ليالي الدراسة التي كان يكفي فيها
أن يقرع الباب حتى أصبح تحت سرير الامال الذي يتوسطها.

هذا المنزل الذي تسكنه الفتاة مع أبيها المريض يطل على النهر السد الموجود بين لينهماوس وغرينوتس، وصاحبه أرملة
محترمة عندها طابق مفروش معد للأجار. وقد سأني عن رأي في إسكان توم أو جاك أو ريتشارد في هذا الطابق.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relief</td>
<td>الفرج</td>
<td>الراحة</td>
</tr>
<tr>
<td></td>
<td>Relief</td>
<td>Relief</td>
</tr>
<tr>
<td>By [the river side]</td>
<td>بظل Overlool</td>
<td>لشرف Overlook</td>
</tr>
</tbody>
</table>

In this chapter, close TL synonyms were used to translate the meaning of by [the river side]. By employing appraisal tools, relief, an evaluative word of graduation, was translated in TT1 as الفرح/reief, a stronger, more accurate noun than الراحة/reief chosen by TT3.

5.28 Chapter 46

No variations were noted.
5.29 Chapter 47

5.29.1 Extract 38

Some weeks passed without bringing any change. We waited for Wemmick, and he made no sign.

TT1

ومضت الأسابيع ونحن على هذه الحالة. كنا ننتظر ويميك الذي لم يظهر له أي آثر.

TT3

وانقضت الأسابيع ونحن على هذه الحال. كنا ننتظر مجيء ويميك الذي لم يظهر له أي آثر.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passed</td>
<td>مضت</td>
<td>انقضت</td>
</tr>
<tr>
<td></td>
<td>ماضي</td>
<td></td>
</tr>
</tbody>
</table>

As was previously the case, two close TL synonyms were used to translate the verb passed. The target equivalents can be used alternately to render the ST verb. However, since passed is an evaluative verb of graduation, it was weakly rendered as مضت/passed in TT1 while TT3 opted for a stronger equivalent انقضت/passed.

5.30 Chapter 48

5.30.1 Extract 39

[…] I had again left my boat at the wharf below Bridge; the time was an hour earlier in the afternoon; and, undecided where to dine, I had strolled up into Cheapside, and was strolling along it, surely the most unsettled person in all the busy concourse, when a large hand was laid upon my shoulder by some one overtaking me. It was Mr. Jaggers’s hand, and he passed it through my arm.

[…] “I wish you would tell me her story. I feel a particular interest in being acquainted with it. You know that what is said between you and me goes no further.”

TT1
أما الحدث الآخر الذي وقع، فقد حدث أيضاً في مناسبة مماثلة. كمت قد تركت القارب بعد ظهر أحد الأيام وسرت أبنته قبل أن أقرر المكان الذي سأتنزل فيه طعام الغداء، وفيما أنها سانر أكبر ما أكون إلهامكاً مشاعلي وهموم، إذا بيد عربية توضع على كتفي، وكانت يد السيد جاجير، الذي لم يلبث أن أخذني من ذراعي وسار معي.
أود لو تحدث لي قصتها. إن لي مصلحة خاصة في أن أعرفها. إنك تعرف أن ما يقال بيني وبينك فلأ يتعدانا.

**TT3**
أما الحدث الآخر الذي وقع، فقد جرى أيضاً في مناسبة مماثلة. كمت قد تركت القارب بعد ظهر أحد الأيام وسرت أرضاً. وفيما أنها سانر أكبر ما أكون إلهامكاً مشاعلي وهموم، إذا بيد عربية تتحط على كتفي. وكانت يد السيد جاجير، الذي لم يلبث أن أخذني من ذراعي وسار إلى جاني.
أود لو تسرد لي قصتها. إنك تعرف أن ما يقل بيني وبينك لا يتعدانا.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strolled up</td>
<td>أتنزه</td>
<td>اتنزه أتريض</td>
</tr>
<tr>
<td>Large</td>
<td>عريضة</td>
<td>ضخمة</td>
</tr>
<tr>
<td>Laid</td>
<td>توضع</td>
<td>تحط</td>
</tr>
<tr>
<td>Tell</td>
<td>تحكي</td>
<td>تسرد</td>
</tr>
</tbody>
</table>

In this chapter, close TL synonyms were used by the TTs to translate laid and tell. However, although the phrasal verb strolled up was translated by its direct equivalent أتنزه/strolled up in TT1, this was mistranslated in TT3 as اتنزه/اتريض/exercise. Borrowing from appraisal tools, large is an evaluative adjective of graduation idiomatically translated as عريضة/wide in TT1 since wide is the correct adjective to describe the size of the hand in Arabic. However, TT3 chose a stronger adjective ضخمة/huge which exaggerates the level of description given in the ST.

### 5.31 Chapter 49

#### 5.31.1 Extract 40

[…] The lighted candle stood in the dark passage within, as of old, and I took it up and ascended the staircase alone.
“O Miss Havisham,” said I, “I can do it now. There have been sore mistakes; and my life has been a blind and thankless one and I want forgiveness and direction far too much, to be bitter with you.”

I called to the woman who had opened the gate when I entered, that I would not trouble her just yet, but would walk round the place before leaving.

On examination it was pronounced that she had received serious hurts, but that they of themselves were far from hopeless; the danger lay mainly in the nervous shock.

This chapter contains few variations at word-level with TT1 tending to be more loyal to the ST. Took, for example, was translated as أخذت/took in TT1 and حملت/carryied in TT3. Similarly, direction was rendered as توجيهات/direction in TT1 and نصيحة/advice in TT3.
as *advice* in TT3. Although both translations by TT3 were less accurate than TT1, they were employed successfully in the target context. *Leaving* was translated in the TTs by two close synonyms of this verb. *Hurts* was rendered as *جروح/wounds* in TT1 and *حروق/burns* in TT3 and both can be used in this context. The impact of these variations at sentence and text level is minimal.

5.32 Chapter 50

5.32.1 Extract 41

My hands had been dressed twice or thrice in the night, and again in the morning. My left arm was *a good deal* burned to the elbow, and, less severely, as high as the shoulder; it was very painful, but the flames had set in that direction, and I felt thankful it was no worse.

[... “Was the woman *brought in guilty*?”
[... “Perhaps I do, Herbert. Did the woman keep her *oath*?”
[... “Now, whether,” pursued Herbert, “he had used the child’s mother ill, or whether he had used the child’s mother well, Provis doesn’t *say*.
[... “Herbert,” said I, after a short silence, in a hurried way, “can you see me best by the light of the window, or the *light of the fire*?”

**TT1**

كانت بدي اليسرى مصابة بحروق قوية، ولكنها من الدرجة الأولى، أما اليد اليمنى فكانت حروقها طفيفة سطحية.

غيرت ضمادات بدي مرتين أو ثلاث مرات في الليل.

هل جزمت المرأة؟

قد يكون هذا صحيحًا يا هربرت، وهل نفت المرأة كلامها؟ إن بروفيس لم يقل عما إذا كان يشعر بالندم والأسى على الحياة التي عاشتها هذه المرأة معه.

وسكت قليلاً، ثم قالت لهيربرت باندفاع: هيربرت هل ترىني بوضوح في ضوء النهار أم على ضوء النار?

**TT3**

كانت بدي اليسرى مصابة بحروق شديدة، أما اليد اليمنى فكانت حروقها طفيفة سطحية.

غيرت ضمادات بدي مرتين أو ثلاث مرات في أثناء الليل.

هل حكمت المرأة؟

قد يكون هذا صحيحًا يا هربرت، وهل نفت المرأة تهديها؟ إن بروفيس لم يفسح عما إذا كان يشعر بالندم والأسى على الحياة التي عاشتها هذه المرأة معه.

وسكت قليلاً، ثم قالت لهيربرت باندفاع: هيربرت هل ترىني بوضوح في ضوء النهار أم على ضوء النهار?
<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>A good deal</td>
<td>قوية</td>
<td>شديدة</td>
</tr>
<tr>
<td></td>
<td>Strong</td>
<td>Serious</td>
</tr>
<tr>
<td>Brought in guilty</td>
<td>جرمت</td>
<td>حكم</td>
</tr>
<tr>
<td></td>
<td>Accused</td>
<td>Sentenced</td>
</tr>
<tr>
<td>Oath</td>
<td>كلامها</td>
<td>تهديها</td>
</tr>
<tr>
<td></td>
<td>Words</td>
<td>Threats</td>
</tr>
<tr>
<td>Say</td>
<td>يقل</td>
<td>يفصح</td>
</tr>
<tr>
<td></td>
<td>Say</td>
<td>Disclose</td>
</tr>
<tr>
<td>Light of the fire</td>
<td>ضوء النار</td>
<td>ضوء النهار</td>
</tr>
<tr>
<td></td>
<td>Fire light</td>
<td>Day light</td>
</tr>
</tbody>
</table>

In this chapter, some marginal variations were found. A good deal, for example, was translated as قوية/strong in TT1 and as شديدة/serious in TT3, with both terms being employed in the Arabic context. Brought in guilty was mistranslated by both TTs as it refers to the verdict delivered by the jury or judge. Oath was translated as كلامها/words in TT1 and as تهديها/threats in TT3, both of which can work in the target context. Say was translated by its direct equivalent يقل/say in TT1 while TT3 chose يفصح/disclose which can be employed in the Arabic context but does not convey the same meaning. Another example of mistranslation can be seen in the translation of light of the fire. TT1 opts for the direct equivalent ضوء النار/fire light while TT3 mistakenly uses ضوء النهار/day light. It is possible that this is simply a spelling mistake since there is only one letter difference between the two Arabic words نار and نهار.

5.33 Chapter 51

5.33.1 Extract 42

[…] I reminded him of the false hopes into which I had lapsed, the length of time they had lasted, and the discovery I had made: and I hinted at the danger that weighed upon my spirits.

TT1
Weighed

Oppress/Lie heavily

Oppress

In this chapter, variation in the word-level is found in only one word. *Weighed* was translated as *نُفِّد* (in TT1) and as *يَهِيحُون* (in TT3), two Arabic expressions conveying the same intended meaning.

5.34 Chapter 52

5.34.1 Extract 43

From Little Britain I went, with my check in my pocket, to Miss Skiffins’s brother, the accountant.

[...] Clarriker informing me on that occasion that the affairs of the *House* were steadily progressing, that he would now be able to establish a small branch-house in the East.

[...] “It is necessary to tell him very little. Let him suppose it a mere freak, but a secret one, until the morning comes: then let him know that there is urgent *reason* for your getting Provis aboard and away. You go with him?”
Three variations were identified in this chapter. The first, *brother*, was translated by using two direct equivalents of this noun. The second variation occurs with the word *house* which was actually a reference to Clarriker’s company. While TT1 translated this literally as دار/house, TT3 correctly rendered this as الشركة/company. Thirdly, the word *reason* was translated as مبررات/justifications in TT1 and as تعليلات/reasons in TT3, both of which can be employed to convey the intended meaning in the target context.

### 5.35 Chapter 53

#### 5.35.1 Extract 44

“I’m a going,” said he, bringing his fist down upon the table with a heavy blow, and rising as the blow fell to give it greater force, “I’m a going to have your life!”

**TT1**

سأنتزع... سأنتزع حياتك.

**TT3**

سأنتزع قلبك.

Only one variation was found in this chapter. To *have your life* is considered an evaluative expression of graduation. It was translated as انتزع قلبك/pull out your heart.
in TT3 while TT1 opted for a more idiomatic expression /kill you/. It is possible that TT3’s choice was motivated by a desire to deliver the same frightening effect found in the original.

5.36 Chapter 54

5.36.1 Extract 45

[…] Of course, I had taken care that the boat should be ready and everything in order.

[…] We touched the stairs lightly for a single moment, and he was on board, and we were off again.

[…] It was remarkable (but perhaps the wretched life he had led accounted for it) that he was the least anxious of any of us.

[…] ‘You see, dear boy, when I was over yonder, t’ other side the world, I was always a looking to this side; and it come flat to be there, for all I was a growing rich.

[…] The air felt cold upon the river, but it was a bright day, and the sunshine was very cheering.

[…] It was like my own marsh country, flat and monotonous, and with a dim horizon; while the winding river turned and turned.

[…] There was the red sun, on the low level of the shore, in a purple haze, fast deepening into black; and there was the solitary flat marsh.

TT1

كنت قد رتبت كل شيء، وأعدت الزورق الذي كان على أحسن ما يرام.

ووصلنا إلى الضفة بعد ثانية، وقفز بروفيس إلى الزورق، وابتعدا.

كان بروفيس بملابسه، كما أثرت، يبدو على أن اتفاق مع المشهد. وكان ألغانا إحساساً بالاضطراب والغصة.

عندما كنت في الطرف الآخر من المحيط، كنت أتطلع دائماً إلى هذا. وقد بدأت منذ أم طويلاً أحس

بالضجر والانزعاج لاضطراري إلى البقاء هناك، على الرغم من غناي والثروات التي كنت أجمعها.

كان الهواء منعشًا والطقس رائعًا والشمس جذابة مشرقة.

كانت المنطقة المحاذية للنهر سهلاً مباشرا، أما الأفق فقد كان غالباً بعض الشيء، فتذكرت المستنقعات.

كانت الشمس قد بدأت تغيب، فرأيناها تغوص رويدا رويدا في الأفق.

TT3

كنت قد رتبت كل شيء، وأعدت القارب الذي كان على أحسن ما يرام.
ووصلنا إلى الصفحة بعد ثوانٍ، وقفز بروفيس إلى القارب، وابتعدنا.
كان بروفيس بملابسه، كما أشرت، يبدو على أتم اتفاق مع المشهد. فلم يكن يبدو عليه أي خوف.

عندما كنت في الطرف الآخر من المحيط يا ولدي العزيز، كنت أطبع دامناً إلى هنا. وقد بدأت منذ أمد طويل أحس بالضجر لاضطرابي إلى البقاء هناك، رغم ثرائي والأموال التي كنت أجمعها.

كان الهواء منعشًا والطقس رائعًا والشمس دافئة مشرقة.

كانت المنطقة المحاذية لتل ين سهلًا مناسبًا، أما الأفق فقد كان قائماً بعض الشيء.

كانت الشمس قد بدأت تغوص رويداً رويداً في الأفق.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boat</td>
<td>زورق</td>
<td>قارب</td>
</tr>
<tr>
<td>Boat</td>
<td>Boat</td>
<td>Boat</td>
</tr>
<tr>
<td>A single moment</td>
<td>ثانية</td>
<td>نواعي</td>
</tr>
<tr>
<td></td>
<td>One second</td>
<td>Seconds</td>
</tr>
<tr>
<td>Anxious</td>
<td>اضطراب</td>
<td>خوف</td>
</tr>
<tr>
<td></td>
<td>Worry/ Anxiety</td>
<td>Fear</td>
</tr>
<tr>
<td>Rich</td>
<td>غني</td>
<td>ثراء</td>
</tr>
<tr>
<td></td>
<td>Rich</td>
<td>Wealthy</td>
</tr>
<tr>
<td>Cheering</td>
<td>جذارة</td>
<td>دافئة</td>
</tr>
<tr>
<td></td>
<td>Cheering</td>
<td>Warm</td>
</tr>
<tr>
<td>Dim</td>
<td>غائم</td>
<td>قائم</td>
</tr>
<tr>
<td></td>
<td>Cloudy</td>
<td>Dark</td>
</tr>
<tr>
<td>Deepeing into</td>
<td>تغيب</td>
<td>تغوص</td>
</tr>
<tr>
<td></td>
<td>Sunset</td>
<td>Sinks</td>
</tr>
</tbody>
</table>

There are several marginal variations in this chapter. Boat, for example, was translated in the TTs by two close Arabic synonyms. Although a direct equivalent of moment exists in Arabic, TT3 preferred the plural form seconds instead of the more usual singular form. TT1 tends to be more loyal to the ST in rendering anxious, cheering, dim and deepening into as اضطراب/anxious, جذارة/cheering, غائم/cloudy, and تغيب/sunset respectively. In TT3, these were mistranslated as خوف/fear, دافئة/warm, قائم/dark and تغوص/sinks. By considering the paradigm of appraisal theory, rich, an evaluative word of graduation, was translated using its direct equivalent غنى/rich in TT1 while a stronger, yet inaccurate, equivalent ثراء/wealthy was chosen by TT3.
5.37 Chapter 55

No variations were noted.

5.38 Chapter 56

5.38.1 Extract 46

[…] Nobody doubted it; but Compeyson, who had meant to depose to it, was tumbling on the tides.

[…] Firstly, my mind was too preoccupied to be able to take in the subject clearly. Secondly, Yes! Secondly, there was a vague something lingering in my thoughts that will come out very near the end of this slight narrative.

[…] The governor stepped aside, and beckoned the officer away. The change, though it was made without noise, drew back the film from the placid look at the white ceiling, and he looked most affectionately at me.

[…] “You had a child once, whom you loved and lost.” A stronger pressure on my hand. She lived, and found powerful friends.

TT1

لَوْ لم تكن مسألة التعرف إليه قد أصبحت مشكلة، بعد أن كان من المفروض أن يشهد كومبيسون على ذلك وهو الآن مفقود.

لسبب أول هو أنني جد مشغول إلى درجة لا أستطيع معها أن أقرر أي شيء، و ثانياً، لأن هناك أمراً لا يزال غامضاً في نظرتي إلى المستقبل. وسأعرف القاري هذا الأمر في آخر قصتي.

وتطغ إلى بعينين منيتين فأعطته بدي.

لقد قلت لي ذات يوم: إن لك ولدًا كنت تحبه كثيراً وأنك قد فقدته. فشد على يدي بقوة، فتابعت قائلًا: لقد عاشت ووجدت أصدقاء أوفياء.

TT3

لَوْ لم تكن مسألة التعرف إليه قد أصبحت مشكلة، بعد أن كان من المفروض أن يشهد كومبيسون على ذلك وهو الآن غائب.

لسبب أول هو أنني جد مضطرب إلى درجة لا أستطيع معها أن أقرر أي شيء، و ثانياً، لأن هناك أمراً لا يزال غامضاً.

تطغ إلى بعينين منيتين فأعطته بدي.

لقد قلت لي ذات يوم: إن لك ابنة كنت تحبها كثيراً وأنك قد فقدتها. فشد على يدي بقوة، فتابعت قائلًا: لقد عاشت ووجدت أصدقاء أوفياء.
### Table 1: Translation Variations

<table>
<thead>
<tr>
<th></th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tumbling</td>
<td>مفقود</td>
<td>غائب</td>
</tr>
<tr>
<td></td>
<td>Lost</td>
<td>Absent</td>
</tr>
<tr>
<td>Preoccupied</td>
<td>مشغول</td>
<td>مضطرب</td>
</tr>
<tr>
<td></td>
<td>Busy</td>
<td>Confused/Anxious</td>
</tr>
<tr>
<td>Vague</td>
<td>غائم</td>
<td>غامض</td>
</tr>
<tr>
<td></td>
<td>Not clear</td>
<td>Vague</td>
</tr>
<tr>
<td>Looked affectionately</td>
<td>بعينين متينتين</td>
<td>بعينين زجاجيتين</td>
</tr>
<tr>
<td></td>
<td>With deep eyes</td>
<td>With glowing eyes</td>
</tr>
<tr>
<td>Child</td>
<td>ولد</td>
<td>ابنة</td>
</tr>
<tr>
<td></td>
<td>Son</td>
<td>ابنة</td>
</tr>
<tr>
<td>Powerful [friends]</td>
<td>أقوياء</td>
<td>أوفياء</td>
</tr>
<tr>
<td></td>
<td>Strong</td>
<td>Faithful</td>
</tr>
</tbody>
</table>

Analysis of this chapter revealed variation in the translation of *tumbling, preoccupied* and *vague* which were rendered as مفقود/lost, مشغول/busy and غائم/not clear in TT1 and as غائب/absent, مضطرب/anxious, and غامض/vague in TT3. The equivalents chosen for both TTs can be employed in their given contexts. There is more variation in the translation of *looked affectionately* which describes an action that is visually and emotionally evocative. This expression was translated as بعينين متينتين/with deep eyes in TT1 and as بعينين زجاجيتين/with glowing eyes in TT3. Both work in the TL as variation here is only a matter of style and preference. Another variation exists in the translation of *child*, successfully translated as ابنة/daughter in TT3. However, TT1 mistranslated this as ولد/son even though the following sentence refers to the child as she. The last variation is in the translation of *powerful [friends]* which was translated as أقوياء/strong in TT1 and as أوفياء/faithful in TT3.

### 5.39 Chapter 57

#### 5.39.1 Extract 47

[...] Whoever came about me, still settled down into Joe. I opened my eyes in the night, and I saw, in the great *chair* at the bedside, Joe.
“O Joe, you break my heart! Look angry at me, Joe. Strike me, Joe. Tell me of my ingratitude. Don’t be so good to me!” For Joe had actually laid his head down on the pillow at my side, and put his arm round my neck, in his joy that I knew him.

After which, Joe withdrew to the window, and stood with his back towards me, wiping his eyes.

And Joe got in beside me, and we drove away together into the country, where the rich summer growth was already on the trees and on the grass, and sweet summer scents filled all the air.

As I became stronger and better, Joe became a little less easy with me. In my weakness and entire dependence on him, the dear fellow had fallen into the old tone.

I had never dreamed of Joe’s having paid the money; but Joe had paid it, and the receipt was in his name.

TT1

كان كل من يتقدم إلي نحوي، يصبح عندما يقترب مني جو بلحمه ودمه. كنت أفتح عيني في الليل البهيم فأرى جو يجلس أمامي في الليل البارد ورجله، ويده على رأسي، بعد أن رأى أنني قد عرفته.

وذهب جو إلى النافذة، وأدار ظهره لي، ومسح عينيه. ثم جلس بجانبي وسنا عبر الحقول الخضراء العابقة برائحة الصيف المبتل.

جو كان يبتسم أكثر، وقد تحسنت صحتي، وقد كان هذا عاملاً في إثارة أنفاسي. فعندما كنت ضعيفاً وأنا عليه).

عاد جو إلى طريقته الأولى المرحة الودية الطبيعية.

لم يخطر لي مطلقاً أن يكون جو قد دفع المبلغ، ولكنه دفعه، وكان الإيصال باسمه.

TT3

كنت أفتح عيني في الليل البارد، ورجله أمامي على الأرضية الكبيرة، وأنا في نحوي، أمشي في اليومن، وأنا يؤدي أنني قد عرفته.

وذهب جو إلى النافذة، وأدار ظهره لي، ومسح عينيه.

ثم جلس إلى جاني وانطلقت العرية عبر الحقول الخضراء الباردة برائحة الصيف المبتل.

جو كان يبتسم أكثر، وقد تحسنت صحتي، وقد كان هذا عاملاً في إثارة أنفاسي. فعندما كنت ضعيفاً وأنا عليه.

عاد جو إلى سيرته الأولى المرحة الودية الطبيعية.

لم يخطر لني مطلقاً أن يكون جو قد سدد المبلغ، ولكنه كان قد سددته، وكان الإيصال باسمه.
<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>كلبة</td>
<td>اريكة</td>
</tr>
<tr>
<td></td>
<td>Chair/couch</td>
<td></td>
</tr>
<tr>
<td>Couch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Break [my heart]</td>
<td>تكسر</td>
<td>تحطم</td>
</tr>
<tr>
<td></td>
<td>Break</td>
<td>Smash</td>
</tr>
<tr>
<td>Pillow</td>
<td>مخدة</td>
<td>وسادة</td>
</tr>
<tr>
<td></td>
<td>Pillow</td>
<td>Pillow</td>
</tr>
<tr>
<td>Withdraw</td>
<td>ذهب</td>
<td>اتجه</td>
</tr>
<tr>
<td></td>
<td>Went</td>
<td>Went</td>
</tr>
<tr>
<td>Sweet [summer scents]</td>
<td>رائحة الصيف المبتل</td>
<td>رائحة الصيف العطر</td>
</tr>
<tr>
<td></td>
<td>Sweet summer scent</td>
<td>Sweet summer scents</td>
</tr>
<tr>
<td>Less easy</td>
<td>ينكمش</td>
<td>يتبديل</td>
</tr>
<tr>
<td></td>
<td>Changes</td>
<td>Changes</td>
</tr>
<tr>
<td>Tone</td>
<td>طريقته</td>
<td>سيرته</td>
</tr>
<tr>
<td></td>
<td>Way</td>
<td>Behavior</td>
</tr>
<tr>
<td>Paid</td>
<td>دفع</td>
<td>سدد</td>
</tr>
<tr>
<td></td>
<td>Paid</td>
<td>Paid the debt</td>
</tr>
</tbody>
</table>

In this chapter, even when variation exists, most equivalents chosen by the TTs are close synonyms. For instance, both TT1 and TT3 provided close synonyms to translate chair, pillow, withdrew, tone and paid. Both TTs achieved idiomatic translations in the translation of paid, but تكسر/paid the debt chosen by TT3 conveys the fact that Joe paid off Pip’s debt. Another point of variation is in the translation of the evaluative word of graduation break rendered as تكسر/break in TT1 and as تحطم/smash in TT3. The latter carries a stronger and more accurate meaning in the TL. Another variation can be seen in the translation of the expression sweet [summer scent] translated as العطر/sweet in TT3 and mistranslated as المبتل/damp in TT1. Furthermore, the phrase less easy describing Joe’s attitude towards Pip was translated as ينكمش/changes in TT1 and as يتبديل/changes in TT3. While both are possible in the given context, changes by TT1 sounds more idiomatic in Arabic. These variations between the TTs can be considered of minimal significance as they do not impact on subsequent translation.
5.40 Chapter 58

5.40.1 Extract 48

[...] “It’s a pity,” said I, scornfully, as I finished my interrupted *breakfast*, “that the man did not *say* what he had done and would do again.”

[...] “But dear Biddy, how *smart* you are!”

“Yes, dear Pip.”

“And Joe, how *smart* you are!”

<table>
<thead>
<tr>
<th>ST</th>
<th>TT1</th>
<th>TT3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakfast</td>
<td>طعام</td>
<td>فطور</td>
</tr>
<tr>
<td></td>
<td>Food</td>
<td>Breakfast</td>
</tr>
<tr>
<td>Say</td>
<td>يقول</td>
<td>يعلن</td>
</tr>
<tr>
<td></td>
<td>Say</td>
<td>Announce</td>
</tr>
<tr>
<td>Smart</td>
<td>جميل</td>
<td>وسيم</td>
</tr>
<tr>
<td></td>
<td>Beautiful</td>
<td>Handsome</td>
</tr>
</tbody>
</table>

In the last chapters of this novel, the TTs seem to be almost identical except in very few instances. *Breakfast*, for example, was translated by the more general طعام/ *food* in TT1 rather than the equivalent فطور/ *breakfast* chosen by TT3. TT3 mistranslated *say* as يعلن/ *announce* rather than the direct equivalent يقول/ *say* used in TT1. Finally, *smart* is an evaluative adjective of attitude/appreciation used to describe Joe’s and Biddy’s appearance which was mistranslated as جميل/ *beautiful* in TT1 and as وسيم/ *handsome* in TT3. *Smart* was used twice in the source context, once for a woman and once for a man which means that it describes their dress, not their facial features.
5.41 Chapter 59

5.41.1 Extract 49

[...] “No, no,” said Biddy, gently. “You must marry.”

“So Herbert and Clara say, but I don’t think I shall, Biddy.

[...] “Is it to be built on?”

“At last, it is. I came here to take leave of it before its change.

TT1

أوه! لا لا، يجب أن تتزوج. هذا ما يقوله هربرت وكلارا، ولكن يظهر انني لم أفعل ذلك.

TT3

أوه! لا لا، يجب أن تتزوج. هذا ما يقوله هربرت وكلارا.

TT1

At the end

TT3

At the end

In the last chapter, there are two instances of variation. Firstly, the verb say was accurately rendered by TT1 as يقول /say but mistranslated as يرد /repeat in TT3. The second variation can be found in the translation of the expression at last, rendered as آخر الأمر /at the end in TT1 while TT3 opted for the more idiomatic في نهاية المطاف /at the end.

5.42 Closing Remarks

The textual analysis identified fewer linguistic differences than might have been expected. The following table summarises the results of the linguistic analysis by comparing the total number of major variations to minor ones.
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<th>Number of Extract</th>
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Table 7. The results of the textual analysis.

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<tr>
<td><strong>Total</strong></td>
<td><strong>219</strong></td>
<td><strong>16/7%</strong></td>
<td><strong>203/93%</strong></td>
</tr>
</tbody>
</table>

Based on the analysis of forty chapters of the novel, the total number of lexical variations between the TTs is 219, 16 of which are major and 203 are minor. Major differences, which have either influenced the story line or the stylistic rendering, constitute only 7% of the total number of variations compared to minor differences with 93%.

It could still be argued that these are some differences between the retranslations and therefore there is evidence supporting the Retranslation Hypothesis concerning the expectation of marked difference between old and new translations. However, and this point is very significant, considering that forty chapters have been entirely examined in the analysis and the differences discussed above were the macroscopic ones across all four retranslations and that 93% of which were found to be of secondary importance, not affecting stylistic rendering or making basic copy-editing improvements, the present study argues that there is not evidence of significant differences as made evident by the textual, comparative analysis of the selected translations.

Thus, the suggested theories of Subsystems and Skopos are only valid in theory. It was expected that the sociological approach of Subsystems theory would play a key role in the notion of quality, on the basis that if a previously existing translation did not satisfy the subsystems’ perception, the purpose of retranslating the same text would be to produce a new work of a higher quality. However, when testing this idea against the textual evidence, there was no proof in this case that retranslation produced works of higher quality as the TTs vary in few lexical instances, and most of which are marginal. In other words, if the idea of subsystem works on explaining the phenomenon of retranslation, we would have found substantial linguistic differences across the four versions. The lack of evidence in the textual analysis suggested that this was not the intended purpose. Thus, the skopos of retranslation becomes vague and difficult to identify unless there is a substantial economic gain in the market. However, this issue is difficult to study
due to perennial lack of publishers’ selling figures; thus, it was not possible to confirm whether this was the reason for retranslation in this case or not.

5.43 Conclusion

This chapter presented the linguistic analysis of forty chapters from retranslations of Dickens’ *Great Expectations*, examined at a textual micro-level. It analysed the extent to which lexical choices by the translators legitimate the narrative suggested to the target readers. Lexical choices made by each translator demonstrated that few variations were identified across the translations and most of these were minor. Based on this analysis, it is possible to say that none of the translations represents an extensive revision of Dickens’ work. This chapter revealed that there is no evidence, by means of textual analysis, supporting the RH, which is an evidence that the RH is not valid to interpret the retranslations of *Great Expectations* into Arabic. The textual analysis also suggested that there is another aspect of retranslations that needs to be explored. Thus, the following chapter will consider the analysis of the paratextual materials, the data of which will then be interpreted sociologically be means of Bourdieu’s understanding of *field* and *capital*. 
The textual analysis in the previous chapter revealed that the linguistic aspect of a given translation is not the only factor motivating a retranslation. It also suggested that there is another aspect of retranslation that needs to be explored. Thus, paratextual elements of the four Arabic retranslations of *Great Expectations* will be analysed by drawing on the eleven criteria proposed by Kress and Van Leeuw’s model of semiotic analysis, the data of which forms the basis for the sociological interpretation of the retranslations in question in the light of Bourdieu’s concepts of *field* and *capital*. The paratextual analysis offered in this chapter in parallel with the dynamics of the *field* of literary translation and the different forms of *capital* exchanged within this *field* will shed light on the sociological contribution investigated in the third research question. It aims to explore how retranslation is influenced by dominant socio-cultural factors in the process of translation. This comparative approach includes the analysis of elements in the published works consisting of the book cover, visual media, font style, and layout that characterise the translated versions as artefacts. Borrowing from Genette (1997), the analysis of paratexts, whether hand-written or printed, has become an integrated part of Translation Studies as they play a significant role in helping target readers to comprehend the function of the text and to steer them in a particular direction (Calle-Gruber and Zawisza, 2000; Yuste Frías, 2012). Paratexts, as a result, can positively influence the commercial success of a given translation (Oittinen, 2003).

The paratextual analysis of the four retranslations focuses on the relationship between the translation and the outside world, i.e. the reader (Genette, 1997). It also shows how cooperation between translators and publishers can act as a mediation between the reader and the translated texts (Elgindy, 2013). Harvey
(2003: 68) suggests that the analysis of paratexts “is an ideal place to start to identify the processes of negotiation encoded in translation” as such materials establish “the relationship between reader and the translated text and between domestic and foreign values”. Since paratextual elements influence the processes of conception and representation of translation works within any given publishing society, successful paratranslation is what makes a translated work appear complete in the publishing world (Yuste Frías, 2012).

This chapter focuses on the paratranslation of the four case studies in question, each of which is analysed to identify the differences that can be observed between the front covers, back covers, spines and introductions. This chapter is divided into two main sections. The first consists of the visual analysis which interprets the graphic design of the four book covers by drawing on the eleven criteria proposed by Kress and Van Leeuwen’s (2006) model of semiotic analysis. The visual analysis is followed by a table that presents the most frequent representations of cover designs. The second employs the descriptive analysis of the first section to conduct a sociological analysis in the light of Bourdieu’s notion of capital. By applying different aspects of semiotic approach, the researcher intends to shed light on the socio-cultural impact of cover designs on retranslated classics. Considering the translations as publishing artifacts, books that were developed with marketing as well as cultural values in mind, it is possible to conduct an analysis of these paratextual aspects within the framework of paratranslational research.

6.1 The Visual Analysis

The visual grammar of Kress and Van Leeuwen (2006) offers various perspectives for interpreting visual images. It explains how various objects are organized in the visual image and how they interact with other elements (ibid.). In the visual analytical process, making sense of the relationships among the different elements and understanding the meanings associated with them in a certain culture is essential to the interpretation of multi-modal texts (ibid.). If interpreters aim to move beyond the literal perception of multi-modal texts, they need to understand
how the various elements in visual images relate and coordinate to make meaning (ibid).

The eleven criteria proposed by Kress and Van Leeuwen’s (2006) model of semiotic analysis are adopted to interpret the graphic design of the four book covers. The criteria, according to which the book covers are analysed, are frame and setting, foreground and background, marked sign, colour and light, cultural references, linguistic information, directionality of information structure, point of view, mode of representation, elements of storyline and logo sign. These elements will be employed for the visual analysis of the four cover designs.

### 6.1.1 Frame and Setting

In the front and back covers of TT2, there are two frames, one is created by the paper and the other one is located inside the paper. According to Kress and Van Leeuwen (2006: 7), “Frame is not restricted to the disconnection of the elements of a visual composition by frame lines, but it also includes pictorial framing devices, empty space between elements, and discontinuities of colour”. Thus, in the covers of TT1, TT3 and TT4, there are no clear frame lines; but there are some empty spaces between elements and discontinuity of colours.

The setting of TT1’s front cover shows an illustration of a black stone gateway leading to a dark wooded area, an image that is only indirectly related to the overall theme of the novel. As presented in Figure 3 below, the back cover of TT1
shows a small portrait of Charles Dickens. The setting of TT2’s front cover presents a picture of a beautiful young woman who is wearing a Victorian dress and holding a candle against a background of a large antique clock and the same portrait is shown in the back cover but in a smaller size. The setting of TT3’s front cover, designed by Mousa Najem, portrays a young poor boy holding a lantern in a dark graveyard against a background of some letters forming unclear words and sentences. The back cover of TT3 shows a small portrait of all the main characters involved in the novel. The setting of TT4’s front cover shows a colourful portrait of three characters. The first is a young, innocent-looking boy who is staring at the sky, presumably representing Pip as a poor orphan in his early life. The second character is an old, wise-looking man that represents the escaped convict, Magwitch, while the third character represents Estella, the beautiful but unkind woman with whom Pip falls in love. The same setting is shown in the back cover of TT4.

6.1.2 Foreground and Background

In TT1, the painting of the woodland is foregrounded and a black colour towards the bottom of the front cover is the background. The front cover of TT2 is foregrounded with a painting of Estella holding a candle against a dark background of a large antique clock. A light blue background appears towards the bottom of the front cover. In TT3, the front cover is foregrounded with a portrait
of a poor looking boy, Pip, holding a lantern against a dark graveyard. This theme is backgrounded with dark green towards the top and yellow towards the bottom. The front cover of TT4 is foregrounded with a portrait of Pip, Magwitch and Estella against a background of an old stone house and a clear sky. The in-depth examination of these four front covers shows that they are all associated with the theme of the story, as they foreground at least one aspect of the story’s main theme.

6.1.3 Marked Sign

As shown in Figure 4 below, the marked sign in the front cover of TT1 is the black gate leading to a dark wooded area. Although someone looking at the image would not recognise the symbolic nature of the painting unless he/she had read the novel, the cover presents an implicit simile for the challenges Pip encounters in his life and those faced by any person who passes through the gate into the woodland. The gate seems to represent the first stages of Pip’s life and the dark woodland shows the difficulties in life faced by humans. This theme represents how life gets more challenging as humans grow up. The marked sign in the front cover of TT2 is one of the main scenes of the novel when Pip is first brought to Miss Havisham’s house and is met at the gate by a pretty young lady, Estella, who seems very proud. She lets Pip in and leads him through the dark house holding a candle. As shown in Figure 5 below, the marked sign in the front cover of TT3 is the graveyard which suggests two main scenes of the novel. The first is the location of Pip’s meeting with the escaped convict. The second is when Pip was visiting his parents’ graveyard and was trying to read his parents’ tombstones as he had just enough learning to be able to spell them out. The marked sign in the front cover of TT4 is the representation of the appearance and the manners of the three characters in the portrait. It shows how innocent and poor Pip looks, how old the escaped convict, Magwitch is, and how beautiful but insulting Estella is.
Figure 4. Front covers of TT1 and TT2.

Figure 5. Front covers of TT3 and TT4.
6.1.4 Colour and Light

In the front cover of TT2, dark colours predominate within the main frame. Two shades of light blue are used: medium blue on the outer frame and light blue with black lettering at the bottom. The use of light blue on the cover may refer to some peaceful days in contrast to the challenging conditions suggested by the dark theme. The main image on the front cover of TT3 is framed by olive green at the top and yellow at the bottom. Lettering is provided in white, yellow and black, to contrast with the different background colours. Using different shades of green and yellow in addition to white and black feature prominently within the image of the child featured in the middle of the page. The colourful cover of TT4 shows the three characters against a light pink background suggesting dawn while lettering is in black, white, red, and blue, again forming a contrast with the background. This contrasting use of dark and bright colours may imply moving from one stage to another like growing from a child to a mature adult.

6.1.5 Cultural References

Since book covers represent a threshold of communication between translated texts and target readers as well as a negotiation space between domestic and foreign values (Harvey, 2003), it is worth noting here that each of the published translations has employed this space in a different way in order to guide its readership. Considering the front cover of TT1, choosing an eye-catching neutral design for the cover page which does not show any cultural references from the source culture might indicate a preference for a domestication strategy. However, the choice of the cover designs in TT2, TT3 and TT4 demonstrate that they are oriented towards a foreignising strategy. This is clear in the choice of the antique clock that goes back to the Victorian era in TT2 and the clothes worn by the female figures on the covers of both TT2 and TT4, evoking the fashion of the upper-class European women in the 19th century. The old stone house in TT4 is also suggestive of English architecture. The tombstone seen on TT3 is clearly engraved with a cross, denoting a Christian culture and Christian values. This visual symbol is
constructed in specific socio-cultural contexts and is often used by artists to convey meanings beyond the literal level. Pip’s ragged clothes also suggests a particular class system. These cultural references presented in the cover designs of TT2, TT3 and TT4 attempt to prime target readers in a similar way the ST primed its expected readers.

6.1.6 Linguistic Information

In the front cover of TT1, as shown in figure 4 above, the book title and author’s name are presented in the same size and colour of lettering two-thirds down the cover, left aligned. The name of Charles Dickens is printed in both Arabic and English, and noticeably before the book title. The names of the translator and editor are presented in a clear, medium-sized font at the bottom left-hand corner of the cover. The publisher’s name and logo are clearly visible in the bottom right-hand corner of the cover, picked out in bright red and white against a black background. Giving priority to the translator and the editor may indicate that this edition was created to be marketed for a specific educated readership who might be familiar with their names or those who look for a work of a high quality by a competent translator. The back cover, as shown in Figure 3 above, provides the book title and a short bibliography, highlighting the most important facts of the author’s personal and literary life. This focuses on his early life, popularity, literary works and personal characteristics. As presented in Figure 6, the spine shows the book title and the author’s name, both centred and in similar font size. The names of the translator and the editor appear in a smaller font towards the bottom of the spine, with the publisher’s logo underneath. The introduction of TT1, as shown in the appendices in Chapter 11, is three pages
focusing mainly on the author’s biographical details, including his childhood, career and literary production, highlighting his fame and the esteem in which his literary works were held during the Victorian era.

In the front cover of TT2, the novel’s title is presented in a relatively large font, followed by the name of the author, in much smaller print. The publisher’s name and logo appear in the bottom right-hand corner of the cover. Opposite this, in the left-hand corner in small blue lettering, the phrase "باللغتين العربية و الإنجليزية" “provided in both Arabic and English, my translation” appears. However, the name of the translator is not given. The provision of both English and Arabic texts allows the reader to read the novel in both languages and compare both if they wish. Moreover, the phrases “Read, Enjoy and Learn English” and “An interactive CD is attached” are also printed in Arabic on the top of the cover page. The back cover provides the book title followed by a four-line summary of the novel. The publisher’s name and logo are printed at the bottom left-side corner of the back cover. The spine shows the name of the author in the center, the book title at the top and the publisher’s logo at the bottom. The book includes a four-page introduction consisting of the author’s biography including his childhood, early life, career and literary work and a brief summary of the novel. The introduction is provided in both Arabic and English.

In the front cover of TT3, the author’s name is centered in yellow large font at the top of the page, with the title underneath, in the same size and font but in white. Two-thirds the way down the cover page the phrase “Translated, presented and analysed by Dr Rehab Akawy” appears in smaller font. The publisher’s name and logo are centered at the bottom of the cover. The back cover shows the book title printed in a relatively large font followed by a short description of the book indicating its popularity. A portrait of the author is printed at the top of the spine followed by his name. The book’s title is printed in the middle with the publisher’s name at the bottom, in a smaller font than that used for the author’s name and the book title. The novel is preceded by a twelve-page introduction that provides a detailed biography of the author that covers the various stages in his life. It also analyses the challenges faced by the author, their causes and their subsequent
impact. The introduction also pays special attention to the development of the author’s writing, his early works and his most famous novels. The conclusion of the introduction provides a detailed summary of the novel.

In the top right-hand corner of TT4, Dickens’ name is presented in a relatively small font, while the title in red is centered underneath this in a much larger font. The phrase “عربي – انجليزي” “provided in both Arabic and English, my translation” appears under the title, towards the left. The publisher’s name and logo also appear towards the bottom left-hand corner of the front cover page. As with TT2, the name of the translator is not provided. The back cover is an English version of the front cover. The spine features the name of the author at the top followed by the book title in the middle, in a bigger font. The publisher’s name is printed in smaller font at the bottom of the spine. Linguistic information featured in the spine is provided in both Arabic and English. The introduction is a brief two-page overview of the author’s life and literary work in general. It does not include any details about the novel, and although the novel is a bilingual edition, the introduction is only provided in Arabic.

6.1.7 Directionality of Information Structure

Directionality of information structure refers to the directionality of the information provided by the first five parameters. In TT1, the theme covers three quarters of the front cover. The book title comes at the bottom of the theme in white. A black background comes towards the bottom of the cover with the remaining linguistic information. In TT2, the theme covers three quarters of the front cover while a light blue background covers the bottom of the page. Linguistic information is located on the top of the theme and at the bottom of the cover over the light blue background and all illustrations are gold and blue framed. In TT3, the theme is in the middle of the front cover and forms a background for the book title and the translator’s name. A dark green background on the top of the cover with the author’s name and a yellow background at the bottom with the publisher’s name and logo. In TT4, the theme is all over the front cover and the
linguistic information is presented on the top, in the middle and at the bottom of the cover.

6.1.8  Point of View

The front cover of TT1 offers the point of view of Pip who suggests living life freely, openly, and without fear which might remind the Arab reader of the well-known saying “Live like someone left the gate open”. In other words, a person should be open to exploration but remain mindful of the consequences. The front cover design of TT2 suggests a strong relationship between Estella holding a candle and the antique clock in darkness. One possible interpretation is that Pip’s clock started ticking when he saw Estella for the first time. The second interpretation is that Estella lit up Pip’s life with hope and turned his darkness into light. The front cover of TT3 shows the extent to which Pip was missing his parents. It also raises the importance of education as Pip was a poor young child who did not have enough education to be able to read what was written in his parents’ tombstones. The cover of TT4 illustrates how people differ from each other. The cover shows three different characters, each of whom has a different life story. No matter how they differ from each others and what story they live, they are all humans seeking happiness.

6.1.9  Mode of Representation

The mode of representation in all four TTs is painting which seems the most realistic means of representation which indirectly influences the target readers. These cover images help to clarify the nature of the story. They also have an aesthetic function as they are artistically connected to the plot of the novel.

6.1.10  Elements of the Storyline

In TT1, there are two main elements. The first is the gate which represents the first stages of Pip’s life and the second is the dark woodland which shows how his life became more challenging when he grew up. In TT2, Estella is the main element on the front cover which illustrates one of the main scenes of the novel. In TT3, there
are three main elements attracting the sight of the viewer which are Pip, the graveyard, and the unclear letters on the background representing one of the main scenes in the novel. TT4, on the other hand, shows four elements represented in Pip, Estella, Magwitch and the old stone house. Considering their facial expressions, a viewer can easily figure out who the characters are by simply scanning the novel.

### 6.1.11 Logo Sign

A logo sign can be a main factor in bestselling books (Salmani and Eghtesadi, 2015). In the original cover, the publisher’s name is typed in a black medium-sized font at the bottom of the page. In the front cover of TT1, the publisher’s logo attracts readers’ attention due to the fact that it is bright red against a black background. In TT2, the name and the logo of the publisher are also printed in the bottom right-hand corner of the cover. In TT3, the publisher’s name and logo are given at the bottom of the cover. In TT4, the name and logo of the publisher are printed on the left-hand side of the cover page.

![Figure 7. Overview of the ST’s cover and the covers of the TTs.](image-url)
Although the retranslations of *Great Expectations* are all recent versions, published during similar socio-cultural circumstances, examination of the four cover designs in hand shows that the covers differ markedly. The visual analysis provided a descriptive understanding of the four visual images in question. The results of the analysis are given in the Table 8 below, indicating the 11 criteria discussed above and the number of visual elements marked in each TT based on these parameters. The table highlights those criteria with the highest percentage which constitute the most frequent representations of cover designs. Pratextual data from the most frequent parameters will then be employed to conduct the sociological interpretation in section 6.2 below:

<table>
<thead>
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<th>Criteria</th>
<th>Target Texts</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TT1</td>
<td>TT2</td>
</tr>
<tr>
<td>Frame and setting</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Foreground &amp; Background</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Colour &amp; Light</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Cultural References</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Linguistic Information</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Directionality of Information Structure</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Logo Sign</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Marked Sign</td>
<td>1</td>
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<tr>
<td>Point of View</td>
<td>1</td>
<td>2</td>
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<tr>
<td>Mode of Representation</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Elements of Storyline</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 8. Overview of the results by parameter.

As presented in Table 8, the most frequent representations of cover designs are “Linguistic Information” and “Directionality of Information Structure” with the frequency of 19%. According to Kress and Van Leeuwen (2006), the directionality of information structure evaluates various aspects of how the linguistic information is presented on the cover (Salmani and Eghtesadi, 2015). The choice of linguistic elements to be presented and their position on the cover are important factors determining which elements are more or less valuable (ibid.). “Central items versus marginal items or upper versus lower elements all can affect the way semiotic elements will be represented or interpreted” (ibid.: 1190). The second most frequent manifestation of cover design is “Colour and Light” with 15.5% of other elements. The use of colours “as signifiers and their meaning as
signified play an important role in determining the intended meaning” (ibid.: 1187). The criteria of “Foreground and Background” with the frequency of 12.9% is ranked third. Foreground and background are also applied for intended artistic purposes as discussed in section 6.1.2. The rest of the criteria in Table 8 are ranked in lower levels, respectively.

Sign and image choices highlight the fact that intersemiotic translation is a tool that can be used to disseminate a certain culture by rendering or implying different socio-cultural positions. This shows the importance of paratranslating the implicit information hidden within the text and paying special attention to them in the representation of the cover design. In general, book covers convey a message about the book that may influence the retailer who stocks the book and the potential purchaser in the shop (ibid.: 1190). Determining the cover design, the elements represented, their position and their relative size and other aspects, fall within the remit of the publisher or commissioner who controls the designing process (ibid.).

Designing cover pages is influenced by external socio-cultural conditions related to the target readers, market, and the publishers’ own opinions and interests (Sonzogni, 2011). Scott (1994: 252) argues that, “pictures are not merely analogues to visual perception but symbolic artifacts constructed from the conventions of a particular culture”. Thus, interpreting the meaning of the images requires the reader to take into consideration the related social meaning system (Liu, 2013) Readers and interpreters need to go beyond the analysis of the image itself. They must consider the social, cultural, scientific, ecological and political background as it is a crucial aspect of the interpretation process (ibid.). According to Sturken and Cartwright (2001: 21), “to explore the meaning of images is to recognize that they are produced within dynamics of social power”.

The summary presented in the table above highlighted the two main elements to be considered in the sociological interpretation, namely Linguistic Information and Directionality of Information Structure. In each TT, paratextual data from these two perspectives will be employed to form the basis for the sociological interpretation of the retranslations of Great Expectations into Arabic
based on Bourdieu’s understanding of capital. Producers and co-producers of a particular act of translation, including translators, editors, publishers, cover designers, and blurb writers, cooperate at different levels and through different strategies to place themselves and their final products in a dominant position within the field of activity in order to accrue certain capital (Elgindy, 2013). This process of positioning oneself and one’s work within a given field of activity is what Bourdieu sees as ‘struggle’ or ‘challenge’ (ibid.). Based on the paratextual data collected in the first section and the employment of Bourdieu’s concept of capital, the next section will investigate how and where these interventions and struggles take place.

### 6.2 Capitalizing on Paratextual Elements

In this section, the descriptive analysis in the previous section is employed to conduct a sociological analysis. It provides an interpretation of the visual analysis through a sociological lens and in the light of the Bourdieusian notion of capital. It aims to understand the sociological features indicated by the cover designs and determined by the producers involved in the retranslated literary works. The following analysis employs the previous discussion of the eleven parameters to study the cover pages and the introductions of the four cases in hand under a sociological lens.

The art design presented in TT1 creates attraction and suspense for potential readers, who would then be inspired to read the novel and identify the relationship between the image and the book’s theme. This would be the main purpose of presenting this particular cover scene. According to Taormina (2014: 149), “many readers are exposed to classic works of fiction through modern editions created solely by modern publishers appealing to modern tastes”. Therefore, the cover design plays an important role in conveying a particular message to target readers and in the process of marketing books. An attractive cover design would positively affect the readers’ perceptions of the classic work as well as the number of sales, leading to the financial success aimed by every agent involved in the field of activity. Yampbell explores the cover art designs of adult novels and argues that
“in the publishing industry, the paratext, specifically the book’s cover, is the foremost aspect of the book” (2005: 348). Taormina (2014: 149), also argues that classic works “have been reprinted over the years so many times and in so many forms that evidence of the author’s and/or publisher’s original marketing decisions and intended audience remains only in the first edition”.

In TT1 and TT3, the author’s name is presented in bold, large font in the middle of the cover in TT1, and in the top of TT3, noticeably before the book title, as illustrated in Figure 8 below. Genette (1997: 38) argues that “on the cover the author’s name may be printed in varying sizes, depending on the author’s reputation”. Genette further elaborates that “the principle governing this variation is simple: the better known the author, the more space his name takes up” (ibid: 38). In both cases, the names of the translators take second place to the name of Charles Dickens, which draws on the cultural capital attached to Dickens. It also draws on the fame his name enjoys within the field of English Literature, which is a form of symbolic capital as this is arguably a means of using the name of the famous author as a tool to attract readers interested in his literature.

![Figure 8. Front covers of TT1 and TT3.](image)

In TT1, the names of the translator, Abdulbary Ahmed, and editor, Muhammad Asteetyah, are presented in a clear, medium-sized font, but smaller
than the font of the author’s name. This can be interpreted as putting both the translator and the editor on the same level, which probably indicates that both of them have had the same level of contribution to the final product. In the light of Bourdieu’s conceptualisation of capital, it can be argued that their names are intentionally added as a process of investing in the cultural capital attached to Charles Dickens. Being familiar with the works of such famous figures would also add social capital to both the translator and the editor. According to Hanna (2006: 64), in Bourdieu’s view, both cultural and social forms of capital are “induced by and conducive to economic capital.” Thus, the forms of capital acquired by the previously mentioned agents would be converted to economic capital.

Together with the translators’ names and the font size, the editorial decisions on foregrounding the reading of the text by using preliminary materials, such as introductions or forewords relate to choices of a paratranslational nature. In TT1, TT2 and TT4, the introduction is relatively short, focusing mainly on the author’s biographical details, including his childhood, early life, career and literary production, as a way of reflecting his fame, and the esteem in which his literary works were held in the Victorian era. Paying special attention to the author on the cover and in the introduction demonstrates how the author’s name has played a key role in advertising the book and promoting economic capital.

Similarly, selecting the scene of Estella holding a candle in the front cover of TT2 gives the potential reader an indication of at least one event Pip will experience. Choosing this attractive image would potentially increase the number of sales and create the economic capital the publisher is seeking. Yampbell argues that “the cover sells the book”, and in most cases “literary merit becomes irrelevant if the book does not, or cannot, reach the reader” (2005: 348). In TT2 and TT4, the name and the logo of the publisher are printed at the bottom of the cover, without any indication of the translator’s name as shown in Figure 9 below.

Over the course of several decades, there have been many such cases of publishers excluding the translator from any rights to the translation. Venuti (2008: 8) argues that “the translator’s authorship is never given full legal recognition because of the priority given to the foreign writer in controlling the translation –
even to the point of compromising the translator’s rights as a British or American citizen”. Venuti maintains that “the translator may be allowed the authorial privilege to copyright the translation, but he/she is excluded from the legal protection that authors enjoy as citizens of the UK or US in deference to another author, a foreign national”.

In the cases in hand, one could argue whether the publisher is the only agent involved with the right to control and regulate the field of work. Confining the focus of attention to the publisher’s name can be interpreted as an attempt to amass the symbolic capital attached to Dickens. Publishing such a great literary work by a great author will positively inahnce the publisher’s reputation in the field of literary translation. This form of capital is, in turn, convertible to economic capital. Venuti argues that the translator’s shadowy existence in British and American cultures is “registered and maintained in the ambiguous and unfavorable legal status of translation both in copyright and in actual contractual arrangements” (ibid.: 8).

![Figure 9. Front covers of TT2 and TT4.](image)

According to Venuti (ibid.: 9), since World War II, translation contracts have varied widely, “partly because of the ambiguities in copyright law, but also
because of other factors like changing book markets, a particular translator’s level of expertise, and the difficulty of a particular translation project”. Translation contracts are known as work-for-hire contracts (ibid.). Such contracts “alienate the translator from the product of his or her labour with remarkable finality” (ibid.: 9).

According to Yampbell (2005: 349), “the book must visually leap off the shelf and “grab” the consumer’s attention so that the consumer will “grab” the book”. Thus, the depiction of TT3 would attract readers who may be keen to find a relationship between the optimistic title of the novel, *Great Expectations*, and the pessimistic cover imagery. Such a contradiction could increase the number of sales and create what Bourdieu refers to as *economic capital*, as even readers unfamiliar with the work may buy it out of curiosity.

As shown in Figure 10, the phrase “Translated, Presented and Analysed by Dr Rehab Akawy” is clearly printed in the front cover of TT3, which indicates the effort involved in producing this book. Moreover, including the title of ‘Dr’ notifies the readers of her qualifications, and allows them to expect this to be reflected in
high-quality translation work and analysis. The doctoral qualification she holds enables her to gain cultural capital, which, in this case, materialises in an institutionalised state in the form of educational qualifications and academic degrees. In other words, by holding a high academic degree, translating a famous writer, and being known as a quality translator, Akawy’s reputation within the field of literary translation is most likely to be enhanced; thus, her symbolic capital will gain more value. Bourdieu (1986: 245) points out that cultural capital can also be converted to symbolic capital as a result of the social conditions of its acquisition.

By stating, “Translated, Presented and Analysed by Dr Rehab Akawy”, the translator claims more credit for herself and her translation by highlighting her professional competence. What supports this claim is the twelve-page introduction where she provided a detailed biography of Dickens, an overview of his literature and an analysis of his literary work in general and Great Expectations in particular. This is likely to attract the readers’ attention to Akawy’s translation and, as a result, raise her profile. Providing such an introduction reflects the work and research done by Dr Akawy in providing a full analysis and critique of every piece of information she included. This can also be interpreted as the reproduction of the agent’s capital. In other words, the more works she translates by Dickens the greater the reputation and symbolic capital she accumulates in the field of literary translation, which results in her accumulating more economic capital.

The cover art of TT4 would also attract readers of all ages trying to establish the relationship between the three presented figures. For Taormina (2014: 154), “even the physical storage of the book in a library, archive, or museum, in addition to its appearance, can affect readers’ perceptions to classic works”.

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As it was for TT2, also in the case of TT4, the novel’s title is presented in a bold, large font compared to the name of the author, as illustrated in Figure 11. Agents involved in the work of retranslation—noticeably the publishers—are advertising the title of the book and paying great attention to the expected profit as a means of developing economic capital. On the other hand, by providing both a hard and electronic copy of TT2 and presenting TT2 and TT4 in two languages, it would be clear that there is an educational purpose behind these particular works. Such an educational objective would provide a form of financial credit, i.e. economic capital, compared to other publications, given that readers would presumably prefer to buy a book that they enjoy reading and potentially benefit from learning another language at the same time.

6.2.1 Social Capital on Show

In addition to the different economic, cultural and symbolic capitals resulting from these various works of translation, social capital is another form of value to be
added to almost all agents involved in the field of literary translation. It refers to the network of relations within the particular field of practice. In the cases studied here, the translators’ and publishers’ possession of social capital, in the form of social networks and connections, is likely to produce symbolic capital for them. Bourdieu (1986: 248-9) argues that the size of social capital held by any involved agent is measured by “the size of the network of connections he can effectively mobilize and on the volume of the capital (economic, cultural or symbolic) possessed by each of those to whom he is connected”. With Akawy herself holding an educational qualification and being an academic, her social capital should rise as a result of her relations with academics, specialists and publishers involved in the field. The increase of this social capital is likely to enhance agents in the form of “all the types of services accruing from useful relationships” (Bourdieu, 1986: 249).

6.3 Conclusion

This chapter set out to propose a new reading/interpretation of the retranslations of Great Expectations in the light of intersemiotic analysis and Bourdieu’s sociology. Graphic designs of book covers were examined as one of the main criteria involved in the analysis of the retranslations not as a marginal factor. The paratextual data collected from the visual analysis were employed to conduct a sociological interpretation by means of Bourdieu’s sociology, highlighting the different forms of capital enhanced by means of these images. Close examination of the four translations showed that accumulating capital in all its forms, economic, cultural, social, as well as symbolic, is enacted in the paratextual zone surrounding the translated text. Agents involved in the four acts of retranslation employed the paratextual zone to position themselves and their translations in a dominant position in their fields. Akawy, in particular, employed the paratextual elements to locate herself not only as a translator, but also as a scholar and researcher enriching academia with a valuable work. This chapter also suggested that there is a struggle taking place between the involved agents over occupying dominant positions in their fields and over the possession of different forms of capital, which will be further tested in the following chapter. The discussion provided in this chapter
pointed out the challenge visual images pose for today’s readers and researchers as successfully making sense of an image in a retranslated text requires getting familiar with art, culture, and semiotic theories.
Revisiting the Retranslation Hypothesis

The last two chapters examined the paratextual materials of the four TTs, as well as the translations themselves at a textual micro-level. The paratextual analysis described the ways in which the involved agents intervene to achieve certain goals and construct their narratives. This chapter aims to review and test the theoretical assumptions made about retranslation based on the data collected and analysed in the last two chapters. It intends to test the validity of the Retranslation Hypothesis (Berman, 1990) to explain the retranslations of Dickens’ *Great Expectations* into Arabic. It also aims to discuss other factors that motivate the production of a new translation of the same ST into the same TL with the aim of supplementing an under-developed theory of retranslation. The commonly accepted opinion that text ageing is the main motive for retranslation will be questioned, and an alternative interpretation of the phenomenon, premised on Bourdieu’s sociology of cultural production will be suggested. In other words, this chapter contrasts the traditional views surrounding the retranslation phenomenon with a Bourdieusian sociological reading.

7.1 Assumptions about Retranslation

As previously noted, ‘retranslation’ as a term is generally used to indicate successive translations of the same ST into the same TL by more than one translator. Many great literary classics have been translated more than once (Feng, 2014). Retranslation of these classical texts has usually been considered as a positive phenomenon (Berman, 1990), as it can create a diverse and broad interpretation of the ST (Feng, 2014). A retranslation is normally “conducted by a different translator at a different time” (ibid.: 70). The time between “the initial
translation and the retranslation varies from a few years to hundreds of years” (ibid.). Good literary works are written in a highly-elevated language that may motivate good translators to tackle a retranslation (ibid.). Good translators are usually also good readers of the original work, no matter the time or historical periods they belong to (ibid.). Assumptions have been made about the retranslation of literary works. The following discussion represents an attempt to describe and test the RH (Berman, 1990) in relation to the case study. As suggested by Feng (2014), the RH will be tested from two main perspectives, which can be outlined around two main concepts:

1. The necessity of retranslation: i.e. is retranslation necessary or “wasteful”?

2. Motives for retranslation: i.e. why do retranslations occur?

7.1.1 The Necessity of Retranslation

As discussed in Chapter 2, the RH was proposed by the French translation scholar Antoine Berman in 1990. In terms of literary retranslation, Berman argues that a translation of any classical work is an “incomplete act”, and it can only strive for completion through retranslations (Berman, 1990: 1). “Completion”, according to Berman, means that new retranslations usually get “closer” to the ST compared to previous ones (ibid.). He argues that the initial translation is “necessarily blind and hesitant” hence, the need for a retranslation (ibid.: 5). In other words, if a translation becomes very old and its language and style become outdated, commencing a new translation will be necessary to match the use of contemporary readership (Feng, 2014).

According to Gambier (1994: 414), Berman suggests that an inherent “failure” is at its peak in the first translations which, “driven by cultural and editorial considerations, are assumed to suppress the alterity of the translated text and to feature cuts and changes that are motivated by a concern for higher levels of readability”. In his interpretation of the RH, Desmidt (2009: 671) points out that:

First translations, the hypothesis runs, deviate from the original to a higher degree than subsequent, more recent retranslations, because first translations determine whether or not a text (and its author) is (are) going to be accepted in the target
Thus, the first translations tend to be domesticated or target-oriented compared to retranslations which tend to be foreignised or source-oriented. Gambier (1994: ix-x) notes that “the subsequent translations, by contrast, pay more attention to the letter and style of the source text and maintain a cultural distance between the translation and its source, reflecting the singularity of the latter”. This notion was also discussed by Venuti (1995) who recommends a foreignised strategy of translation rather than domesticated strategy. On the other hand, Snell-Hornby (1988: 113-114) argues that literary translation is an act of communication, and it is not possible for any literary translation to reach the stability of the original. As time passes, the existing translation “loses its communicative function as a work of literature within a continually shifting cultural system”, creating a need for a new translation (ibid.).

Berman (1990) introduces the “issue of ageing” and suggests that “while originals remain forever ‘young’, translations will age with the passage of time, thus giving rise to a need for new translations” (Berman, 1990: 1). This is true in the sense that the original work is the only remaining version, while its translations may vary in language or format (Feng, 2014). According to Hanna (2006: 194), the ageing of translations and the need for new translations are associated with “language change and the need to update the wording and terminology used in earlier translations”. The idea that translations age while the original ST in the original language does not, is based on the assumption that the original text must always suggest “more than is needed by any one interpreter or any one generation of interpreters” (Robinson, 2009: 1). In other words, the original is timeless while its translation needs updating over time (ibid.). Thus, in order for a translator to make the original ST appropriate for a specific target culture and readers in a specific period of time, he/she must reduce the original’s “significational surplus” (ibid.). Such reduction of the original’s significance will ensure its “uptake” by its
intended readers (ibid.). However, it will cause the translation to age more quickly than the original text (ibid.).

Addressing the issue of retranslation, Jianzhon (2003: 194) argues that “the significance of retranslation lies in surpassing. If the retranslation is not [better] than the former one(s) the retranslation will not be worth a penny” (ibid.). Venuti (2003: 29) also discusses the notion of ‘betterment’ and argues that retranslations try to “make an appreciable difference” in relation to previous translations, i.e. retranslation produces a better version (Susam-Sarajeva, 2003: 3; Hanna, 2006: 193). Venuti (2013) maintains that a translation is valid and valuable if it challenges the established social and cultural institutions of the target culture and if it stimulates innovative thinking.

This section provides a description of the RH as proposed by Berman (1990), the traditional and most commonly accepted assumption about retranslation. It considers retranslation as a necessary act or an act of betterment, conceived as a result of ‘text ageing’ with the passage of time.

### 7.1.2 Motives for Retranslation

As discussed in Chapter 2, literary works are retranslated for one or more reasons. Some scholars suggest that “changing social contexts and the evolution of translation norms” contribute greatly to the motives for retranslation (Brownlie 2006: 150). According to Desmidt (2009: 670),

Retranslations result from the wish to meet the requirements of the receiving culture, requirements that are obviously not (no longer or not entirely) met by the existing translation(s). As cultures continuously change, every generation may take a different view on what is a good, i.e., functional, translation and may ask for the creation of a new translation.

In the process of rendering the ST into a different language, translators might have different interpretations of the same work, “the word choice and writing style in their translations may also be different” (Feng, 2014: 71). This might be viewed as beneficial for both readers of the translations, who are offered an opportunity to choose from a variety of versions, and Translation Studies scholars,
who will have access to more data in the form of different versions of translation to conduct their research (ibid.).

According to Feng (ibid.: 72), “retranslation can be initiated by the translator, the publisher, or the author of the original text or perhaps any two of the three parties”. Regarding the translator, there are two situations where retranslation of literary works occurs (ibid.). In some cases, it happens due to the lack of information, as the translator does not have knowledge of a pre-existing translation (ibid.). According to Venuti (2003: 25), some translators may not be aware of the presence of an earlier translation. This situation is termed as “passive retranslations” by Pym (1998: 82). However, in most cases, the translator is fully aware of the existence of a previous translation; yet still commences the retranslation. This situation is termed by Pym (1998: 82) as “active retranslations” which happens as a result of “disagreements over translation strategies”. In other words, it may occur when the translator is not satisfied with the pre-existing translation and wants to do it differently. Active retranslation may also occur due to the translator’s personal appreciation of the original work. Venuti (2003: 30) argues that some retranslations may entirely originate from a translator’s personal appreciation of the ST with no other motivation. Landers (2001: 6) argues that “there are many reasons for doing literary translation but ultimately it is the pleasure of introducing the target readers to outstanding foreign works”.

Considering the publishers, there might be some situations where retranslation occurs, as explained by Gurcaglar (2009: 235). Publishers may want to release new translations of a previously translated text for aims other than the commercial and artistic aims. A publisher may wish to publish a different translation of a book that has been translated and published by another publisher (ibid.). A publisher might also expect that a retranslation can introduce or present a new interpretation of the ST or address a different readership (ibid.).

Based on the perspectives mentioned above (Feng, 2014), the assumptions can be summarised as follows:
1. In terms of necessity, literary retranslation is not only necessary but also important since old translations age over time and subsequent translations add value to the original work as they occur as a result of appreciation of the ST (ibid.).

2. In terms of motives, the changing socio-cultural contexts play a key role in motivating literary retranslation as both the translator and the publisher disagree over translation strategies and intend to establish a difference from pre-existing translations (ibid.).

Based on these two perspectives, assumptions about retranslation will be tested by applying them to the data collected and analysed in the last two chapters.

7.1.3 Testing the Case Study

The previously mentioned assumptions need to stand up to scrutiny. They need to be examined and re-evaluated according to data collected and analysed in Chapters 5 and 6. The motives for the four TTs seemed, in the first place, to be the translators’ personal appreciation of the ST. However, given the fact that although all TTs are based on 1861 edition of the ST and are claimed to be complete translations, omissions found in TT1 have not been rectified in TT3. It cannot be assumed that these two TTs are results of the translators’ appreciation of the ST as appreciating such a classical work requires avoiding any unjustified omissions. On the other hand, the retranslations leading to TT2 and TT4 are English-Arabic versions and were performed for an educational purpose targeting Arabic speaking readers who have the interest in improving their English. However, given the fact that TT2 and TT4 are almost identical, it cannot be assumed that the claimed educational purpose is realistic, as such purpose requires the minimum effort of updating the language of the previous versions to match the use of contemporary readers to ensure positive reception of the translation in the target culture. Moreover, based on the linguistic analysis in Chapter 5, TT1 and TT3 were very similar with no major variations. A potential reader who notices the similarities between the versions would assume that these translations are just
reprints or revisions of previous versions. However, if they are revisions, this fact should have been indicated in the cover page. These facts contradict with the first perspective that literary retranslation happens as a result of appreciation of the ST and for the purpose of achieving a perfect translation.

The greater part of the comparative analysis in Chapter 5 was concerned with lexical items following the paradigm of appraisal theory; however, there are some quality assurance and text-level interventions. Although the ST consists of short paragraphs and dialogues, this aspect of the ST is not respected in the four translations. In all TTs, the format of the ST is treated more freely: a paragraph is split into many smaller paragraphs, and many of the single-sentence dialogues are treated as separate paragraphs. This fact challenges the second assumption that claims that a retranslation takes place as a result of the translator’s disagreement over translation strategies applied by previous translators. Based on the linguistic analysis in Extracts 18, 34, 40 and 45, TT1 was found to be more loyal to the ST than TT3. This fact challenges the logic of the RH that claims that later translations tend to be more source-oriented, bringing readers closer to the ST, language and culture (Berman, 1990). Moreover, in Extract 17, the use of the Quranic verse in TT3 reflects the domesticating strategy adopted by the translator as an attempt to reduce the foreignness of the ST and make it closer to the target readers by involving the religious context of the target culture. In this respect, TT3 seems to follow a domesticating approach which also contrasts with the RH which claims that retranslations are source-oriented.

Assuming that the publishers are the driving force behind the retranslations, one would expect the retranslations to introduce a new interpretation of the ST or address different or new readerships. However, TTs are almost linguistically identical with very slight differences in the word-level as shown in the linguistic analysis. This assertion, grounded on the textual and contextual analysis of the four TTs, in turn, contradicts with the first assumption as although target readers are offered to choose from a variety of versions, they will not find any appreciable difference between the new translation in relation to the previous one. Furthermore, since the four retranslations were produced within
the span of only five years (2010-2014), it cannot be assumed that any of them was produced as a result of a previous aged translation. Thus, it cannot also be claimed that the first assumption is valid to explain the existence of the four TTs.

As a result, it is almost impossible to examine the retranslations of Dickens’ *Great Expectations* considering them as the outcome of an emerging need for a newer, fresher translation, in line with hypothesis of ageing translation, since all translation versions refer to the same time and context. Recognizing the inadequacy of the RH to explain the retranslations in hand, the reasons behind the production of the four TTs need to be sought elsewhere. Given the fact that retranslation is motivated by a multitude of factors, relating to publishers, intended readers, accompanying illustrations and the translators themselves, the searchlight of the RH is shown to be ineffectual when compared to the second assumption related to other socio-cultural motivations as it is far more revealing to focus on the external factors. In order to avoid overlooking a wealth of factors which contribute to the phenomenon, the next section will further investigate the second perspective paying close attention to the socio-cultural context in which these retranslations were produced.

### 7.2 Retranslation as a Challenge

Although retranslation may appear as a result of text ageing, STs can be “retranslated for a variety of reasons, only some of which are related to the passage of time” (Elgindy, 2013: 176). There have been debates to explain the phenomenon of retranslation from a different position, which places the reasons for commencing a new retranslation closer to the translator and to the social world in which it is produced (Hanna, 2006/2016).

Given that change in the use of language is inherent and inevitable (Pym, 1998; Hanna, 2006), Pym argues that explaining retranslation as a consequence of outdatedness or as the outcome of linguistic changes in the target culture is passive (1998: 82). According to Pym, neither linguistic changes nor text ageing is satisfactory in explaining the reasons underlying retranslations of the same ST (ibid.). He also argues for his concept of “active retranslation” where the
motivation for commencing a new translation is entirely related to the translator being aware of the existence of previous translations; thus, creating “active rivalry between [the] different versions” (ibid.: 83). The examples of “active retranslation”, which Pym outlines are: a retranslation of a different version of the ST intended for different readers, a commissioned retranslation to correct linguistic errors in a previous version, or a retranslation designed to counteract restricted access (ibid.: 10). In a comparison between passive and active retranslation, the former reflects changes in attitudes of the target culture and may confront the beliefs of two cultures, whereas the latter is considered a result of conflicts between people or groups within the target culture as discussed by Pym:

A comparison between two or more passive retranslations […] would tend to provide information about historical changes in the target culture […]. Quite apart from being often redundant (the information thus revealed could have been obtained without doing translation history), such a procedure can only affirm the general hypothesis that target-culture norms determine translation strategies. The comparative analysis of active retranslations, however, tends to locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics (although clearly not excluding monocultural influences from any side). The study of active retranslations would thus seem better positioned to yield insights into the nature and workings of translation itself, into its own special range of disturbances, without blindly surrendering causality to target-culture norms. (Pym, 1998: 82-84)

According to Deane (2011: 13), Pym assumes that this approach alone will be revelatory since “it supersedes the issue of updating, and instead tends to locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics”. Active retranslation, according to Pym, is “a window on to multiple, extratextual causes of retranslation” (ibid.). However, scholars criticise Pym’s concept of active retranslation as he does not detail the nature or the devices that inform this active retranslation, or how it relates to the translator himself (Hanna, 2006; Elgindy, 2013). In discussing this limitation, Hanna (2006: 196) points out that:

Pym does not elaborate on the category of ‘active retranslation’ and does not delineate the motivations for retranslation that are ‘closer to the translator’. Apart from suggesting that in ‘active retranslation’ there exists “active rivalry between different versions” there is no detailed discussion of the nature and mechanisms
of this ‘rivalry’, the ways in which producers of the different versions are involved in this dynamic and the ways in which the different versions fare in the translation market [...]. Even the examples provided are not particularly revealing of the nature of ‘active retranslation’.

The notions of retranslation as a challenge is also evident in the work of Venuti (2003). Like Pym, Venuti focuses on the competition between the different translations of the same ST. However, “no temporal restrictions are placed on the capacity of a given retranslation to rival or distinguish itself from another” (Deane, 2011: 14). Venuti’s conceptualisation of active rivalry is based on the assumption that retranslations commissioned with the awareness of the existence of previous translations justify themselves by establishing their differences from earlier translations (ibid.: 25). These differences, according to Venuti, “proliferate with the development of discursive strategies to retranslate it [...] where [...] both the choice and the strategies are shaped by the translator’s appeal to the domestic constituencies who would put the retranslation to various uses” (ibid.: 25). Venuti argues that retranslations are based on a contestation to the readings provided in the previous translations and that differences emerging from retranslation strategies lead to “competing interpretations formed on the assumption of unacceptability of previous versions” (ibid.: 26). Venuti’s argument also entails that the new reading suggested by the retranslation is associated with the social setting in which it functions (ibid.).

Venuti also argues that the challenge between the different interpretations has some implications beyond the text itself since these versions are designed to form particular identities or to have particular institutional effects (2003: 26). An example of this is the retranslation undertaken to support the power and authority of a certain social institution, such as religious or academic institutions that define the desired interpretation of a canonical text (Dean, 2011: 14). In this instance, the active force of a retranslation is represented in its ability to maintain and strengthen the authority of a social institution by confirming the institutionalised interpretation of a canonical text or challenge that interpretation (ibid.). To retranslate, according to Venuti, is “to become aware of the ethical responsibility involved in representing foreign texts and cultures” in order to prevent the
translating language and culture of the TT from effacing that of the ST (2013: 163). “This responsibility can be met most effectively by allowing the retranslator […] to open up new paths of invention by producing a competing interpretation” (ibid.: 108). In other words, “challenge and differentiation are proposed as keystones in the process of retranslation” (Dean, 2011: 14). In a comparison between Pym’s and Venuti’s work, Deane (ibid.: 15) points out that:

Despite differences in the temporal parameters of investigation, what does remain consistent throughout the work of Pym and Venuti is the underlying assumption that challenge is a catalyst for retranslation. Closely associated to this assumption is the notion that challenge is frequently expressed through reinterpretation, which in turn equates to a process of differentiation.

Considering translation and retranslation as a process based on ‘difference’ and ‘competition’, which places one translation in contrast to, or in competition with another, echoes the necessity of considering external sociological factors in the study of retranslation (Elgindy, 2013). Such factors treat retranslation as a socially situated activity and consider the social, cultural, and economic variables within which retranslations are produced and consumed (ibid.).

Bourdieu’s conception of capital and its various forms, elaborated in Chapter 3, proved to be helpful in interpreting the values attached to the paratextual elements as discussed in Chapter 6. According to Bourdieu (1977), capital can either appear in the material form, i.e. the economic form; or in the immaterial form, i.e. the cultural, social, and symbolic form. The immaterial forms of capital can be converted to the material form as economic capital is central to all other forms of capital. Capital “must have an agreed upon value” (Elgindy, 2013: 100) and whatever is the form of capital at stake, “it is the value of capital that makes participation in the field meaningful” (ibid.: 206). It is capital what gives the struggle between agents a subjective sense and makes the game worth playing (ibid.). As a result, capital becomes the main interest of the involved agents which entails some kind of investment and results in some kind of competition between members of the social field. In the cases in hand, this investment takes place within the paratextual zone. As suggested in Chapter 6, agents involved in the four acts
of retranslation employed the paratextual zone to position themselves and their translations in a dominant position in their fields and accrue different forms of capital. These suggestions will be further tested in the following section. By highlighting the different forms of capital enhanced by means of these acts, the following section will revisit the retranslation debate of the cases in hand as a contest and a struggle in line with Bourdieu’s sociology.

7.2.1 Testing the Case Study

This section further examines the argument suggested in Chapter 6 about the dynamics of struggle between translation agents under a Bourdieusian lens. By adopting Bourdieu’s notions of field and capital, we will have a different interpretation of the agents’ actions, and of the processes of retranslation. In order to cast the analytical searchlight as broadly as possible, this section will attempt to prove the instances of challenge through retranslation in the least restricted sense, i.e. it will consider potentially competitive interactions between retranslations.

It is worth mentioning that in all TTs, the major driving force behind the completion of the retranslation must have been the publishers. Without their support, especially financially, translators would not have been able to complete the task of translation. Even if they did eventually translate the novel, we can assume that without the support of the publishers, it would have taken them more time to complete the translation project. In the TTs examined here, publishers seem to be the most powerful agents controlling the field of literary translation. This is particularly true in TT2 and TT4 as the names of the translators are not mentioned, as discussed in Chapter 6.

Close examination of the four translations shows that accumulating capital in all its forms is acted in the paratextual zone. In TT1 and TT3, Ahmed and Akawy’s investment in their own cultural capital, whether direct or indirect, is acted in the paratextual zone surrounding their translations. Hanna (2006: 208) argues that “claiming direct access to the language of the ST and knowledge of the author, and his or her cultural context have generally been considered a ‘mark of distinction’ that sets one translation off from another”. An overt claim of direct
access to the SL is located on the front cover of TT3 under the book title stating that the novel is “Translated, introduced and analysed by Dr Rehab Akawy”. In the light of Bourdieu’s conceptualisation of capital, this claim could be interpreted as a process of amassing cultural capital attached to Dickens. Such investment in Dickens’ cultural capital will subsequently enhance the legitimacy and authority of Akawy’s translation in the field of literary translation. She is also flagging her ability to access Dickens’ original texts directly by drawing attention to the institutionalised cultural capital she possesses in the form of academic degrees. By highlighting her certified academic degree and cultural expertise in the paratextual zone, Akawy aims to position herself and her translation in a dominant position in the field of literary translation and exclude other translations of the same ST which do not meet the academic standards.

Akawy also invests in the embodied form of cultural capital she enjoys in the field of literary translation. She projects herself as an expert critic by stating “analysed by”. It can be assumed that through her translation, she intended to provide the readers with access to some essential information relating to Charles Dickens, which might have been constrained in earlier translations. However, while commencing the textual analysis, there has not been any kind of analysis throughout her translation. Moreover, she explicitly highlights her academic background and flags her expertise by presenting the reader with an ideological classification of Dickens literary works in the introduction. She employs the introduction to demonstrate her superior access to the ST which helped her to place her translation in a distinctive position in relation to TT1 and TT2 as well as to translations of other Dickens’ novels. However, claiming all that effort to herself goes against the fact that she did not acknowledge any contributions of herself or her colleagues and fellow scholars in her introduction. A potential reader will expect to read a work of a very high-quality by such a highly educated translator. However, the large number of mistranslations marked in the linguistic analysis in Chapter 5 will not meet the expectations of the reader.

The investigation of Akawy’s translation project, conducted in Chapter 6, has so far produced supportive evidence of Bourdieu’s argument about the
convertibility of cultural capital into economic capital. The title ‘Dr’ explicitly presents the work of Akawy as the endeavour of an academic and implicitly as a venture of scholarly research, rather than a pure work of translation. This could be interpreted as value free research. However, Bourdieu refutes this idea and argues that any cultural capital is convertible into economic capital. Hanna (2006: 59) points out that “the certification of cultural competence through academic degrees allows for establishing conversion rates between cultural capital and economic capital by guaranteeing the monetary value of a given academic capital”.

Regardless of her consciousness or unconsciousness of the presence of economic capital, Bourdieu’s argument places economic capital at the root of Akawy’s cultural production. Since economic capital is at the root of all forms of capital (Bourdieu, 1986: 252), attempts have been made to acquire information about the economy of the four published retranslations. Unfortunately, direct and personal communications did not return any information about sales figures, the number of copies printed or the number of publications of translations. Furthermore, data on these figures is not available in archives or online databases. The lack of response cannot be interpreted if not by mere speculation. However, this silence gives an indication for a double standard with regard to the notion of cultural capital: one academic endeavour – the publication of the translation – is on the front cover of the book, but other academic endeavours such as those aimed at understanding the translational contexts in which this cultural capital is exchanged are abandoned.

Akawy also employs the paratextual zone to invests in another form of capital. She invests in the fame Dickens enjoys in the field of Literature, which is a form of symbolic capital. This investment attracts more attention to her translation, and as a result, raises her profile. It also adds more value to her cultural capital and enhances her reputation within the field of literary translation, which also results in increasing her symbolic capital and getting a higher position in the field itself. Therefore, it can be argued that the positions available in the field of literary translation are going to be rearranged, resulting in a change in the structure of the field itself.
In addition to the economic, cultural, and symbolic forms of capital resulting from the translators’ investments in paratextual elements, social capital is another form of capital at stake in the cases in hand. With Akawy herself being an academic, and with her translation targeting highly educated readers, her social capital is expected to be enhanced as a result of her relations with specialists and researchers in the field of academia, as well as her relations with publishers and editors in the field of literary translation. As a result, Akawy’s possession of social capital, in the form of networks and connections, is likely to increase her symbolic capital.

In a similar perspective to what has been emphasised above, in TT1, the statement “edited by: Muhammed Asteeta” sheds light on the role of other agents involved in the production of the retranslation. Agents involved in the process of translation include authors, translators, editors, publishers, distributors and critics. The collective inputs of all those agents shape the final product of the translated text and inform its function in the target culture.

Bourdieu’s notion of capital cannot be fully comprehended without considering his notion of field since capital in all its forms, economic, cultural, social, and symbolic is located in social fields of activity. Applying the concept of field for the study of translation in general and literary retranslation in particular is based on Bourdieu’s definition of field.

The distribution of agents in the field of literary translation depends on the overall amount of capital held by each agent and the amount of the different forms of capital he/she possesses. In the given field of literary translation, Akawy is holding a more dominant position compared to Ahmed due to the amount of the different forms of capital she possesses, including institutionalised cultural, social and symbolic capital. Thus, in order to get a higher position in the field, agents are in a continuous struggle to maintain the previously owned capital, acquire further capital and convert them into other forms of capital. According to Hanna (2016: 202), “the structure and boundaries of the field as well as conditions of membership and recognition or marginalization within it are all subject to a continuous conflict over the accumulation of capital”. Considering the cases in hand, the involvement of academics in the field of literary translation results in narrowing the boundaries of
the field in question (ibid.), especially the field of translation of Dickens’ work. Requirements for membership in this field will start to change gradually (ibid.). The minimum cultural capital required for a translator of a Dickens’ work is going to be redefined during the 21st century. According to Hanna (ibid.: 145),

Since the second decade of the twentieth century, a translator of Shakespeare has been expected to possess, in addition to embodied cultural capital, a visible symbolic capital in the form of a minimum recognition from producers of culture in general and producers of drama translation in particular.

This recognition, Hanna (ibid.: 145) maintains, “was facilitated when the translator joining the field of drama translation was able to demonstrate other cultural achievements outside the field of translation”, as the case with Dr Akawy. With the emergence of the group of academics in the field of literary translation, the requirements needed for a translator of Dickens’ will take the form of institutionalised cultural capital, which is mainly materialised in PhD degrees as well as the possession of other professional skills (ibid.).

The explicit and implicit claims by the publishers and translators, which are expressed in the paratextual zone, were examined against the actual acts of translation. An analysis of the retranslations of the first and the last twenty chapters of the novel at a textual micro-level was commenced in Chapter 5. The linguistic analysis was an attempt to analyse the extent to which lexical choices by the translators can legitimate the narrative suggested to the target reader. However, the analysis of forty chapters of the novel proved that there is no significant difference between the four versions and none of them is aimed for a better version or a perfect translation. This fact sheds light on the influence of the external socio-cultural factors on retranslation. It also suggests that competition between the involved agents over occupying dominant positions in their field and over the possession of capital is the main motivation behind the four acts of retranslation. The next section investigates the power of Arabic language and explores to which extent the agents are investing in its power.
7.3 The Language

Arabic is the TL to which the ST is translated in the four retranslations of *Great Expectations*. With its rich heritage, Arabic is considered “one of the world’s greatest languages along with Greek, Latin, English, French, Spanish, and Russian” (Chejne, 1969: 3). Its high status “reflects not only the number of Arabic speakers, but also the place it has occupied in the history and the role it has played and is still playing in the development of the Arab society” (ibid.). As a Semitic language, Arabic is also considered one of the richest and deepest languages in the world as it offers not only a rich vocabulary, but also the quality of simplicity, clarity, and precision (ibid.). It has a complex and unusual method of constructing words from a basic root (ibid.). Modern standard Arabic is the register used in all formal speeches and writing such as official correspondence, literature, and newspapers (ibid.). It is also the register adopted to translate and retranslate literature into Arabic. This section will investigate whether or not the retranslations in hand are motivated by the need to update the old forms of modern standard Arabic adopted in previous translations.

Considering the four translations of *Great Expectations* and based on the linguistic analysis in Chapter 5, the TTs have not comprehensively engaged with the richness and depth of the Arabic language. This can be seen in TT1 transliterating some SL terms while they have corresponding TL equivalents and in TT1 and TT3 using wrong collocations and high-register terms. Moreover, none of the TTs can be considered an extensive revision of Dickens’ work as variation hardly exists between the four versions and most of which are minor variations. TT2 and TT4 tend to be exact copies of each other as the only real difference between them is the cover page which explains why the names of the translators are not mentioned as neither of the texts has been improved or changed.

The linguistic analysis showed that many elevated terms, i.e. high-register terms, have been used by TT1 and TT3. Providing such an old product to a new audience requires updating the terms used in the previous translations to match the usage of the current generation. Young readers will struggle to understand the meaning of some elevated Arabic terms used in the TTs such as: لين العريكة used by
The quality of the translations has been also left unchallenged. What justifies this claim is the number of mistranslations detected in both TT1 and TT3. For example, in Extracts 12 and 26, *limbs* was mistranslated in TT1 as *organs* and in Extract 16, *mare* was mistranslated in TT3 as *mule*. *Ridiculous* was also mistranslated in TT1 as *harsh* and in TT3 as *alert*. Moreover, in Extract 20, *pound* was mistranslated in TT1 as *lira* and *money*, in Extract 22, was mistranslated in TT1 as *loan* and in TT3 as *shilling*. Errors of deviation and inversion of meaning are kind of referential errors as they involve misrepresentation of facts and ideas in the ST. In terms of translation quality, these errors show lack of accuracy, which is considered one of the most important measures to test translation ability (Stansfield, Charles and Others, 1992: 461). In principle, some linguistic errors can be ignored if they do not impair the comprehension of the text or mislead the addressee. If they do, the translation becomes unacceptable. According to Hansen (2010: 385),

translation errors can be caused by misunderstanding of the translation brief or of the content of the ST, by not rendering the meaning of the source text accurately, by factual mistakes, terminological or stylistic flows or by different type of interference between ST and TT [...] all kinds off errors in a TT can have a considerable impact on the quality of the TT (ibid.).

Other linguistic errors including typographical errors were also detected in the TTs, some of which contribute to huge misunderstanding. For example, in Extract 2, a spelling mistake by TT3 has changed the whole meaning of *broad* from *uncontrollable* to *unusual*. TTs should have been checked after editing and
proofreading to avoid such typos. Another linguistic error detected is the use of inappropriate Arabic collocations. For example, in Extract 8, the verb عضن/ bit used in TT1 does not collocates with food in Arabic. Moreover, in Extract 35, TT1 used the adjective delicious to describe conversation while, in Arabic, delicious only collocates with food. Tawbi (1994: 39) points out that although most errors related to inappropriate collocations do not influence the original meaning as the message is still there, such errors are serious in the fact that they are related to the use of wrong register and style.

Errors also include unjustified omissions that have been adopted in previous versions. These omissions have not been rectified in the new TTs. For example, omissions found in TT1 have not been rectified in TT3 which indicates that the text itself has not been seriously updated. According to Tawbi (1994: 32), unjustified omissions and additions should be considered serious errors because:

by adding to or omitting from the meaning of the original message, the translator will be distorting the idea of the writer. In addition, if the translator was able to convey the whole meaning of the original message and reproduced incorrectly the linguistic or the stylistic features of the original text […] this will misrepresent what was intended in the original message when it was written.

The translation provided by TT1 and TT3, in particular, is expected to be of a high-quality especially that it has been translated and edited as claimed in the front cover of TT1 and introduced, translated, and analysed as claimed in the front cover of TT3. Translating or retranslating into a rich and powerful language like Arabic should be treated as a more professional task. This task requires updating the language and reviewing the previously adopted translation strategies. Publishers and translators do not understand the fact that the text needs to be updated to match the use of modern readers as they prefer to update the packaging rather than the content. For them, updating the translation is confined to updating the cover pages in order to increase the number of sales.

To sum up, the retranslation of Great Expectations can no longer be understood as a linguistic activity carried out in isolation. Traditional views explaining retranslation as an attempt to get closer to the ST, or to the target
audience can no longer be adopted either. Close linguistic examination of these TTs demonstrates that retranslation is not a serious attempt to update the Arabic language or its register to match contemporary usage, but a commercially motivated publishing decision intended to create immediate economic profit.

7.4 Conclusion

This chapter set out to test the RH (Berman, 1990) in contrast to a Bourdieusian sociological reading based on the data collected and analysed in Chapters 5 and 6. In the process, the chapter questioned the long-held assumption that retranslation is the result of text ageing which proved to be invalid. It also demonstrated that the linguistic aspect is not the only factor motivating the retranslation of Dickens’ Great Expectations. In line with Bourdieu’s sociology, this chapter explained how Bourdieu’s understanding of agency can help us to understand the acts of literary retranslation from English into Arabic. It also suggested an alternative interpretation of retranslation as a struggle between agents over the possession of capital, and the ways in which they attempt to establish themselves as an authority in the field by overruling earlier translations.
The Socio-cultural Context of Literary Translation in Arabic-Speaking Countries

This chapter provides an overview of literary translation in the Arabic-speaking countries and a description of the socio-cultural context of translation in these countries between 2009 and 2011. It presents the fourth part of the research methodology aiming to gather information on the socio-cultural conditions that govern literary translation in the Arabic-speaking countries. Having analysed and discussed the internal environment of retranslation represented in textual and paratextual analysis, the description this chapter provides is intended to shed light on the external factors motivating the retranslations of Great Expectations. Supported by the results of the textual and paratextual analysis, this description will be employed to build a clearer image of the socio-cultural context of literary translation in Arabic-speaking countries. Based on Tanjour’s study (2011), this chapter identifies the publishing strategies adopted by the Syrian publishing companies as well as the economic, political and socio-cultural conditions under which Syrian publishers and translators work. In order to understand the translation context in the countries in question, this chapter employs some of the features provided by Tanjour’s study (2011) which are applicable to the countries in question and directly related to the data analysed in the previous three chapters. This chapter aims to investigate the influence of the socio-cultural context of literary translation in Arabic-speaking countries on the retranslation of Great Expectations and explain how translation is not only a transformation of the text from one language to another but also a socio-cultural process in which many key factors play a significant role in the production of the final product.
8.1 Publishers Strategies in Arabic-Speaking Countries

Terry Hale (2009: 217) argues that “the term publishing strategies refers to the speculative process by which books are chosen to be translated and published in other languages: despite their cultural significance, the production of books is generally regulated by entirely commercial forces”. When investigating the publishing strategies in any country, Hale (2009: 217) highlights the importance of examining the “translation rate” which refers to the number of translated books published every year in a specific country. Translation rate, according to Hale (ibid.) might indicate “the cultural acceptance of translation in a certain country” since there is a strong “relationship between the number of books a country translates and how far translation is culturally accepted” (ibid.). Thus, the economic conditions play a major role in determining how many books are translated per year in a specific country (Tanjour, 2011). In addition to translation rate, Hale (2009) points out that before drawing any general conclusions about a specific translation context, two additional sets of statistics are required: the category of the published works, e.g. scientific; social or literary and translation flow, i.e. the SL of the translations. The following sections present a discussion of the translation rate, category and flow that govern the translation context in Arabic-speaking countries.

8.1.1.1 Translation Rate

In her study of the socio-cultural context of translation in Syria, Tanjour (2012) interviewed Albarghouthi, the General Manager of Dar Kanaan, a popular publishing company in Syria, and Asharyf, the Media and Quality Manager of Dar Al Fikr, another publishing company in Syria. According to both publishers, “Arab translators are active, and more texts are being translated into Arabic annually”; however, it seems that “the translation process in Syria is unsystematic depending on how attractive a certain title is and on the demands of the Syrian market” (Tanjour, 2011: 103). Highlighting the unsystematic nature of translation in Syria, Albarghouthi emphasises that the objective of some publishers is confined to achieving financial profit (ibid.). This specific view seems to be significant in
relation to the cases in hand, but our question remains is it country-specific? Do we have any other way to assess whether this value is shared in other Arabic-speaking countries? It is difficult to identify the exact rate of published translations due to the lack of official statistical records related to published books in general and published translations in particular. Given that the most recent statistics provided by the UNESCO index translationum database go back to 2009, this indicates how challenging it is to obtain updated records about translation products in Arabic-speaking countries.

8.1.1.2 Translation Category and Flow

According to Asharyf, “translating texts is just like fashion, it follows popular and ideologically imposed trends” (Tanjour, 2011: 104). In the last decade, according to Asharyf, “translating novels from English, French, German, Spanish and other languages flourished and 80% of the published translated titles were novels” (ibid.: 104). However, translating novels declined “partly because readers were more interested in political and philosophical subjects and partly because few competent translators were interested in translating novels from different languages” (ibid.: 104). Asharyf also points out that, nowadays, social science books are best sellers as young readers are more interested in social books especially those related to issues of personal development (ibid.). This trend is due to the fact that self development has become the focus of various mass media programmes targeting those readers (ibid.). I agree with Alsharyf in the fact that social productions are becoming a trend; however, issues of personal development can be accessed easily. It can be argued here that the lack of on-line translated classics made Arab readers more interested in exploring them as they are not easily accessed and are not available in on-line electronic versions compared to recent productions which are available in almost all social media programmes. This fact justifies the growing tendency to translate and retranslate old foreign classics into Arabic, among which is *Great Expectations* as there is a demand for translated classics by the Arab market.

Translation flow, on the other hand, refers to the language of origin of translations. Baker and Hanna (2009: 337) point out that in the first half of the 20th
century, translation works were mainly literary genres such as fiction, drama and poetry, and the major SLs were French, English and Russian. In the second half of the 20th century, Baker and Hanna (2009: 338) argue that because of the lack of verifiable data, it is difficult to provide a clear idea about the conditions of translation in the Arabic-speaking countries. According to Albarghouthi, “translation choices are still wishful and temperamental and far from being organized” (Tanjour, 2011: 105). Publishing companies may choose to translate a particular text based on its reputation being a best seller in the Western World and expecting that its translation will be equally successful and profitable (ibid.: 105). This fact can explain the motivation for retranslating Great Expectations which is considered a great work by a great well-known English author. Based on Dickens’ reputation, his works, for Arab publishers, are undeniably worth translating over and again. However, the success of the translation, according to Albarghouthi, cannot be guaranteed as the Arabic translation “might fail to achieve parallel reputation and profits, which will add extra financial pressure on the publishing company” (ibid.: 106). The following sections discuss the economic and political conditions under which publishers and translators work within the Arab translation context.

8.1.2 Economic Conditions

According to Asharyf, selecting a text for translation is not an easy process (Tanjour, 2011). The Commercial and Marketing Administration, Asharyf maintains, prepares “a detailed report about the text including information such as: the fees of the translator; the cost of editing, printing, and publishing; whether the text meets the needs of the market and the Syrian reader” (ibid.: 107). A publisher might choose not to publish a certain book simply because it is predicted to be financially unrewarding (ibid.). Albarghouthi explains that although commercial and financial factors have always influenced the translation process, it is also important to consider that the main objective of translation is to transfer and bridge knowledge (ibid.: 107). However, according to Albarghouthi, “most publishing companies are more concerned with the sales a certain text might
achieve than with what knowledge it might convey” (ibid.: 107). He believes that to accomplish the main objective of transferring knowledge, “a publishing company can either translate all of the works of a certain author or translate a number of texts by different authors about a particular subject, whether political, scientific, literary, etc” (ibid.: 107). However, it has been found that this can be financially unsatisfactory as “such projects require the effort of a number of translators, who should be well paid” and because “translating so many books means extra spending ranging from the purchase of copyrights to marketing the final product” (ibid.: 107). Both Albaranghouthi and Asharyf confirm that sometimes the cost of translating a certain book exceeds the profits of that translation (ibid.). According to Albaranghouthi, “instead of funding translation projects, subsidies are directed to audio visual media projects”, such TV programmes, because of their immediate profit (ibid.: 107). Therefore, translation projects need the support of subsidies offered by governments, private organisations or foreign cultural centres.

8.1.2.1 Translation subsidies

According to Hale (1998: 193), for some countries, subsidizing translation projects is one of the most cost-effective means of promoting their own national literature and culture. Both Albaranghouthi and Asharyf highlight the importance of subsidizing and funding translation projects from different languages into Arabic. The Emirati translation project Kalima (word) is a good example of subsidizing translation projects. Albaranghouthi describes the translation scene and all those who are involved with it as being “biased” (2011: 108). He explains that:

The translator is wronged because s/he is paid only 120 Syrian pounds (1.7 GBP) per page, which is very low and as a result affect the translation process and product; then the publisher is wronged because he makes 500 copies of that translation and each copy will be sold for 300 (4.25 GBP) Syrian pounds; but the reader is the most wronged because s/he will not be able to afford to buy the final product (ibid.).

According to Albaranghouthi, the translation scene in Arabic-speaking countries in general and in Syria in particular is related to what he calls a “book crisis” (ibid.:
Albarghouthi gave an example of some western authors who live by their writings, such as J. K. Rowling, the author of Harry Potter series (ibid.: 108). Whereas “Syrian authors - let alone translators - can barely live by what they write” (ibid: 108). The discussion of book crisis and the financial conditions determining the Arab translation scene highlight another related issue, namely copyright, which plays a key role in the selection of foreign texts to be translated.

8.1.2.2 Copyright

According to Venuti (2008: 1), copyright is the legal code that regulates the ownership of intellectual works. Venuti (1995: 2) argues that copyright law confirms that translation projects will be determined by publishers. As a result, Venuti maintains, “publishers shape cultural developments at home and abroad” (ibid.). Asharyf points out that publishers choose the books to be translated carefully as choosing contemporary books for translation might be expensive since obtaining copyrights tends to be costly (Tanjour, 2011: 109). This explains why Arab publishers prefer to translate or retranslate classic foreign novels, Great Expectations is not an exception, as they have a longer life span compared to scientific and technical books, which date quickly. According to Albarghouthi, an expensive copyright often leads to a high price for the final translated product which cannot be afforded by the public and, accordingly, affects the sales figures (ibid.). Albarghouthi maintains that such a translation is “a real loss for the publisher having paid for the copyrights of the book, the translator’s fees and then marketing the translation” (ibid.: 109).

Therefore, the process of selecting a ST for translation needs to be done very carefully (ibid.). This process guarantees that the final product will appeal to the target reader and; thus, achieve a financial profit (ibid.). Both publishers point out that choosing to translate books that are best sellers abroad plays a major role in achieving a profitable translation (ibid.) This strategy was adopted by the publishers of the retranslations in question as fictional classics and the production of well-known writers like Dickens are always in high demand. According to
Ciabattari (2015) Great Expectations is ranked number four among the Britain’s greatest novels.

Another strategy, according to both publishers, is choosing translators who are known to be “experts in translation in general and in translating a specific genre in particular” (Tanjour, 2011: 110). This adopted strategy supports the previously made argument about requirements for membership in the field of literary translation which started to take the form of embodied and institutionalised cultural capital, resulting in narrowing the boundaries of the field itself. This particular strategy was followed by Dar Alharf for Printing, Publishing and Distribution, the publisher of TT3. Choosing Dr Rehab Akawy as a translator was not a random choice by the publisher. They intentionally selected her to notify the readers of her qualifications and allows them to expect her experience to be reflected in high-quality translation work. From the point of view of the publisher, the fact that she has a higher academic degree and has translated a famous writer means that the demand for her translation will increase and the number of sold copies will be enhanced accordingly. The discussion of economic conditions governing the translation process in Arabic-speaking countries sheds light on the final financial consideration, namely, marketing.

8.1.2.3 The Marketing Process

Designing cover pages is an integral part of the overall production process which plays an important role in the process of marketing translations. In this regard, Alsharyf and Albarghouthi point out that the first step of marketing translations is through Arab book fairs such as: Assad Library Book Fair (Damascus), Sharjah Book Fair (UAE), Cairo Book Fair (Egypt), Beirut Book Fair (Lebanon) (Tanjour, 2011: 116). This fact is particularly true as I obtained TT1 and TT4 from the International Book Fair in Riyadh, Saudi Arabia, which is aimed at marketing books in all fields of study. The second step, according to both publishers, is through “reviews in the mass media such as newspapers, magazines, journals and TV programs” (ibid.: 116).
Cover designs play an important role not only in conveying a particular message to target readers but also in the process of marketing books. Asharyf explained that Dar Al Fikr has in-house designers who are responsible for the way books are presented for the market (Tanjour, 2011: 116). As seen with the four TTs, the art designs used on the front covers create attraction and suspense for potential readers. An attractive cover design can positively affect the readers’ perceptions of a classic work as well as the number of sales, leading to the financial success desired by every agent involved in the field of activity. The front cover of translated texts, according to Asharyf, should always contain the title, the name of the author and that of the translator (ibid.). This fact indicates that the visibility of the translator is the right of both the translator and the reader; however, this right has not been offered to them in the production of TT2 and TT4.

The cover page, Ahsayf explains, should be designed in a way that captures readers’ attention (ibid.). For that reason, an interesting blurb is added on the back cover which is “either an exciting paragraph from the translated text, a comment by the translator or publisher, or a brief synopsis” (ibid.: 116). Albarghouthi points out that in order to attract the target readers, “Dar Kanaan always publishes translations with new covers different from the original ones, but in harmony with the content and this is often decided by the Manager of the publishing company” (ibid.: 116). Albarghouthi provided an explanation for why each act of retranslation considered in the current study offers an attractive cover design that is different from both the original cover and that of the previous translation.

Having discussed the economic conditions, the following section provides a discussion of the political conditions as part of the main factors that shape and regulate the translation process in the Arabic-speaking countries.

8.1.3 Political Conditions

Political conditions regulate the choice of foreign texts to be translated and the strategies/procedures adopted to translate them (Tanjour, 2011). By discussing the political conditions regulating the translation context in Syria, we can have an overview about the political rules imposed in the entire region, including the
countries in question. These conditions can either be internal, in terms of editing, or external, in terms of censorship.

8.1.3.1 Editing

Both Albarghouthi and Alsharyf state that a translation should be linguistically target-oriented or in Toury’s terms “acceptable” (Tanjour, 2011: 110). In other words, it should follow the rules of the Arabic language. Thus, part of the editors’ task is to check whether the translation conforms to TL rules and conventions (ibid.). Editing conditions also apply to the publishing system in the countries in question. Based on the textual analysis in Chapter 5, TT1 which was edited by Asteetah tends to be linguistically target-oriented following the conventions of Modern Standard Arabic compared to the other TTs.

According to Asharyf, editors are aware of the internal policy of the publishing company as well as the external censorship rules (ibid.). They usually read the final product and add their comments to the publishers who decide whether to accept or reject these suggestions (ibid.). However, Albarghouthi criticises the editing process in Syria as being “improper”. In most cases, Albarghouthi maintains, “editors are either authors or translators in order to avoid clashes throughout the process of editing” (ibid.: 111). Albarghouthi suggests that “there should be an initial agreement between the translator and the editor so that the translation can be produced in a satisfactory way for both parties involved” (ibid.: 111).

8.1.3.2 Censorship

According to Billiani (2009: 28), censorship is defined as a “forceful act that blocks, manipulates and controls cross-cultural interaction in various ways”. This definition explains that censorship works according to “a set of values and criteria established by a dominant body and exerted over a dominated one” (Tanjour, 2011: 111). Billiani (ibid.: 29) mentions some literary translations that were subjected to censorship such as: The Thousand and One Nights (banned in the USA in 1927) and Lewis Carroll’s Alice’s Adventures in Wonderland (banned in China in 1931).
In this regard, Asharyf explains that publishers take into consideration the general criteria of censorship to guarantee the publication of the texts (Tanjour, 2011: 112). They try to publish texts that do not shock the Arab reader and avoid texts of a sensitive religious or political nature (ibid.). Both Asharyf and Albaraghouthi emphasise that if a certain text does not conform to the rules of censorship, it will not be published (ibid.). Thus, the text needs to be studied critically before translating it. Despite having paid for copyright and other costs of translation, if the text does not meet the criteria of censorship, the publishing company will not be able to publish its translation (ibid.).

It is worth mentioning here that rules of censorship on political grounds are country-specific as political conditions vary from one country to another. Each of the countries in question has its own politics based on its own constitution and its political situation. Some of the censorship rules are also period-specific. Countries might impose some laws for only a specific period time due to some temporarily local crises. Thus, it is difficult to have a clear unified image of the censorship rules and criteria in the Arabic-speaking countries. It is also important to note that the economic and political factors governing the translation scene within the Arab socio-cultural context are all integrated with one another. For example, the economic factor of translation subsidies is integrated with the political situation in that country. In other words, the decision whether to subsidise a certain translation project or not depends on both the economic and the political situations as countries with critical political conditions will not be able to subsidise translation projects.

8.2 Conclusion

This chapter presented a description of the socio-cultural, economic, and political conditions at work within the Arab translation context. It also provided a discussion of the publishing and translation strategies in the Arabic-speaking countries. It demonstrated that socio-cultural, economic, and political conditions, such as copyright, editing and censorship, influence the production of translation and consequently affect the process of retranslation within the Arab translation
context. Commercial factors and financial benefits constitute the most significant issues when launching a translation project. Economic conditions play a major role in the process of buying copyrights, choosing translators, and marketing the translations as they consequently affect the quality of the final product. It has also been found that studying publications from more than a country at a time is extremely challenging as it is hard to establish relationships with the publishers. Publishers do not wish to cooperate with the researchers as they try to keep their data as confidential as possible. This argument is supported by the latest records released by the UNESCO database in 2009 which reflects how intellectually challenging it is to gather up-to-date data from the publishing companies. It is not possible to relate a number of Arab publishers as each publishing company has its own system and publishing strategies, some of which are imposed by external higher authorities, such as the government, which highlights the need for a unified publishing system for researchers to deal with.
Conclusions

This chapter aims first to revisit and readdress the fundamental research questions raised in Chapter 1, in the light of the detailed discussion and examination of multiple sociological concepts. The second aim is to present the findings and interpretation of retranslation which emerged from this study, in order to discuss the originality of the findings, some of the limitations faced by the researcher, and to make suggestions for possible future research that builds on these findings and addresses some of the questions they raised.

The main research question directed this project to shed light on the phenomenon of retranslation as manifested in the English into Arabic language combination. The premise was that this phenomenon could be considered both in terms of its language-area and in synchronic terms as a phenomenon that has significantly grown in the Arabic-speaking countries in the 21st century. The thesis hypothesised that considering four versions of *Great Expectations* published in Arabic within the first two decades of the 21st century would provide substantial evidence of approaches to retranslation. In fact, the project sets out to answer this specific research question:

**RQ1.** Can the sociological frameworks provide additional insight into textual analyses of retranslations into Arabic?

As discussed in Chapter 1, the justification for this research rests on two factors. First, the importance of explaining the object of research, i.e. the practice of literary retranslation in the Arabic-speaking countries, a cultural area that has not been examined before, and exploring the growing tendency to retranslate English literary works into Arabic. Second, the lack of research that has adapted Bourdieu’s
conceptual tools to study and examine translation phenomena outside the European and American traditions (Hanna, 2016: 10). Therefore, the primary focus of this research was to explain the practice of literary retranslation in Arabic-speaking countries by drawing on sociological factors and assessing the contribution and impact of multiple sociological theories on the repetitive act of retranslation.

The overarching research question comprises four interconnected questions that structure the chapters of this thesis.

RQ2. How can the motivations for publishing translations be explained by drawing on multiple sociological theories of translation behaviour and practice?

The answer of this question is derived indirectly from examining the TTs and excluding the simple version of the RH (Berman, 1990). By supplementing and expanding existing thinking on retranslation, the present study attempted to emphasise the importance of considering relevant sociological factors affecting retranslation, and the necessity for further in-depth study of the phenomenon, by aspiring to include active agents and players in the translation commission, distribution, copy-editing, and publishing of the revisited version of such English classics as Dickens’s novels. Sociological theories have played a key role in clarifying, strengthening, or challenging existing studies in many fields, including the field of translation. Chapter 3 suggested multiple sociological theories that can be used to understand the recurrence of a new translation of the same ST. Bourdieu’s sociology and the sociology of Paratranslation proved very helpful in analysing and interpreting the results. However, it was found that the suggested theories of Subsystems and Skopos are only valid in theory. It has been expected that the sociological approach of Subsystems theory would play a key role in the notion of quality. In other words, if an existing translation did not satisfy the subsystems’ perception, the skopos ‘purpose’ of retranslating the same text would be achieving a new work of a higher quality. However, when testing this idea against the textual evidence in Chapter 5, there was no proof that retranslation is
providing works of any higher quality. If the idea of subsystem works on explaining the retranslation of Dickens’ *Great Expectations* into Arabic, we would have found substantial linguistic differences between the four versions. The lack of evidence in the textual analysis suggested that this is not the intended skopos. As a result, approaches that would rely extensively on the principles exposed by Luhmann’s *Social Systems Theory* as well as those relating to actionable activities and agents surrounding translation processes as exposed in *Skopos theory* had to be abandoned.

Selecting a text for translation is an act of agency that could be made by an individual, academic institution, governmental or non-governmental organization, or a commercial operation. This act also involves selecting a text that has been previously translated, which triggered the study of the retranslation phenomenon. Selecting a book for translation or retranslation can be motivated by socio-cultural factors including political, intellectual, and commercial considerations: in attempting to ascertaining which of these factors are at play, a researcher would need the support from the local agents but since this support does not manifest, such empirical approaches on the social dimensions would always fail to provide evidence-based answers to the speculative paradigms of the sociological approaches discussed. The textual and paratextual analysis of the four cases, in Chapters 5 and 6 of this thesis, demonstrated that the decision to retranslate *Great Expectations* into Arabic was made by commercial authorities, namely, the publishers and motivated by financial purposes. If we deduct from the textual analysis the decision-making process, the only possible conclusion is that there is an expectation that there is a market for these new translations (or reprints with different covers) and that no further effort is deployed in the quality assessment of the translation or in possible work to update its language to match contemporary sensitivities.

The selection of the translator him/herself is another form of agency, where certain criteria are aligned with the aims and objectives of the translation project, which require selecting a particular translator, who possesses the appropriate skills and background knowledge. For example, Dr Akawy’s knowledge of, and extensive
research on, Charles Dickens have influenced Dar Alharf for Printing, Publishing and Distribution’s decision to appoint her to retranslate *Great Expectations*. A detailed discussion of such structural settings in the field of literary translation were further addressed in Chapters 6, 7 and 8 of this thesis.

**RQ3.** How could the sociological contributions provide us with a model for studying the phenomenon of retranslation?

A detailed discussion of the canons of Bourdieu’s sociology was mentioned in Chapter 3, focusing on the conceptual apparatus that could be adapted to the study of translation. Bourdieu’s concepts of *field* and *capital* discussed in Chapter 3, proved very useful for studying translation in general, and the phenomenon of retranslation in particular. Perceiving translation as a process shaped by human agency and sociological forces enabled this research to understand retranslation as a relational activity, in the sense that it is the site of interactions between different agents and forces in the field of literary translation. Applying Bourdieu’s concepts for this study was an action predominantly focused on the rationale upon which Bourdieu formulated his concepts. The fact that the field is a network of positions premised on the idea of struggle over *capital* means that the structure and boundaries of such field are not fixed; however, they are in continuous change. Bourdieu’s sociology and the way it links all social factors and forces to explain the production of cultural goods enabled us to understand that retranslations of literary texts were the final product of the contributions of many agents across many interrelated fields including the field of translation, the field of literature and the field of academia. This Bourdieusian based understanding of retranslation considers the social space in which the field of literary translation is situated, and within which retranslation is produced.

The current study explored the field of literary translation and identified the positions occupied by the involved agents by analysing the processes of production of the Arabic retranslations of English literary text. The analysis rests on a complete and thorough parallel text reading and comparison of all the four translations; only a portion of this detailed analysis was selected for discussion in
Chapters 5; and Chapter 6 integrated this analysis with a visual analysis of the paratextual materials. The analysis of paratextual features in parallel with the dynamics of the field of literary translation has proved the fact that literary retranslation is shaped by sociological factors as the competition between agents was mainly represented in the paratextual zone surrounding the translated text as shown in Chapter 6.

Understanding the field of literary translation, offered the opportunity to understand the network of agents who produced these retranslations and why they were produced. It also helped identifying the struggle between these agents, and the strategies they applied to establish themselves as an authority in the field in order to accumulate different forms of capital. Bourdieu’s concepts of field and capital were adopted in Chapters 6 and 7 to provide a sociological understanding of the phenomenon as an alternative to existing views on retranslation. This sociological contribution proved very helpful in enabling us to logically analyse the results since it was impossible for the linguistic analysis to provide any logical interpretation as shown in Chapter 5. Traditional views explaining retranslation as an act of ‘betterment’ conceived as a result of ‘text ageing’ with the passage of time, or as an attempt to get closer to the ST or to the target audience may no longer be valid. The discussion in Chapter 7 suggested an alternative understanding of literary retranslation as a struggle between agents over occupying dominant positions, and a struggle over the possession of capital.

RQ4. In the cases in hand, what are the main positions occupied by the involved agents?

In the given field of literary translation, there are two main positions, each of which is occupied by the involved agent. In the four practices of retranslation, the first position is engaged by the publishers who are usually invested with more power and authority than the translators; thus, enabling them to regulate the field and its boundaries. The second position is occupied by the translators and editors, some of whom are holding a noticeably higher power and authority such as Dr Akawy, Abdulbary Ahmed and Muhammad Asteetyah compared to anonymous
translators of TT2 and TT4. A close examination of the four retranslations demonstrated that the various agents are struggling over capital in all its forms, economic, cultural, social, and symbolic. This struggle is mainly between two groups. The first is between publishers of the four TTs who claim providing a new and updated edition of a previously translated novel. The second is between translators, namely, Akawy and Ahmed, who claim more credit for themselves and their translation by employing the embodied and institutionalised cultural capital they possess.

Bourdieu’s notion of cultural capital proved very helpful in identifying the positions of agents in the field of literary translation which justifies why some translators highlight their certified academic degree and cultural experience in the paratextual zone. By notifying readers of TT3 about the high qualifications and professional competence of the translator, readers will expect this to be reflected in high-quality translation work and analysis. In other words, Akawy who claims professional translation competence and faithfulness to the ST is trying to discriminate against other translators who do not acquire the same level of professionalism and do not adopt a similar strategy. Highlighting her acquired academic qualifications and the scholarly quality of her translation is an attempt to exclude other translations which do not meet the academic standards. The involvement of academics in the field of literary translation will result in narrowing the boundaries of the field in question (Hanna, 2016). Requirements for membership in the field of literary translation in Arabic-speaking countries will change gradually. The minimum cultural capital needed for a translator of a Dickens’ work is going to be redefined during the 21st century. It will take the form of institutionalised cultural capital, which is mainly materialised in PhD degrees as well as the possession of other professional skills (ibid.).

**RQ5.** What are the socio-cultural conditions identified within the Arab translation context?

Chapter 8 provided an overview of the socio-cultural context of literary translation in Arabic-speaking countries. It also described the publishing strategies which
affect the translation process and the agents involved in its production. The production of cultural goods, according to Bourdieu (1996: 217), is conditioned by the external forces of the social space and regulated by the specific mechanisms that govern the functioning of the field itself. In other words, the production of a translation or a retranslation is determined by the external forces of other surrounding fields, and by the internal restrictions of the field itself in the form of rules imposed on the group of agents involved in the production of the translation.

Within the Arab translation context, there are a variety of socio-cultural, economic and political forces which regulate and modify the translation system in the Arabic-speaking countries. Commercial factors and financial benefits would be the most significant issues in launching a translation or a retranslation project. Internal economic conditions, ranging from expensive copyright, translators’ fees and marketing the final product, affect the translation process and product. The lack of subsidies is an external financial consideration that plays a major role in limiting translation projects in Arabic-speaking countries. Moreover, editing, as an internal force, and censorship, as an external force, are two influential political factors that control the translation practice. As discussed in Chapter 8, socio-cultural, economic and political conditions play a direct or an indirect role in the production of a new translation and consequently in the quality of the final product. It is important to note that factors governing the translation scene within the Arabic-speaking countries are all integrated with one another. For example, the economic factor of translation is integrated with the political situation in a given country. In other words, the economic issue of translation subsidies is integrated with and influenced by the political situation in a given Arabic-speaking country. Socio-cultural factors influence the translation process and product in Arabic-speaking countries and play a major role in improving not only the quantity but also the quality of the translations.

9.1 Main Contribution

This thesis aims to supplement and expand existing thinking on retranslation. Its primary contribution was to understand the phenomenon of retranslation as a
socially situated activity and its specific features across a number of Arabic-speaking countries. The study proved that the practice literary retranslation in these countries is shaped by sociological forces in the field of literary translation. The motivation for this repetitive act cannot be reduced to the textual rationale, that is the Retranslation Hypothesis premise that initial translations are divergent or deficient and that later retranslations always restore closeness to the ST. Instead, a multitude of extratextual forces were considered in the study and these show that the ways of influencing how a retranslation appears can be straightforward and simplistic, as well as unproblematic. Bourdieu’s sociology and the sociology of Paratranslation have enabled us to understand that translation in general and literary retranslation in particular can no longer be thought of as linguistic activities carried out in isolation, but as cultural products that encompassed plural sociological factors and forces. The logic of the Retranslation Hypothesis (Berman, 1990) has been tested against the textual evidence in order to reassess its validity to explain the practice of literary retranslation into Arabic. However, the Retranslation Hypothesis was proved to be ineffectual when confronted with the sociological pressures on retranslation. The study also described the influence of the socio-cultural conditions on the Arab translation context which affects the acts of retranslation in Arabic-speaking countries. Thus, literary retranslation can be interpreted as a publishing decision adopted by the involved agents in the field of literary translation aiming to establish themselves as an authority in their field and accumulate different forms of capital as the main motivation underpinning the production of a retranslation.

9.2 Limitations of the Thesis

This study can be seen as a socio-textual approach to translation where text, and to a lesser extent, context offer explanations to the phenomenon of retranslation since the sources used constitute indirect evidence. In other words, the study shows a lack of contextual analysis, which can be highly illuminating in terms of translator/translation habitus. This issue can be addressed by exploring the habitus and trajectory of translation agents, both individuals and organisations,
and investigating their different actions. It also backgrounds the impact of legal, technological developments and the strength of professional networks on the circulation of texts, which can be captured by means of Active Network Theory. Considering all surrounding factors, Active Network Theory can attribute various phenomena in the world to constantly shifting networks of relationship. Focusing on the lexical analysis in the light of Appraisal Theory results in backgrounding the narrative perspective which might be sufficient as a tool for forensically testing similarities and differences between texts. Considering the fact that every narrative attempts to displace or relocate other narratives by implicitly claiming a better description and interpretation of that which it claims to represent (Baker, 2006), a more critical examination of the variation between the TTs might have been achieved by considering the narrative approach. The benefit of any study depends on the accessibility of materials. The research first aimed to choose the case study according to the criteria of selecting a corpus of TTs covering a wide range of historical periods, from the earliest to the most recent retranslations. However, this was not possible as old translations are not permanently available in the market. Considering works of retranslation from more than one publisher and more than one country was another obstacle encountered by the researcher as it was extremely challenging to establish a relationship with the publishers.

### 9.3 Areas for Future Research

Research on translation practices can be extended on several levels by drawing on Bourdieu’s sociology. This study could serve as a foundation for many possible future studies in translation in general and retranslation in particular, across the same or different STs and considering the same or different languages. Extending the period under investigation to include different years and cultural spaces where translations circulate and selecting a corpus of TTs which cover a wide range of historical periods, from the earliest to the most recent translations can also be a criterion adopted in future work since it will help ensuring representativeness in the choice of translations. Employing Bourdieu’s sociology as an analytical tool for exploring different phenomena in the field of translation could also be a site for
future research. Case studies could also be conducted to further investigate the dynamics of power relations between the field of translation and surrounding fields of cultural production. Bourdieu’s sociological model can also be adapted to examine the phenomenon of retranslation of other literary genres, including poetry, children’s literature, and non-fiction. Adaptations can also be examined by means of Bourdieu’s model as they are considered part of the retranslation process. It can also be employed to test the retranslation of various types of STs including political, religious, and scientific productions. Network analysis can also be helpful in studying the synchronic, diachronic or both dimensions of retranslation. It assumes that translation might be based on never-ending translational networks (Pym, 1998). According to network analysis, translation or retranslation might be based on the ultimate ST, upon one or several previous translations, i.e. several previous TTs, combine the use of previous TTs with one or several ST versions, or consider one or several intermediate versions in one or more languages other than the source or target ones (ibid.). Ensuring possible contact with publishers and translators can be very helpful in providing comprehensive information about sales figures, the number of copies printed and the number of publications of translations and could be the subject for future investigations. Due to the impossibility of considering a number of Arab publishers in one study since each publishing company has its own internal system and publishing strategies, this study highlights the importance of calling for a unified publishing system for researchers to deal with. Exploring attitudes of various players in the field of retranslation beyond publishers and translators, including readers, book sellers, media or other institutions can be an area for future research. This area entails different methodologies, such as interviews and questionnaires asking reader about what they read, why they have read retranslations and their opinion on the quality of these works. This research forms a very useful reference for scholars in Translation Studies who can consider the sociological approach and draw on the sociology of Pierre Bourdieu to examine different translation phenomena. This approach will also help them forming a sociological insight into the processes of production and consumption of translation. A study of this nature can also help
researchers in other fields, including historiography, books history, education, Arab Studies and forensic linguistics by building an image of the history of literary retranslation in the Arabic-speaking countries in the period between 2010 and 2014 and emphasising the importance of considering translation or retranslation into Arabic as a more professional task that requires engaging with the richness and depth of the Arabic language. Findings from this study can also be utilised for teaching and training purposes by examining a number of translations of the same ST and highlighting the different translation strategies adopted by the translators and the extent of variation between the TTs.
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11 Appendices

11.1 Introduction of TT1

روائي إنجليزي شهير، يعد واحداً من أكثر الكتاب شعبية في جميع العصور. من أشهر مؤلفاته: ترنيمة عيد الميلاد، وديفيد كورفيند، والأعمال الكبيرة، وأوليفر تويست، وأوراق بيكويك، قصة مدينتين. كان ديكنز دقيق الملاحظة لما يجري في الحياة، كما كان ذا فهم واسع للمجنس البشري خاصة الشباب. أبدى عطفاً على الفقراء والضعفاء، كما انتقد ومسخر من كل آناني جشع غليظ القلب. وإلى جانب ذلك كان فناناً هزلياً مبدعاً بشكل مدهش.

ولد تشارلز ديكنز في بورت ساوث، وعمل في الثانية عشرة من عمره في مصنع في لندن للصق البطاقات على علب ورنيش الأحذية.

أحد ديكنز يتظم في المدرسة أحياناً ويرتكب أحياناً أخرى، إلى أن بلغ الخامسة عشرة من عمره، حيث تركه نائباً. ولد ديكنز المبكر، وانكب علىطالعته، تتأثر بالكتابة الأولئك مثل: وليم شكسبير وتوايس سموف وهنري فيلدنج. وأصبح ديكنز مرسالاً صحفياً في أواخر العشرينيات من القرن التاسع عشر.

جاز ديكنز أول شؤونه أشبه له عندما نشر كتابه أوراق بيكويك في آجرا، شهرية(1836 و1837م)، والواقع أن هذا الكتاب حاز شهرة، كما يحدث مثلها في تاريخ الأدب.

قام ديكنز بإنشاء مجموعة أسبوعية وتحريرهما، نالتا نجاحاً بارزاً. وقد ذاعت شهرته في أمريكا إضافة إلى بريطانيا.

في عام 1836م، تزوج من كاثرين هوجارد، ورزق منها بعشرة أطفال، إلا أن الزوجين افصلا عام 1858م. كان ديكنز يتمتع بطالة عقلية وجسدية.
فذة، وتعود موهبته في ابتكار مشاهد مثيرة إلى حقيقة حبه للمسرح. في عام 1865م، بدأت صحته في التدهور، ثم توفيت بالسكتة الدماغية.

كتب ديكنز عشر روايات، أشهرها: أوليفر تويست، وديفيد كورفيلد، وقصة مدينتين، والأملاك الكبرى، وترجمت عديد البلاد، وويله هاو، وهي رواية رمزية تتحدث عن ظروف الحياة المülئة في مجتمع مادي فاسد. وفي المرحلة الأولى، بعد نجاح أوراق بيكويج، اتجه ديكنز إلى الموضوعات الأكثر جدية.

وفي المرحلة الثانية - خلال الأربعينات من القرن التاسع عشر ازدادت نوزة ديكنز عن المجتمع الإنجليزي (الفكتوري) بل عن العالم كله، حزناً وكراءً؛ إذ أخذ يؤكد في حكاية رواياته وشخصياتها على الجانب السرير للتجربة الإنسانية، ثم تحوّل إلى المغزى الرمزي، ليستعين به في توسيع ملاحظاته، وتعبير عنها في الموضوعات السياسية المحلية والقضايا الاجتماعية، وفي أمر أكثر تعليق بالقيم والأخلاق.

وفي هذه المرحلة، الثانية، نادر ديكنز روايته الأمال الكبيرة، وهي مثل العديد من رواياته تدور حول الأثر السباعي الذي قد تتركه الأموال في تقوس الناس، وقد ظهرت هذه الرواية أولاً纳入 مسلسلة نشرت في إحدى المجلات الأسبوعية (1860-1861). وفي هذه الحلقات كان يظل الرواية الرئيسيّة بـ "محكيّة قصة حياته منذ كان في السابعة من عمره حتى أصبح شاباً باقاً، ويشرح النحوات العميقة التي ظرت على حبه وحولته من إنسان أتاني بملؤه الغزور، إلى إنسان طيب يتعاطف مع الآخرين.

والإضافة إلى الكتابة والتأليف التي وضعتها ديكنز معظم حياته، فإنها كان يلقي المحاضرات التي يتناول فيها موضوعات رواياته، ويدعو من خلالها إلى تنمية المؤسسات الخيرية التي ترعى الفقراء من الناس، وظل مثيراً على ذلك حتى وفاته.

بعدِ ديكنز في الوقت الحاضر أحد الشخصيات الرئيسية في الأدب الإنجليزي، لكن مركزه لم يكن دائماً بهذا المستوى من التقدير؛ إذ إن سمعته
تدهورت بين عامي 1880 و1940م. وهذا يعود بشكل جزئي على التركيز على الجانب النفسي الذي أصبح شائعاً في الروايات بعد موت ديكنز.

إلا أنه منذ عام 1940م، ظهر العديد من الكتب التي تصف ديكنز بأنه كاتب على درجة كبيرة من العمق والتعقيد، كما نال الثناء بصفته مراقباً حساساً. نظرة فلسفية ثابتة في تحليل الصراعات البشرية ضمن المؤسسات الاجتماعية. ولذلك، وضع ديكنز في مصاف أولئك المؤلفين مثل: هيرمان ميلنر وفرانز كافكا وبيدور دوستويفسكي.

هذا، وقد وضع النقاد المعاصرون شخصيات ديكنز جنبًا إلى جنب مع شخصيات شكسبير في تنوعها وحيويتها وقوته.
11.2 Introduction of TT2

Introduction of TT2

Charles Dickens was one of the most popular writers of time, creating some of the best-known characters in English literature. He was born in Portsmouth, England in 1812 and moved to London with his family when he was about two years old. The family was very poor, and John Dickens, a clerk with the navy, could not earn enough to support his wife and eight children. Charles, the second oldest, attended school for a short time, but his formal education was cut short. It was his mother who taught him to read and helped him develop a deep love of books. The family's circumstances forced him to leave school at the age of twelve. He found a job in a shoe polish factory and, at about the same time, his father was arrested for debt and sent to prison.

The difficulties the family suffered and the general hopelessness he saw around him as he was growing up shaped Dickens's view of the world and strongly influenced the subject matter, events, and characters that featured in his later writing. Determined to break out of a life of innocence, Dickens started writing for newspapers. He soon made a name for himself in London's courts and at the House of Commons.

His first literary success came with the publication, in monthly parts, of what was to be known as The Pickwick Papers. By the age of twenty-four, he was famous and remained so until he died. In contrast to his public success, Dickens's personal life was not happy. He married Catherine Hogarth in 1836 and they had ten children together. However, as time passed, they became increasingly unhappy, and they separated in 1858. Apart from his writing, Dickens found the time and energy to work for various charities, demonstrating the concern for people and social conditions that underlay so much of his writing. Under the strain of many different activities, his health suffered and he died suddenly in 1870.

Dickens wrote 20 novels, nearly all of which originally appeared in weekly or monthly parts. By presenting his work in this way in newspapers and magazines, Dickens was able to reach people who would never normally buy full-length books. His wide readership loved the scenes and characters he created that reflected life in mid-nineteenth-century London so well. He displayed a great talent for humor, a strong eye for people and places. He also wrote a number of works of non-fiction, Oliver Twist is one of his most famous early works based on the adventures of a poor boy whose parents are both dead. It was very influential at the time it was published because it showed the workings of London's criminal world and brought into perspective how the poor were forced to live. The private school system is the main subject of Nicholas Nickleby, another early novel. Dickens himself had experienced this world of money-making schools who mistreated their pupils and taught them nothing. Then, during the 1840s, Dickens wrote five Christmas books. The first of these, A Christmas Carol, tells the story of rich and mean Ebenezer Scrooge who, late in life, learns the meaning of Christmas.
of Christmas and discovers happiness by helping others less fortunate than himself.

In his later works, including *Hard Times*, *Little Dorrit* and *Our Mutual Friend*, Dickens presents a much darker view of the world. His humour is more pointed, concentrating on the evil side of human experience; in particular, the inhuman social consequences of industry and trade. *Bleak House* shows the unfairness of the contemporary legal system and how lawyers could extend the legal process for their own benefit without any regard for the damage done to the lives of their clients.

David Copperfield is an exception from this period: a much more lighthearted story and a moving description of a young man's discovery of adult life.

Great Expectations was written while Dickens's own life was hardly ideal: he was in the process of separating from his wife. And yet it is quite brilliant. The book is similar to *David Copperfield* in that it is the story of a boy growing up. It is told by the central character himself, whose name is Pip. Dickens takes the reader right inside the boy's mind, and we live through the events and discoveries of his life with him. Pip has lost his parents and is brought up by his sister and her husband, a blacksmith who takes Pip on as an apprentice and teaches him his trade. The boy's fortunes suddenly change as he is provided with money by a secret benefactor and is able to move to London, receive an education and live as a gentleman. Pip's "great expectations" do not, however, turn out as he had hoped when one day he makes a surprising discovery.

This is a story of excitement and danger, adventure and murder, but most of all one of self-discovery as Pip painfully rethinks the values on which he has built his life. The reader will enjoy meeting the wide variety of characters the rich and strange Miss Havisham; honest and kind Joe Gargery; beautiful, heartless Estella, and many others whose influence shapes Pip's life in deep and mysterious ways.

إن هذه القصة تتميز بالإثارة والمخاطر، بالفخامة وجمال القتال، ولكنه أكثر من ذلك فلنكن دولًا للكبار الذين تراهم الأشياء التي تبدو عليها حقًا، لأجل الفن، الذي يكتب هذا الكتاب كبير في التحقيقات، الأشياء المظلمة والغامضة، أوروبا العربية والأفريقية، جو جارجي للكتاب الأول، نزلت الجملة المتجمعة في القلب، وأكثر من احتمالات الأخرى التي تبابها أثرها في بقية حياتنا، بطرق مجهولة. شفافة.
11.3 Introduction of TT3
حيث كان يشغل وظيفة صغيرة في مكتب إدارة روابط البحرية، استأجر مزيلًا في شارع "بيهام" في مدينة "كامرن"، وتورط مرتين في الوعول في أعمال معينة تركت بصماتها على شخصيته ابنه مدى الحياة، الأمر الذي دفع الابن إلى العمل بعد أن دخل هو السجن.

لم يغفر تشالر أو ينسى أبداً أيام العمل هذه في مخزن "هولمبي" للمصاغة في مبنى مصغرة ملكي بالجرذان في "هانوفر فورد"، وبدأت تجربته في هذا المخزن، والذي استعادها بعد ذلك في "جينترمان"، تجربة خاصة والباشر في تشغيل الأطفال. وهو لم يكتشف أبداً العمل حتى ألقي القبض على أبيه، وسراح ما انتقل معظم أفراد العائلة، تماماً مثل عائلة "دوريت" إلى "مارشال سي"، حيث عاش تشالر في البداية مع السيدة "روبلانس" في مدينة "كامدن"، وهي السيدة "بيتشن" في "دوميسي"، ولتصبح بعد ذلك أكثر قرباً من ذلك المكان الذي يتجهت فيه عارضه الخاص، سجن الدائم، حيث أقام مع أسرة عاجزة "عائلة غارلاند في دكان العجبان القديمة".

ونحن إن لم ندرك تماماً مدى حساسية ديكتر الفن فتحل هذه الظروف كان من الصعب علينا أن نفهم السخط الذي أثر عليه أولاً والذي سيتحول هذه الأحداث. كان قد حرر في الحقيقة من وسائل الراحة والعلاقات الحسناء المهنية للطيفة الوسطى، ولم يعد يستطيع أن يقرأ "لوساج" و"سويلت" وغيرها، وكان يعمر من أخبره خبرة يمكن تسويجها لأنها كانت لا تزال تنقى تعليمها في أكاديمية الموسيقى بـ "هانوفر" رغم الضائقة المالية. يقول جورج ونج، كاتب سيرة ديكتر، إن الصبي عانى طولاً من الحرومان المادي، لكن الذي جرحه وأشتبه أكثر من أي شيء آخر هو ذلك الإحساس المؤثر بالعار، ولا شك في أن التعزف على تلك الأشكال والأساليب التي تجلب الغرور وينحويه بمسألة هامة جداً لأي فهم للفن نفسه المجتمع الفرنسي العבקשת.

إذ نحن نجد الكبيرة وكل ملحقةها من الزواج والملكية وأعمال السلك من جهة، والعار وما يرتبط به من حاجة وسرية، ينكب من كناون من قبل محظوظين ومتعرجين من أبناء الطبقة المتوسطة الناشئة المديدة من جهة أخرى. ونحن نتذكر هذه السيدة "بلغسترود" لـ"جورج إلويت" قبل وبعد
نكبة زوجها الاجتماعية، كان الإحساس بالعار إيجابيًا في عدة اتجاهات،
ضرورة الحصول على مكانة مرموقة في المجتمع ومحلية الإعلان عنها,
من خدم وطعام وليس مميزًا، وذلك المقتعم للاعتماد على الكنيسة في
العيش، أو الاحتفاظ في الإصلاحية أو السجن، والعوض الذي يحيط علاقة
الرجل بالمرأة، مع عوامل الكبت الذاتي والمحتوى الضمني، والعمالة
والفناقة، وليس من الضروري أن يكون ديكنز الصبي قد عاش مثل هذه
التبادلات جميعها، ولكن من المؤكد أن مواقف وانفعالات جنبية قد نمت
في حياته وتوغّلت فيها واستقرت حين نما، وإليها يعود إخفاء تشالر ديكنز
الطويل للمخازني الشخصية التي واجهته، والمرارة العميقة التي أسهمها نجاح
الظم الذي وليته، وملك الأناج واللغز الجنسية التي امتلأت بها روايته.
بعد خمسة أشهر انتهت الأمر بصفة مؤقتة إذ أطلق سراح الأب وعم الأسرة
رخاء محدود، وتعزّز تشالر لإبهام شديدة من أمه التي لم تجد سبيلاً يجعله
يتعافى عن العمل لدى "وارن«، فلم يعثر لها ذلك أبداً، ولا يمكن لأحد أن
يتحقق من الأثر الكامل لتصرفها الجشع النافع هذا، والذي يمكن أن يكون
سببًا من أسباب ذلك الإفلاس العاطفي الذي عاناه مني ديكنز في حياته
الخاصة، وتبدأ أحيانًا في بعض التعليقات القاسية في روايته.
رغم ذلك، وبعد أن تشاوّر أبوه مع "جيمس لامبرت« صاحب "وارن«
تمّ إنقاذ الني في المهنة التي غرق فيها، إذ أرسله أبوه إلى أكاديمية
"ويلنغتون« حيث قضى عامين لا يمكن أن يقال إنهما خاليين من السعادة،
وكان قد بلغ الخمسة عشرة، ومنذ ذلك الحين وحتى نشر "بيكولوك، أي
حين أصبح في الرابعة والعشرين، عمل موظفًا وصحفيًا تحت التهديد: حيث
تعزف على كثير من التفاصيل الدقيقة عن العمل الوظيفي واحتياجات، والوعز
الذي يعيش فيه الموظفون، وهو ما استخدمه بشكل لا يدعي وبارع في روايته
لاحقًا.
في الواقع الأمر كان العمل المحترم الأول الذي مارسه، بالمقارنة مع
مرحلة "لامبرت«، هو صبي مكتب محاماة لدى مؤسست "آليس وبلاكمور"
في "غريزنان، وبهما كان السيد آليس هو الأندومج الأصلي للمصورة

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الكاريكاتورية للسيد «بكر» في «بيكونك». وقد استعِد ديكنز صورة صبي مكتب الدخالي بعد سنوات طويلة في «صيغتنا المشتركة»، كما استعاد أيضًا نموذج الإغواء، والرئاسة في العمل في صورة «بلايت» الشاب الذي يعمل في خدمة «مورتيمار لاندود» ويشغل «بلايت» وقت فراغه بعمله مجلد خطيًا باسماء زبائن وهميين، ويفيض العمل بتلك السخرية المريرة التي تدور حول أفاق التقدم المفتوحة أمام الفتى.

ارتفع أجر تشارلتز ديكنز لدى «آليس وبلاكومور» من ستة أو سعة شلنات إلى خمسة عشر شلنًا بعد ثمانية عشر شهراً، مثلاً مثل «بلايت» الشاب الذي كان متشكلاً. رغم جستسيته. في إمكانية ترقيةه إلى المنصب. ومن ثم أخذ يبحث إمكانية العمل في الصحافة التي تطلب منه أن يتعلم تعليماً شافًا، وأن يتقن. كما فعل ديفيد كورفبلد، نظام غارني في الأخرشات. وكان من غير المعقول أن يبدأ بالمهارة التي بدأ بها «ديفيد»، ولكنه استطاع على أي حال الحصول على المهارة المطلوبة، وتقلب تشارلتز التحدي وأصبح محققًا مصحيًّا بالقطعة في محكمة، وقد عمل سبع سنوات باحتراف حتى كتب «بيكونك».

هذه السنوات السبع تركت تأثيرًا شكلياً وكيفيًّا في قدرته الاحتفالية في الكتابة، هذا دون أن نأخذ في الاعتبار كثيرًا تلك التحذيرات التي قدمها «ك. ج. فيلدنج» قائلاً: "إنه من الخطأ تصوّر أن يكون ديكنز مدربًا بشيء في كتاباته لهذا التدريب المبكر الذي تلقاه كصحفي". ولكن رأى فيلدنج هذا يبدو متحدلًا لأنه يقوم على اختلاف التركيب المعاصر للصحافة على تركيبها في الماضي، والصحافين العاملين في الممثلي، والصحافين المعاصرة المتميزة تستحق الاحتفالية حقًا، ولكن في مجالها الخاص كصحفيَّ. وفي أي حال فقد تزعم ديكنز على قساوة الواقع والخبرة الخاصة به التي حصل عليها من خلال كتاباته في كل من صحف "تروسين" و"بارلائمونت ميرو" و"مورنينغ كرونيكل" و"إيفيننغ كرونيكل". تعرف على الناس والعادات الشاذة، واستمع إلى أحاديث وكلمات، وتعرض للأذى، ثم نما لديه ذلك التألف اليومي مع "الإنسانية" التي اتخذت شكل مساعيات، ومن المؤكد أن هذه الخبرة في مجملها قد سكّنت مواقف
وشحذت مشاعر، ولم تكن هذه الأحداث والمواقيف كلها مادة خام
في هذا الصدد علينا أن نلاحظ كيف أن عمله قد تعلق مع معرفته بفانتازيا
المحددة القانونية وأحيالها، وكيف أن «البيت الكبير»، على الأقل، هو
نصب تذكاري روائي للكت ما حملته تلك الأيام من أحداث ومعان.
والإضافة إلى تجربته مع القانون ومؤسسات كأن تشارلز ديكنز، ابتداء من
سننستة عشرة، يعمل مندوبًا للشؤون البرلمانية، وأصبح نتيجة هذا العمل
يحتقر احتراماً شديداً نواب البرلمان وسلوكائهم وتشريعاتهم. ويعلق «أونا»
روبرت هنريز على هذا يقول: «إضعدي ديكنز ليكون مندوب» الكرويكل
ويستيعد المناقشات التي جرت حول مشروع قانون الفقر. بما يعود من
الفرصة أو أكثر حول الوبائيات والمرضى والأمراض، وكأن ذلك واجبًا
مدنيًا لدكتور ولكنه واجب عميق للنافذة، إذ يمكن القول إنه ي القيام به قد
أُرسل نفسه فصرًا للهجوم على جميع الموضوعات التي خلفتها التشريع
الجديد. وقد أخذ النقاد الذين قاموا بعرض وتقديم رواية «أوليفر توبست»
يقولون إنه من باب الوقاحة أن ي),$$دك كل أدب جديد شاب ليكتب بهذا الغورو،
لكن كيف يستطع روائي صغيرة السن إلى هذا الحد أن يتعرف على ما كان يكتب
عنهم؟ وينتهي كانت هناك قلعة من الفنادق، إن وجدت. قد تحقق في هذه الأيام
من أي مدرسة تخرج "بوز"، والملاحظ أن شخصيات ديكنز البرلمانية هي
في الواقع العملية إما مسيئة وإما غريبة.
وعن حياة تشارلز ديكنز الخاصة والعاطفية فإن هناك في أقل تقدير، ست
نساء لا بد من أخذهن في الاعتبار: ماريا يدلي، حبه الأول، كاثرين هوغرانت
و زوجته، والتي لا يمكن إلا أن تثنى تمامًا، وشفقها ماري وجوغِنها،
أنجيلا بوردت كوت التي شاركته في العمل الخيري سرو، وألين تيرنان
حيث صغرته التي خطبت ودعا وزعم بها، وهو في أواسط العمر. وكان
ما يتحوّل في البدء، كيف أن ديكنز قد شارك الكثير من روائي القرن صميمه
إذا وصف بعض المسائل الجنسية، وطالما وضعت هذا الصمت في تناقض مع
تفاوت القرن الثامن عشر والعشرين بخصوص الكتابة عن الجنس، وليدلال
هذا التناقض على تلك القناعات المتز سنة القرن التاسع عشر، وتلك في أي حال مادة للمؤرخين الاجتماعيين، ومع ذلك فهناك بعض الدلالات التي يمكن التعرف عليها من علاقة ديكتر الشخصية بهاته النساء والاعتداءات ذلك على كتابتها. وهنا هناك مناقشة عام بين النقاط على أن شخصيات أبطال وطلبات ديكتر هي من بين شخصيات المنحلة أغلبها إثارة. ومع ذلك فإن الأشياء الغامضة والعاطفية -الفظة أحياناً- في تصويره للفنان الجنسي وأشكال الغزل التقليدية التي تبادلها الرجال والنساء في عالمه، والعدو الزوجية التي تغرق بمراتبها الكثيرين من الأزواج والزوجات الذين مضى على زواجهم وقت طويل، ومن أكثر الأمور إيجاباً في عالم ديكتر تلك السخرية السمريرة من العواطف، ونحن أن نرجع ذلك كله، في جانب منه إلى مغامراته العاطفية.

وقد ألمتهم "ماريا بيدينغ" سواء عاطفة في تصويره لـ"دورا سيبيولو" في "ديفيد كورفيلد" أو قصيدة في تصويره لـ"فلورا فنشنه" في "الصغيرة دوريت"، وكان ديكتر قد التقى بها للمرة الأولى وهو في السابعة عشرة من عمره، وكانت أصغر تجاها على حسابات لاب يعمل مديراً لمصرف، وعاش في شرع لمبادر. في البداية، للمعروف تشجيعاً من أنها، كان أيضاً تشجيعاً غير مقصود لاهتمامه بها، وكثيراً ما دعي للمغادرة، وعشق الفتاة لمدة أربع سنوات عاصفة بالعواطف، كانت في أثناءها تصدده من حين إلى آخر صادقاً قاطعاً، ووضعته بيدها نهاية مهينة لقصة حب سارت في إطار المواصفات المعاصرة ملتزمة بالمحظورات وما هو لائق، وتبادل أنها تركت أثرها ليارج حقيقة مشابهاً لذاك الذي خلفته ورشة الصباغة أو سجن الدائنين، وكانت سابقاً في إنهنجع عاطفي داخلي، قرر بعد الجي اعراض مشاعره لانهار مراه مشابه أبداً. فهو يقول: "تترك لدى افتقاراً عميقاً حتى إنني أرجع إلى تلك الاقتات التي لا يمتني في قهر النفس، والتي أعرف أنها ليست جزءاً من طبيعتي الأصلية ولكنها تجعلني شحيحاً في إظهار عواطفي حتى بالنسبة إلى أطفالي إلا إذا كانوا صغاراً جداً". وهنا تتساءل الشرح عنه إذا كانت بداية ماريا وغفلتها وخطبها التي لم يفاء كلياً أبداً، هي ما دفعت ديكتر إلى هذا النوع من الانتقام الذي مارسه فيها بعد، إذ بعد عشرين عاماً من انتهاء قصة.
الحب كتب ماريا إليه رسالة، وكانت حينئذ السيدة وترن، وآتياً لطفلين، وكان هو أباً لعشة أطفال، عرضت عليه فيها أن يلتقيا مرة ثانية، فاستيقظت مشاعره بعنف مستعجدة نشوة الحب الباقية، وفي تلك اللحظة الرواية أصابت بخيبة أمل قاسية، كانت مفرطة البدانة يطفأ غباوها شراؤاً، وكانا كنما تحتل صورة «فلورا فشنغ» كما قدّمها بعد ذلك نوعاً من التعاونيشية، ومع ذلك فإن الإجابة الجنسي الأول، الذي لقيه، وما سببه من عقد في حياته، قد أثر بشكل جلي في روايته هذه.

على أنه سرعان ما نُبِّأ عنه فتاة أخرى، كان قد لقي كاثرين هوغارت وهو في الثالثة والعشرين، وفي نيسان/أبريل سنة 1836 تزوجها. وكانت لها شقيقان، ماري وجورجينا، ارتبطتا كنناهما ارتباطاً غريباً بهذا الزواج، ونتيجة لذلك انتشرت شائعات حول نوع من الحب الشهوانى العاطفي بينهما وبينهما. عاشت ماري مع الزوجين الشابين منذ البداية الأولى للمزواج وماتت فجأة في ربيع الصبا بين ذراعي تشارلز، تماماً كما ماتت «نيل ترينيت». وتحقت جورجينا بالأسرة بعد ذلك بوانت قصير، والذي يبعث على الاستغراب حقاً أنها بقيت هناك حتى بعد أن خرجت كاثرين من صفتها كزوجة. كانت كاثرين الإبنة الكبرى لـ «جورج هوغارت» محترس («إتشينغ كرونيكل») الذي عمل معه ديكنز، وكانت خصبة دائمة الإنجاب بإصرار، حملت له عشرة أطفال، وانتهى الزواج نهاية درامية أحدث دورياً عاماً، فيما عشرين سنة من زواجهما كتب «ويلكي كولن» ميلودراما أطلق عليها اسم «البحر المتجدد» وأنجبها تشارلز ديكنز مع مجموعة من الهواة، وصار صديقه (دوغلا جيولد) فأعاد ديكنز العرض سنة 1857 ليتحسن صدقاً.
لمساهمة أسرة حيروند المعوزة، واستعان حينئذ بممثلة محترفة هي السيدة
تيغنان، وابتنيها الشابتين. كانت أليلين هذه في الثامنة عشرة فقت البهدور،
فأنه لي أنجعلها زواجها بكافرين سريعاً، وكانت العلاقة بينهما قد تفاقمت في
أي حال، ليس بسبب تكرار مرات الحمل والولادة فحسب، وإنما بسبب
اذاً، النفور بينهما.

وتذكر «كيف لينيدين» إحدى بنات ديكنز والدها بمراحة شديدة في
كتاب وضعته لمؤكد أن الحلة كلها لم تكن للحالة كثيفاً، وطمست
سريعاً قصناً «أليل تيرنان»، واقترحت تصرفها على عدد محدود من الناس إلى
أن نشرت مقالة «تهماس رايت» في «ديلير إكسبريس» بعد مرور حوالي ثمانية
عشر عاماً. كانت قضية واحد من ألمع رجال العصر الفيكتوري أصبح
بالاضطراب العاطفي، خلت له فاة لم تكن على جانب كبير من الذكاء أو
الحسن، فاقوم لها بياناً خاصاً اكتشافاً منها خليلة. ومن المرجح أنه قد أولدها
طفلة. كان ذلك تجاوزًا أكثر مما ينبغي وشيئاً للمسخرة من ديكنز الذي كتب
«دغلي ديل» وقدم لنا العائلات السعيدة.

هذا الأحزان والأشياء التي تشعّرها لا تشكل كل سيرة ديكنز، كانت
هناك المشاهدات العنيفة مع الناسرين، ولكنه منذ نشر «بيكويك» حتى
النهائي حفظ دائماً بدوره مادي درجه الحري نمباليد. ومع ذلك فهو لم ينس
أبداً، معويزي لندن وكادويها، وعلى مدى عشرة عقود كاملاً عمل في السر
كثر معا في العمل بالتعاون مع وروبة رثية هي الآنسة بورديت كونير في
محاولات لإصلاح بعض النجوم الاجتماعي. وكانت علاقة رومانسية
أفلاطونية، يشارك فيها في تقديم الخير الإنساني. كان ديكنز يدعو حاضر
الديث، مرحباً واجتماعياً، تحمل أعباء الشهرة في سن الرابعة والعشرين,
رجل كثيراً إلى أميركا وأوروبا، وحاز الشهرة عالمية، ولا شك في أن، في هذه
الفترة من حياته، أياماً سعيدة ومراحل موفقة، ورغم ذلك نجد أن كل كتاباته
التي وصلت إلى خمس عشرة من رواية بدأها بـ«بيكويك» سنة 1838 وانتهى
بـ«أدوين درود» سنة 1870 لم تخل من الاضطرابات الشخصية والضغوط
العاطفية التي أثقلت كاهلها ولم يبق تعد ظلالها مطلقاً، وبقيت آثار القسوة

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الاجتماعية مصدرها دائماً ليس يؤلف.
هذه الكتيبة يجب أن تذكرها بصفة خاصة في تقويمنا لقدرات ديكنز الكوميديية.
توفي تشارلز ديكنز سنة 1870، وكان قد كتب نصف روايته "إدوان درود" وترك في وصيته ألف جنحة إسترليني لـ"ألين تيرنان"، وقد كان من الشهرة بحيث دفن في دير وسطسانت بين أعظم شعراء إنكلترا ورجالاتها.

مؤلفات تشارلز ديكنز:

روايات:
1. أوراق نادي يكويك المشهورة بعد وفاته.
2. أوليفر توست أو مسيرة صبي الأبريش.
3. حياة وعمرات نيكلوس نيكلي.
4. دكان العجائب القديم.
5. بارنابي رودج، حكاية عن إضرابات الثمانينيات.
6. حياة ومغامرات مارتن تشيلزويت.
7. معاملات مع مؤسسة ذومي وولد.
8. التاريخ الشخصي لدايفد كورفيلد.
9. البيت الكثيب.
10. أيام صعبة (بالنسبة إلى هذا الزمن).
11. الصغيرة دوريت.
12. قصة مدينتين.
13. الآمال الكبيرة.
14. صديقنا المشترك.
15. ستر إدوين درود.

سكتشات وقصص قصيرة:
1. سكتشات بقل بوز.
2. كتب عبد الميلاد.
3. قصص عبد الميلاد.
الآمال الكبيرة

» الرواية الكبيرة رواية للكاتب إنكليزي تشارلز ديكنز تصف مراحل
النمو والتطورات الشخصية في حياة ولد ينتمي إلى بيب. نشرت الرواية
للمرة الأولى على شكل حلقات متسلسلة في المطبوعة الأسبوعية "على مدار
السنتين" وذلك اعتباراً من 1 كانون الأول/ديسمبر 1860 وليغاية آخر آب/
أغسطس 1861. وهي رواية تسبق حقبة الرواية الحديثة، أما أسلوبها فينتم
إلى أدب الأسلوب الفكروي. خذت أحداثها ضمن الحدود المتاخمة
لمدينة "كنت" وفي لندن مطلع ومتنصفي القرن التاسع عشر.
والرواية تعتبر من أروع أعمال ديكنز وواحدة من أكثر رواياته شعبية،
ب حيث تم تجسيدها على المسرح والشاشة أكثر من 250 مرة.
وهي تتبع نمط الرواية التكوينية، إذ ينتبه المؤلف قصة رجل وامرأة في
معهما إلى النضج منذ مرحلة الطفولة حتى سن الرشد. ويمكن اعتبار الرواية
قصة شبه ذاتية للكاتب على غرار الكثير من أعماله يستلقي فيها من خبرته في
الحياة ومع الناس.

عشت ليلة عبد اليراد، في حدود عام 1812، وواجه ولد يتيما عمره حوالي سبعة أعوام هارباً من حكم المحكمة في ساحة كنيسة القرية خلال زيارة لبيته والدته ووالده، كما قبور أقربائه. أفعى المحكوم الفارز يتيح ودفنه إلى سرقة الطعام له وأمره بالاحتدام لجرد حلقات الفيد ليله. وكان يتيح يلاحظ العيش في منزل مع أخته المتعصب الذي تكبر سنًا وزوجها. ووجد المستسلم جو غرارجي الذي يعمل جنودًا، في اليوم التالي، وجد الجند إحكام قضعتهم على المتهم بالإضافة إلى تمكينه من القبض على منهم آخر إبان اишغالهما في عراك عند المستقباعات. أعيد كل منهم إلى السجن الذي هرب منه.

المقابل، السيدة هافيشام، وهي عائشة ثري، ترتد في ثوب زفاف قديمًا وتعيش في منزل قديم في سانيس، تطلب من عم يتيح المدعو يميلوشوك (وهو فعليًا عم جو) أن يجد لها ولدًا كي يلعب مع إستيلاء ابنها بالجرب. يبدأ يتيح بزيارة منزل الآنسة هافيشام وإستيلاء، ثم يقع في حب هذه الأخيرة تشجع من الآنسة هافيشام.

بعد أن أصبح يتيح شابًا قليل الخبرة، عمل في ذكان عودة جو غرارجي، متمنيًا، وفي هذه الأثناء، يتقدم منه محام يدعى السيد جاغروف مخبرًا، يبلغ جيدًا ويهان للجافرف إلى لندن. لا يعلم السيد جاغروف أن يتيح قادمًا. يفترض السيد أن الآنسة هافيشام هي ذلك المحكوم، فصار يزورها ويزور إستيلاء التي كانت قد عادت من الدراسة في أوروبا.

بعد مرور سنوات طويلة وصل يتيح إلى سن الرشد وكان مثقلاً بالذب، وظهر أن المحكوم هو ألت ماغويتش، المحكوم الذي كان يتيح قد ساعد في الهروب، حيث انتقل بعد ذلك إلى جنوب ويلز الجديدة وغداً ثريًا. وكان يوجد مذكرة اعتقال بحق ماغويتش في إنجلترا تحدده أن مصيره الشنق، حتى فضلاً عليه. لذا خطر باله التخطيط للهروب بوساطة القارب. كما كشف يتيح أيضًا أن إستيلاء هي ابنًا ماغويتش، وأن «مولى» خادمة السيد جاجروف -
والتي دافع عنها جاغرز عن تهمة جريمة قتل. كانت تخلى عن ابنتها كي تتبناها الأنسة هافيشام.

يتصدى ييب للآنسة هافيشام بشأن حقيقة إستيلا. تقف الآنسة هافيشام على مقرية كبيرة من الموقد ما يؤدي لاشتعال النار في فستانها. يحرق ييب بديله خلال محاولته إنقاذهما. لكنهما تلقى حتفهما من جراء الإصابة المنحدرة على محاورتها مع كل من إستيلا وبيب.

وفي أثناء محاولة الهروب، يقتل ماغويتش عدوه كومبيسون. يلقي القبض على ماغويتش ويرسل إلى السجن حيث يموت قبل فترة وجيزة من تنفيذ حكم الإعدام به، وليس قبل أن يعلم أن إستيلا لا تزال على قيد الحياة. وفي خلال لفظة أنفاسه الأخيرة يرد ماغويتش بالذات على راحته كف ييب. ويعرض ييب حين كانوا على وشك القبض عليه لتخليته عن دفع ديونه، فافهم به جو حتى تعافي وسدد عنه ديونه المستحقة كلها.

في نهاية النسخة الأصلية يلقي ييب وإستيلا على الطرق. يترجو مجدداً بعد موت زوجها المتعشف. يعرب ييب عن سعادته لأنها أفضل حالاً من السابق ويبقى عزياً.

واستناداً إلى تعليلات إدوارد بوليوير - لا يرون بأن النهاية كانت حزينة جدًا، أعاد دينكتر كتابته فجعل ييب يلتقى إستيلا في أطلال خربة منزل سانتيس بعد موت زوجها، مع الإحالة بأنهما سوف يزوجان.

اعتبر جون فورستر وكتب مطلع القرن العشرين، بمن فيهم جورج برنارد شو وجورج أورويل، أن النهاية الأصلية كانت «أكثر تناجاً مع المسودة كما مع الإنتاج الطبيعي للقصة.»
تشارلز ديكنز
Charles Dickens
(1812 - 1870)

ولد الكاتب البريطاني تشارلز ديكنز في بلدة قرب بورتسموث، London عام 1812. أمضى معظم طفولته في London. ودخل إلى المدرسة في سن السابعة، لكنه انقطع عن التعليم في سن الثانية عشرة حين سجن والده بسبب الديون المتراكمة عليه، واضطر، كي يعيش نفسه، إلى العمل في معمل لصناعة صباغ الأحذية والمواد.

هذه الظروف التي نشأ فيها ديكنز، ولدته في نفسه شعوراً بالقهر واضرار لا تمر طيلة حياته. وقد صوّر تجارب طفولته، David Copperfield، في روايته الخالدة: ديفيد كوبيرفيلد.
اشتغل ديكنز في عام 1827 كاتباً في مكتب للمحاماة، ثم أصبح بعد فترة مرسلاً صحفيًا يغطي، من البرلمان والمحاكم، أخبار المداوات ومحريبات الأمور. وهكذا نمت لديه قدرة على الوصف الدقيق جعلت كتبته المباعة فذة وملفنة للنظر.

كان ديكنز في سن الرابعة والعشرين حين شرع يكتب رواياته التي أكسبته الشهرة الواسعة. إذ كان مراقباً عظيماً للأشخاص والأمكَنة، ينجبون بشكل خاص إلى أحوال الحياة السائدة في لندن في أواست القرن التاسع عشر. كان يكتب بطلاقة حين يصف أفراد الطبقة الوسطى الغفيرة، أو الأشخاص الذين لم يلقوا سوى القليل من التعليم. لذلك فمعظم رواياته تجنب انتقاء القارئ إلى الحالة الاجتماعية المغلقة التي سادت إنكلترا لأكثر من مئة سنة، وساعدت في بعض الحالات على تخفيفها.

ترك تشارلز ديكنز عدداً من الروايات والأعمال الأدبية المختلفة، نذكر من أشهرها: أوراق بيكويك (1837)، أوليفر توست (1839)، ديفيد كوبيرفيلد (1850)، الأزمة الصعبة (1854)، قصة مدينين (1859)، A Tale of Two Cities، والآمال الكبيرة (1861)، Great Expectations.