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**The Pragmatics of It-Cleft and Wh-Cleft Sentences in Literary Texts with
Reference to English-Arabic Translation**

Ibtisam Saleh Sh Elgerwi

**A thesis submitted to the University of Durham for the Degree of Doctor of Philosophy
in the School of Modern Languages and Cultures**

2013



Abstract

Transferring the pragmatic meaning of cleft sentences from one language into another is one of the most problematic issues in any translation task whether oral or written. It requires adequate knowledge of the linguistic and structural features as well as of the cultural peculiarities of such constructs in both languages. Failure to apply such knowledge will result in an ambiguous and inaccurate translation, and hence, communication breakdown.

The aim of this study is to highlight the role of pragmatics in translation, focusing on IT-cleft and WH-cleft sentences involved in an Arabic translation of Charles Dickens's *A Tale of Two Cities* by Mounir Albakki. The study tries to determine whether the translation of the clefts in this translated literary text is pragmatically transferred into the target text.

The analysis in this thesis is carried out to investigate the following hypotheses: (1) ignoring the pragmatic meaning of IT-cleft sentences and WH-cleft sentences leads to inadequate rendering and consequently communication failure; (2) understanding of the pragmatic meaning of a literary text requires a comprehensive knowledge of its setting; and (3) in translation, transferring the basic/general meaning of the source text is easier than transferring its pragmatic meaning.

For this purpose, this study provides a comprehensive linguistic and pragmatic analysis of the English novel and its Arabic translation. The researcher examines the translation of (32) from the total of (68) extracts in the light of their original settings and situations to pinpoint the pragmatic meaning of the clefts.

The results show that: (1) while 59 % of the pragmatic meaning of the analysed cleft sentences has always not been preserved nonetheless achieved 41 % success-rate has been achieved in this regard; (2) instances of non pragmatic achievement that occurred in the translation of the extracts were due to the translator's unfamiliarity with or unawareness of the importance of translating such structures; and (3); Albakki's translation of the novel concentrate on lexical accuracy rather than conveying the communicative value and pragmatic meaning of the source text.

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Declaration

I, Ibtisam Saleh sh Elgerwi, hereby confirm that the composition of this Ph.D thesis is entirely my own work.

Ibtisam Saleh sh Elgerwi

Statement of Copyright

The copyright of this thesis rests with the author. No quotation from it should be published without her prior written consent and information derived from it should be acknowledged.

Ibtisam Saleh Sh Elgerwi

Dedication

**For my Mother, who waited long for my return!*

Your dream comes true, my GREAT mother.

**For my late Father, who taught me that*

"Society is Power and Power is Knowledge"

جزاك الله يا أبتاه خيرا
فقد أحسنت إرشادي ونصحي

**For my loved husband, with whom I enjoy the taste of faithfulness.*

**For the soft part of my heart, Ismael, Maab, Aryam and Orjuan.*

Acknowledgements

Praise and gratitude be to **ALLAH**, the Lord of the worlds, and peace and blessings be on His Prophet Muhammad, his family, his companions, and those who rightly follow them.

Any thesis inevitably owes a great deal to its predecessors in the field. The intellectual debt is, of course, most evident in the citations and quoted materials. There are however, always individuals I feel obliged to specifically mention to express my gratitude for their direct impact on my study.

I owe my thanks to the Libyan government for granting me the research scholarship and the funds, which have made this research possible.

I am deeply grateful to the professor of Arabic in Durham University, my supervisor Professor Paul .G. Starkey. Special thanks to him and particularly deeply indebted to him - not only have I learnt a great deal from his vast knowledge, but he also helped me enormously in many ways throughout my study under his capable supervision. Without the constant help I got from him, his invaluable advice and his enduring patience, this work would not have come to being in its present form, if at all.

I would like to thank Professor Anis Behnam of Almasul University for his comments, continuous encouragement and invaluable suggestions, and for his kindness to advise me on some important references.

I am grateful to my mother who has been the main reason for any progress I achieve in my life.

I would like to thank my great and propitious husband, who gave me countless support and gave strength to carry on. Without his help I would never have completed this work, and never see my dreams come true.

Special thanks are due to my loveliest sisters and their family Afaf & Nariman, my brother Ryad and my nephews Shelie & Saleh who not only encouraged me to undeservedly desert her for the sake of knowledge, but who also made me feel at home with their all the time I have been away, through their e-mails and phone calls. Their love and patience I cannot easily return.

And above all, thanks to my uncle (Toufik Dhan). I am indebted to him as he had taught me the first letter in English and taught me most of what I know about it. He has inspired me to pursue the study of language further, and has given me more encouragement and support than I could have hoped for. Big THANKS once again (خالو)

List of Abbreviations

SL	source language
TL	target language
SLT	source language text
TLT	target language text
A	Adverbial
AP	Adjective Phrase
CLFTPHR	Cleft Phrase
CLFTZ	Cleftisation
C _o	Object Complement
COMP	Complementiser
C _s	Subject Complement
FF	All Forms Which Follow
NP	Noun Phrase
O _d	Direct Object
O _i	Indirect Object
PP	Prepositional Phrase
RFNT	Referent
RLTV	A Relative Pronoun or Adverb
S	Sentence
US	Underlying Sentence
V	Verb
SP	Subject Predicate
PA	Pragmatic Approach
WO	Word Order
OVS	Object Verb Subject
VOS	Verb Object Subject
VSO	Subject Verb Object
TAGs	Traditional Arabic Grammarians

The System of Transliteration

The following table shows the Arabic alphabet and the corresponding International Organization for Standardization (ISO) symbols has been consistently employed for transliteration in this work.

1- Consonants

Arabic Letters	Transliteration	Arabic letters	Transliteration
ء	'	ض	ḍ
ب	b	ط	ṭ
ت	t	ظ	ẓ
ث	ṭ	ع	ʿ
ج	ǧ	غ	ǧ
ح	ḥ	ف	f
خ	ḫ	ق	q
د	d	ك	k
ذ	ḏ	ل	l
ر	r	م	m
ز	z	ن	n
س	s	ه	h
ش	š	و	w
ص	ṣ	ي	y

2- Vowels

Arabic Letters	Transliteration
ـَ fathah	a
ـِ kasrah	i
ـُ dammah	u
ا alif	ā
ي yaa'	ī
و waaw	ū

Note:

- the names of Arab authors whose works have been published in English are spelled as they appear on the publication without applying this transliteration system;

CHAPTER ONE

Preliminaries

1.0 Introduction

This chapter consists of seven sections. Section One discusses the reasons that persuaded the researcher to embark on such a topic. Section Two presents a statement of the main purposes and the objective of the thesis and sets forth the underlying research questions. Section Three illustrates the scope and limits of the study. This is followed by Section Four which lists the main hypotheses to be investigated; Section Five then identifies those who should benefit from this study; while Section Six explains the methodology. Finally, Section Seven lays out the overall plan of the study and outlines its main parts.

1.1 Rationale behind the study

There are certain motivations that led the researcher to approach this topic. Firstly, from her reading of the literature on IT- cleft and WH-cleft sentences, she found that this area is likely to yield new insights with regard to translation theory and practice in general, and the pragmatic implications of their usage in particular. Therefore, giving due attention to the pragmatic meaning is assumed to be an inevitable component of the task of solving translation problems. To the best knowledge of the researcher, studies of Arabic translations of Charles Dickens' novels from a pragmatic perspective are rare, if indeed any exist.

I discovered during my work as a teaching assistant in translation, that the cleft sentence is one of the issues in the field of translation, which needs to be studied and given more

consideration, particularly when it is used to indicate a pragmatic purpose (for more details about pragmatics and pragmatic meaning, see Chapter Three)

Another reason behind selecting the translation of *A Tale of Two Cities* is that the novel depicts events similar to those that Libya (the researcher's homeland) has experienced during the last two years. Deciding to work on this novel and its translation does at least give the researcher a sense, through the events it describes of just how much cruelty her own people have suffered at the hands of abominable leaders and dictators.

The reason of choosing specific area has been influenced by the realization that there is always a need for more comparative research in the field of translating pragmatic meaning of cleft sentences from English language and how it realizes into Arabic.

Finally, the researcher wanted to investigate the translation by Mounir Albalabakki, a prominent Arab translator, of this novel and ascertain to what extent the pragmatic meaning and values carried by IT-cleft sentences and WH-cleft sentences are actually conveyed to the Arab readers.

1.2 Aim of the study

The aim of this study is to highlight the role of pragmatics and pragmatic meaning in translation, focusing on cleft sentences and analysing some of them by examining how they are translated into Arabic.

The study explores certain translation problems that result from ignoring the pragmatic aspect and meaning of IT-cleft sentences and WH-cleft sentences involved in an Arabic translation of Charles Dickens's *A Tale of Two Cities*. By comparing the translation with the source text, the study seeks to determine whether the translation of cleft sentences in the novel as a literary text is pragmatically transferred; in other words, whether the translator employed

certain strategies to preserve the pragmatic meaning of IT-cleft sentences and WH- cleft sentences in his translation of the novel.

Although the study is concerned with the translation of a particular work of Charles Dickens, it does not claim to offer an exhaustive enquiry into the problems that the translator has encountered in the process of translating the novel as a literary text. Since few studies have dealt with all nuances of pragmatic meaning in literary translation, many aspects of this area may still need further investigation. The present study is an attempt to attract translation theorists and translators' attention to the pragmatic features of a literary text in general and to the pragmatic meaning of cleft sentences in particular. The study will perhaps help to fill the gap in the literature concerning the pragmatics of translation.

Translating cleft sentences and preserving their pragmatic meaning is one of several problematic issues in the field of translation that translators should be aware of. Failure to do so will result in ambiguity and many other translation inconsistencies. Therefore, translators have to be sure that their readers will recognize correctly where the focal meaning of sentences as intended by the author lies. The translation process and its communicative value may be hindered by errors regarding the pragmatic meaning of the cleft sentence, and as such it is the translator's duty to construct his translation in a way that conveys the pragmatic meaning from source language to the target language so as to avoid such inconsistencies.

In a bid to achieve the aim of this study, the following research questions will be examined:

- 1- What are the pragmatic implication of cleft sentences and pseudo-cleft sentences in English literary text?
- 2- What are the pragmatic implications of Dickens's cleft sentences and pseudo-cleft sentences in *A Tale of Two Cities*?
- 3- How are cleft sentences and WH-cleft realized in Arabic?

- 4- Is the translator of Dickens's *A Tale of Two Cities* able to capture the pragmatic meaning of Dickens's IT-cleft sentences and WH- cleft sentences? If yes, to what extent? If no, why not and where does the real problem lie?

1.3 Scope and Limits of the Study

In order to come up with relatively adequate and generalizable results on the one hand, and to narrow down the scope of the study in an attempt to put our finger on some variables and problems involved in assessing such a text-type on the other hand, the present study confines itself to the following:

- Text type: Narrative Fictional Texts
- Directionality: from English to Arabic
- Topic: IT-cleft and pseudo-cleft sentences with regard to pragmatic meaning.
- Sample: Charles Dickens's *A Tale of Two Cities*, translated by Mounir Albalabakki.
- Purpose of translation: to analyze the text and see whether the pragmatic meaning of It-cleft and Wh-cleft in the original text perceive in translation or not.

The literary text type to which the data belongs is found to be the most relevant to the concept of pragmatic meaning of cleft sentences. However, no claim is made in the current study that the pragmatic meaning of cleft sentences is not found in other text types; it is nevertheless more frequent in this chosen type. It should not also be taken for granted that the selected type of the sentence will not work well with other text types, other pairs of languages, or if the translation direction goes the other way round.

The present study addresses itself basically to emphasizing the role of pragmatics and pragmatic meaning in translation, focusing on cleft sentences and analysing some of them

by examining how they are translated into Arabic in an attempt to make the translators aware of the fact that cleft sentences have undergone drastic changes in terms of their pragmatic import.

The present study also addresses the problems that result from ignoring the pragmatic aspect and meaning of IT-cleft sentences and WH-cleft sentences involved in an Arabic translation of Charles Dickens's *A Tale of Two Cities*

It should be pointed out that this study is not meant to put forward proposed translations of the clefts discussed below since the researcher believes that attending to the problem at large would be of more use. Thus, the data of the study is viewed as a representative sample used to highlight the problem in question.

1.4 Hypotheses

This study investigates a number of hypotheses on It-cleft sentences and Wh-cleft sentences and their translation with reference to their pragmatic meaning:

- 1- It is hypothesized that ignoring the pragmatic meaning of IT-cleft sentences and WH-cleft sentences in literary translation could lead to inadequate rendering characterized by different types of inconsistencies.
- 2- It is also hypothesized that a sound understanding of the pragmatic meaning of a literary text requires a comprehensive knowledge of its setting as well as that of the context which encapsulates the IT-cleft sentences and WH-cleft sentences.
- 3- The study assumes that rendering of Dickens' style into another language poses problems in transferring the pragmatic meaning of the text.
- 4- Transferring the pragmatic meaning (and the same effect) of the original (with disregard to the form) results in a more accurate translation than transferring the form at the expense of the

meaning. An attempt to transfer both the meaning and the form of the original to the target language is likely to affect the accuracy of the translation.

5- In translation, transferring the basic/general meaning of the source text is easier than transferring its pragmatic meaning.

1.5 Value of the study

To the best knowledge of the researcher, there is no published study devoted to IT-cleft and WH-cleft sentences and how to handle their pragmatic meaning from a translation perspective. This is the first attempt to investigate the translation problems caused by ignoring the pragmatic meaning of such sentences in the Arabic translation of Charles Dickens's *A Tale of Two Cities* produced by Mounir Albalabakki.

Furthermore, this study could also be beneficial in the field of stylistics given that the cleft-sentence is a stylistic device in the first place. In addition, this study may contribute positively to the field of applied linguistics in particular in Libyan universities where such studies are unintentionally side-stepped; it is hoped that this study will be a valuable contribution to the field of translation as it focuses on the nature of difficulties translators face when dealing with the IT-cleft sentences and WH- cleft sentences. It is also intended to be a source of thought and references to students of the Translation Department at Zwara University in Libya who want knowledge regarding the pragmatic meaning of cleft sentences in general and regarding their translation in particular. Finally, this study could also be beneficial for all those who embark on the study of literary translation and have little or no prior background in pragmatics. It is also intended for the general reader in linguistics and translation. Because of this, technical terminology has been kept to minimum. Where specialist terms have been introduced, they are explained in the text. The importance of this study is also providing the translators with deep insight into preserving pragmatic meaning as the basic part of the message.

1.6 Methodology

Methods of Data Collection

This study analyses one English novel *A Tale of Two Cities* by Charles Dickens together with its Arabic translation by Mounir Albalabakki. The literary text type to which the data belongs is found to be the most relevant to the concept of pragmatic meaning of cleft sentences. However, this does not mean that pragmatic meaning of cleft sentences is not found in other text types; it is nevertheless more frequent in this chosen type. It is worth mentioning, however, that because of word count constraints, the researcher will only focus on some of the examples for analysis. This focus has been on only thirty-two texts in order to represent contextualised English clefts. As will be clear in this study, IT-cleft and WH-cleft sentences are more likely to occur in literary translation where pragmatic meaning is sometimes preserved.

There exist several categories of sentence type that are similar to the sentences which are the object of study in this thesis, some of which are also classed as cleft constructions. As far as it-clefts are concerned, other, rather rare constructions appear to be cleft-like, but are not studied here:

- Wh-clefts and reverse wh-clefts whose clausal constituent modifies the one /the ones, such as "the one I'm looking for is Adel" and "my sister is the one that minds".
- Wh-clefts and reverse wh-clefts with 'all' in place of the wh-initiator of the clausal constituent as in "all I want is a good night's sleep" and "a bran muffin was all I asked for".

The exclusion of the above mentioned types is simply due to the fact that cleft sentences with 'the one' and 'all' are one step further along a continuum of equative copular sentences, and

seem to be the thin end of the wedge as far as the inclusion of all equatives of these types is concerned. To appreciate this, consider the progression from the wh-cleft in (1-2a) to the copular equative in (1-2d):

a What I want is a new hoover.

b The one I'm looking for is John.

c The thing that annoys me is their lack of charity.

d The girl that spoke to you just now is his daughter.

Prince (1978) notes semantic distinctions between wh-clefts such as (1-2a) and (1-2b), and on this basis, confining the study to the 'headless' wh-cleft such as (1-2a) seems a coherent position to take. Semantic distinctions also exist between the wh-clefts proper and sentences with “all” as initiator of the clausal constituent, and these also will be ruled out of the current analysis.

As regards the literary texts, the main advantage of collecting data from literature is not only the variety of author, style and easy access to the translations, which this type permits but also the official status of the translation as a published text.

Data Analysis

The examples of IT-cleft and WH-cleft sentences which are taken from the chosen translated novel are analysed in Chapter Five. The major concern of the study is to examine the pragmatic meaning of cleft sentences involved in literary translation of *A Tale of Two Cities*. Therefore, a qualitative approach is the appropriate framework for the analysis presented in this work. Put differently, in order to look into the way the pragmatic meanings are handled in the translation of the source text, the researcher examined the translations of the texts in the light of their originals where the pragmatic meanings of clefts are pinpointed and commented on. The comments include the type of clefts and whether they help clarify the intended

meaning or not and the reasons behind any use of such clefts. Suggestion translations would be added and placed in a footnote whenever the translator failed to preserve the pragmatic meaning of the chosen clefts are also considered as a part of the methodology . This happens to throw light on the discussion, furnishing possible reasons for the necessity of preserving the pragmatic meaning of IT-cleft and WH-cleft sentences that have to be dealt with in the translation. To make the task of analysis easier and enable the reader to follow our thread of argumentation easily, the sentences containing IT-cleft or WH-cleft in each source text along with its rendering are underlined.

The following steps show how the analysis of translation is conducted:

- 1- Stating the texts underlining the clefts;
- 2-Analysing the ST cleft, highlighting its type, function, intentionality, implied meaning(s), and certain other pragmatic aspects;
- 3-Examining the TT;
- 4- Showing what similarities and/or differences there are between the ST and TT, to what extent the translator is successful in highlighting the pragmatic meaning of the cleft or pseudo cleft, and what strategies he follows when he translates the clefts;
- 5- The criteria for assessment of the translation product TT will identified by using some strategies, drawing a table showing the different types of cleft constructions the researcher is going to examine in English in one side, and another table showing strategies in Arabic which can be considered strategies for translating them in the other way.

The table divided into three criterions for assessment. Each point contains a category of the cleft constructions and their translations in Arabic; those translation grouped in one stand with their numbers kept as it is in the appendix for easy reference. Those translations were extracted from the specialist Arab scholars in the theoretical part of this work.

6- Based on this qualitative analysis, a statistical analysis is presented to show how the translator preserves the pragmatic meaning of the clefts (Graph: Data Evaluation 1), how the clefts are realised in Arabic (Graph: Data Evaluation2) and finally, how the general meaning of the STs is successfully conveyed (Graph: Data Evaluation 3);

7- By studying the analysis of the cleft sentences and their translations, as well as the results of the analysis, the hypotheses set forth at the beginning of this chapter (*cf.* 1.4) are corroborated, either disproved or modified. Conclusions will be drawn and recommendations made accordingly (*cf.* Chapter 6).

1.7 Plan of the study

For readers who wish to have a rapid overview of the contents of each chapter of this study, this thesis consists of six chapters.

The first chapter is the introductory chapter, which outlines the reasons that persuaded the researcher to embark on such a topic. It presents the main purposes and the objective as well as the actual research questions of this thesis. It also illustrates the scope and limits of the study followed by the main hypotheses that will be tested. This chapter includes the methodology and identifies also those who should benefit from this study.

The second chapter is concerned with the theoretical background to lay a good grounding for readers to fully understand the core of this study. It is divided into two parts. The first part is devoted to defining IT-cleft sentences and wh-cleft sentences in English; it also covers some classifications and functions of cleft sentences and pseudo-cleft sentences, and furthermore illustrates the relationship between IT-cleft sentences and WH-cleft sentences and the notion of topicality. It finally comprises a detailed account of semantic and pragmatic implications of cleft sentences and pseudo-cleft sentences in English. The second part is devoted to IT-cleft sentences and WH-cleft sentences in Arabic.

Chapter Three is divided into three main sections: the first section delimits the issues related to pragmatics; the second sheds light on literary pragmatics while the third goes on to highlight some pragmatic implications of both types of clefts.

Chapter Four covers the literary translation of IT-cleft and WH-cleft; it establishes some differences in the nature of literary and non-literary translation; it also discusses various models of translation with a view to determining a proper model which can be considered as a basic essence of translation, how each of the models looks at the textual pragmatic meaning in general and pragmatic meaning of cleft sentences in particular.

Chapter Five constitutes the focus of this study. Here some of the translations under consideration are analysed in terms of their success or failure in giving the pragmatic meaning exhibited in the given text. The analysis of the given translations will be conducted using several steps. Finally, the results of the analysis will be presented.

Chapter Six outlines additional findings of the research, and suggests further areas of study for future research in the light of the results obtained.

Finally, the last part of this thesis is devoted to the appendices. The appendices contain all the alignment tables for the parallel texts used for the analysis of data.

CHAPTER TWO

A Review of English and Arabic IT-clefts and WH-clefts

2.0 Introduction

This chapter is divided into two parts. The first part is devoted to IT-cleft sentences and WH-cleft sentences in English. It includes some pragmatically oriented definitions of these sentences, along with their classifications and functions. It also illustrates the relationship between these sentences and the notion of topicality. A detailed account of semantic implications of IT-cleft sentences and WH-cleft sentences in English is given at the end of the first part. The second part is devoted to IT-cleft sentences and WH-cleft sentences in Arabic. It includes both an illustration of the structure of Arabic sentences, and a discussion of the linguistic means of cleft in the Arabic language.

2.1 IT-Cleft and WH-Cleft Sentences in English

IT-cleft and WH-cleft were originally defined for English by researchers primarily interested in syntax. They were first discussed by scholars of English grammar such as Fowler and Fowler. D (1906) and Jespersen (1928/1965), and first began to attract attention in the 1970's (cf. Akmajian (1970), Harries (1972), Hankamer (1975), Gundel (1975,1977), Halvorsen (1978), Higgins (1979)) where the majority of research was couched in the terms of Transformational Grammar.

Lambrecht (1999:154) presents the following definition of 'cleft construction':

A Cleft Construction is a complex sentence construction consisting of two clauses, a matrix clause containing a copula whose non-subject complement is a focus phrase and a relative (or relative-like) clause one of whose arguments is coindexed with the

focus phrase. Together, the main and the relative clause express a logically simple proposition, which can normally also be expressed in the form of a single clause.

Even though there are a variety of ways in which the same basic informational content can be conveyed, the preference for a particular way reveals how the writer's semantic representation is transposed into syntactical data. Moreover, the writer's choice for structuring information into a particular linguistic form shows the coherent way in which utterances are connected in sequences, thus revealing the importance of discourse. There are several syntactic devices that are able to encode the pragmatic information of a preferred alternative. One type of such devices used to mark information structure is cleft constructions. There are two major types of clefts: IT-clefts and WH-clefts (also called pseudo-clefts). IT-cleft and WH-cleft (henceforth called clefts when referring to both types) present a series of syntactic similarities, but they behave differently in discourse.

Cleft sentences in general are also called "clefts" by Gundel (1977:548); "it-clefts" by Prince (1978:883) and "cleft propers" by Quirk et.al (1985:1384). Cleft sentences are found not only in English but also in some other languages, like Arabic, Polish and Russian. In such languages, the properties of cleft sentences are different from those properties which the English ones exhibit.

In English, cleft sentences are derived from pseudo-cleft sentences (this will be discussed further in section 2.1.2) by a transformation which extraposes the initial clause of the pseudo-cleft to the end of the sentence" and leaves the Pronoun (it) in Subject position. This rule is called "cleft extraposition" (Akmajian, 1979:105).

The (it) of cleft sentences is a dummy (details in section 2.1.1), i.e., has a vacant content, or an introductory Pronoun which functions as a Subject, (Quirk et.al, Ibid: 1384) and this is the idea that most grammarians indicate.

Gundel (1977:543) refuses such an idea and argues that in cleft sentences, (it) is not semantically empty but it has a pronominal reference to the topic which appears at the end of the sentence, i.e., it has a cataphoric reference. She depends in this on her argument that “IT-cleft sentences are reduced forms of right-dislocated WH or pseudo-clefts”,

As with dislocation, cleft sentences present information that could normally be given in a single clause in two clauses with their own verb. In this way, particular elements of the sentence are brought into focus. Cleft constructions mark information structure, and combine a presupposed clause with a focused element. IT-cleft consists of the pronoun "it", a form of the verb to be, the focused element, and a relative dependent clause introduced by that, who/which or zero. Consider the following sentence:

(1): It was *a ring* that Jean bought.

In (1), the focused element is "a ring", and the dependent clause is "that Jean bought a ring".

WH-clefts consist of a clause introduced by a WH-word, a form of the verb *to be*, and the focused element. In the example below, the underlined clause is the WH-clause, and “a ring” represents the focused element of the cleft.

(2): What Jean bought was *a ring*.

As the examples show, both cleft constructions contain a dependent clause and an element that is focused. They consist of the same type of elements, with the difference that the focused element appears early in IT-clefts and late in WH-clefts. With regard to the non-cleft form, *Jean bought a ring*; one can observe that the clefts and the non-clefts form are cognitively synonymous, in that they have the same information content.

Apart from the objective information content, clefts and their non-clefted form differ in focus and presupposition. In transformational grammar, the criterion for presuppositionhood states that “a sentence S presupposes a sentence S’ just in case S logically implies S’ and the negation of S, $\sim S$, also logically implies S’”. In proving this, I will consider again the

preceding examples. The cleft constructions presuppose the sentence *Jean bought something*; the non clefted one does not. According to the presupposition criterion, the sentence has to be negated. Its negation is *Jean didn't buy a ring*. Negated, the clefts become *It was not a ring that Jean bought*, respectively; *What Jean bought wasn't a ring*. The result shows that only the negation of the clefts still implies the presupposition. Consequently, the clefts share the same presupposition and the same focus, namely "a ring", but the non-clefted sentence does not.

In the linguistic literature, clefts in general are traditionally treated as a unitary class of constructions. An examination of this class reveals that claims regarding clefts fall into two broad categories. Those in the first category have in common the view that the use of a cleft construction, either of itself or in conjunction with a particular accent pattern, indicates that the speaker or writer considers or intends certain elements within the construction to be interpreted as FOCAL. The focal element is the element which appears in focus position, it is called "the highlighted element" by Quirk and Greenbaum (1973:416) and Huddleston (1988:183); "the focused item" by Prince (1978:884) and Quirk et.al (1985:1384). This element appears in Pred position and so it acts as the C of the V (Be) and it is the antecedent of the relative clause or the cleft clause that follows it.

Declerck (1984 : 254) , ascribes the name given to the cleft sentences to the fact that a cleft sentence can divide a clause into two distinct sections, each part with its own verb . The first part is called the "value" while the other is called the "variable". In (1) and (2) above, for instance, 'a ring' is the value to identify the variable "that Jean bought"; it is in both examples a stressed item and referred to as the "focus". IT-clefts and WH –clefts are then identifying constructions which express a relationship of identity between the elements realized as the highlighted element or "focus "and the relative clause (cf. Collins 1991:2).

Akmajian (1970:89) points out that there is a great deal of similarity between IT-cleft and WH-cleft sentences and that they are synonymous, share the same meaning, presuppositions, answer the same questions, and in general can be used interchangeably. However, Prince (1978:187) claims that viewing WH-clefts and IT-clefts as interchangeable is incorrect by suggesting that the presupposed part *wh*-clause of a pseudo-cleft represents information that the speaker can assume the hearer is thinking about. In the IT-cleft, the presupposed part or that/*wh*-clause represents information which the speaker assumes the hearer knows or can deduce, but is not presumably thinking about. In another variety of IT-cleft, the presupposed part represents information which the speaker takes to be a known fact, though definitely NOT known to the hearer.

Declerck (1984:254) considers clefts as structures consisting of a ‘focus’ which presents new information and at the same time is heavily stressed and contrastive, and a *wh*/*that*- clause which represents ‘presupposed’ or old information. More specifically, Gundel (1977:543) points out that the constituent immediately to the right of the copula, commonly referred to as the FOCUS, always represents new information, while the clause following the focus is always presupposed.

2.1.1 Syntactic Domain of Cleft Sentences

Before comparing discourse functions and classifications of IT-cleft and WH-cleft, one must take note of and compare their syntactic domains, in order to recognize those differences in distribution that simply reflect grammatical differences.

According to Gundel quoted in Den Dikken (2001), it is necessary to look at the structure of clefts to take seriously the surface form of each component and assume that these components function in clefts exactly as they do in other constructions: i.e. that the cleft pronoun, like pronouns in general, is a referring expression, that the copula plays the role it plays in other

copular sentences, that the clefted constituent is a predicate complement, and that the cleft clause is a restrictive relative clause, as summarized in the following:

PRONOUN + COPULA + PREDICATE COMPLEMENT + RELATIVE CLAUSE

Another way to look at clefts, according to most authors, is to assume that nothing is what it seems: the cleft pronoun is just a dummy pronoun; the copula is just a dummy verb, the clefted constituent is really the subject of the sentence, and the cleft clause is really the predicate as in the following:

DUMMY SUBJECT + DUMMY VERB + SUBJECT + PREDICATE

Part of what makes clefts interesting is the difficulty of deciding which way to go. By the time, Jespersen (1949:209) coined the term ‘cleft-sentence’ in Volume VII of *Modern English Grammar*, he had already proposed two distinct analyses of their structure. The unresolved conflict between Jespersen’s two analyses is reflected in the competition between two general approaches to the structure of clefts in contemporary generative grammar. The problem is that both senses of the word *cleave* seem applicable to cleft sentences: they are ‘cleft’ into two parts, but the two parts ‘cleave’ together both semantically and syntactically.

Givón (1990:733-4) points out that the term “cleft” is commonly used in grammar to refer to the extraposition and isolation of a sentence constituent by using the copulative verb *to be*. This type of extraposition constitutes one of the main focusing devices available in most languages. Focus is usually coded in language by three means, namely word order changes, intonation (stress or tone) and morphology. The first two reflect two common iconicity principles of the grammatical code whereas the third, morphology, is more conventionalized. In fixed word order languages like English, clefts and pseudo-clefts provide the maximal combination of the three coding elements of focus. However, as in the written language intonation is absent, it is morphology and word order which need to be exploited in order to produce meaning. Therefore, clefts occur more frequently in writing (see for instance Collins

1991:288). In oral communication, as Hupet and Tilmant (1986: 428) point out, a non-cleft with the appropriate intonation may be functionally equivalent to the corresponding cleft. The use of clefts in spoken discourse cannot, nonetheless, be underestimated.

Pseudo-clefts can also be divided into canonical and inverted, according to whether the *wh*-clause is initial or final in the sentence. The two types are illustrated in the following examples quoted from Pinedo (2000:287). The two cleft parts have been highlighted for easy identification:

(3) It-cleft: inanimate focus

It was **his keys** that **John lost**.

(4) It-cleft: animate focus

It was **John** who **I saw**

(5) Canonical pseudo-cleft: inanimate focus

What **John lost** was **his keys**.

(6) Canonical pseudo-cleft: animate focus

The one who **is coming with us** is **John**.

(7) Inverted pseudo-cleft: inanimate focus

That was what **John lost**.

(8) Inverted pseudo-cleft: animate focus

John is the one who is **coming with us**

Although both IT-clefts and pseudo-clefts accept an NP as the constituent being focused, they differ when dealing with categories other than the NP's (Prince, 1978: 884-5)¹.

(9) **a.** It was the structure of clefts that I was after.

b. What I was after was the structure of clefts.

(10) **a.** It was then that I discovered his intentions.

b. *When I discovered his intention was then.

(11) **a.** It is against the occupation that all these people protest.

1. Prince (1978: 885ff) admits the fact that *wh*-clefts accept an animate NP if the verb is not selectionally restricted to

b. *What all these people protest is against the occupation.

(12)**a.** What she does is try to attract John's attention.

b. *It is try to attract John's attention that she does.

(13)**a.** What you are implying is that John was involved in kidnapping the hostages.

b. *It is that John was involved in kidnapping the hostages that you are implying.

In (9) above, both forms of clefts accept an NP in the structure of clefts as the focused part. In (10), however, only the it-cleft accepts an ADV (then) which, if focused by a wh-cleft, renders the sentence ungrammatical. The same can be said about (11) in relation to the PP (against the occupation). The VP (try to attract John's attention) in (12) is clearly acceptable as the focal constituent of the wh-cleft but not the it-cleft. In (13), the S constituent (that John was involved in kidnapping the hostages) can be the focal part of a wh-cleft but not an it-cleft. But even in the only set of overlap, it seems that the two forms differ in relation to the NP foci they choose. The it-cleft construction can focus an animate or inanimate NP, while the wh-cleft construction can focus only an inanimate NP (Prince, 1978: 885)

(14)**a.** It was Ali who stole the car.

Quirk et al. (1985: 1385) believe that the IT-cleft structure is more flexible than that of the WH-cleft in that different parts can be highlighted. Thus, from (15) below, (16-19) can be derived:

(15) John wore a white suit at the dance last night.

(16) It was $\left\{ \begin{array}{c} \text{John} \\ \text{ } \end{array} \right\}$ who wore a white suit at the dance last night.

(S as focus)

(17) It was a white suit (that) John wore at the dance last night.

(O as focus)

(18) It was last night (that) John wore a white suit at the dance.

(A_{time} as focus)

(19) **a.** It was at the dance that John wore a white suit last night.

b. It was the dance (that) John wore a white suit at last night.

(A_{position} as focus)

(20) It was dark green that we painted the kitchen.

(C_o as focus)

Quirk et al. (1985: 1385) maintain that the V element does not occur at all as focus, and that there are severe restrictions on the use of C_s especially when it is realised by an AP or if the whole sentence ends with the verb be; hence the ungrammaticality of (21) and the question mark before (22b-c):

(21) It's wore that John a white suit at the dance.

(22) **a.** It was a doctor that he eventually became.

b.? It is a genius that he is.

c.? It is very tall you are.

The O_i can receive focus but it is usually replaced by a prepositional phrase:

(23) **a.** It is me he gave the book to.

b. It is to me that he gave the book.

2.1.1.1 IT-Clefts and Relative Clauses:

The second part of the cleft has some similarities with relative clauses. The pronouns used in introducing relative clauses (who, that, the zero pronoun) are also used in introducing cleft sentences. The pronoun can, in both structures, be fronted from a position in a prepositional phrase (Quirk et al., 1985: 1386).

The differences, however, include the fact that wh-forms are rare in clefts. Such rare cases are constrained by the fact that they cannot be preceded by a preposition, though this is quite

acceptable in relative clauses. Thus (27) below can be read only as having a relative clause while (28) is a cleft:

(24) It was John to whom I gave the book.

(25) It was John I gave the book to.

Quirk et al. (1985: 1387) provide a further difference between relative clauses and the clause in the second part of the cleft sentence, viz. the ability of the clause in a cleft sentence to have as its antecedent an adjunct realised by a clause or prepositional phrase:

(26) It was because he was ill (that) we decided to return.

(27) It was in September (that) I first noticed it.

Knowles (1986) argues strongly against this. Contrary to Quirk et al. (1985), he believes that clefts and relative clauses have the same structure:

Relative Clauses and clefts have the same syntactic structure. They differ in the co-indexing relationships established between the head of the embedded clause (i.e. COMP) and the major constituents of the matrix. (Arrowed lines indicate co-indexed constituents.)

(a) NP be X'' [wh-form] (Relative Clauses)

(b) [NP] be X'' [wh-form] (Cleft)



Knowles (1986: 305)

That is, in relative clauses the embedded COMP is associated with the predicate, while in clefts it is associated with the empty NP subject (it).

2.1.1.2 WH-Cleft Sentences

Though the pseudo-cleft sentence is essentially an SVC sentence with a nominal relative clause as subject or complement, it occurs more typically as subject since it can thus present a climax in the complement (Quirk et al., 1985: 1388):

(28) A good rest is what you need most. (wh-clause as C_s)

(29) What you need most is a good rest. (wh-clause as S)

The pseudo-cleft can be less restricted than the cleft sentence in one respect and more limited in another. The pseudo-cleft sentence permits marked focus to fall on the predication by the use of the substitution verb do which assumes an anticipatory focus but leaving the main focus for the normal end-focus position:

(30) What he has done is (to) spoil the whole thing.

The infinitive clause is the normal form of the complement. If the verb in the wh-clause is in the progressive aspect, it matches that of the complement clause except in the case of be going to:

(31) **a.** What I am doing is teaching him a lesson.

b. What I am going to do is teach him a lesson.

Such matching can be of ‘doubtful acceptability’ if extended to verbs in the perfective aspect:

(32) What he’s done is spoilt the whole thing.

The pseudo-cleft sentence is more limited than the cleft sentence in that only the what-clauses can achieve the direct comparison between the two parts of the sentence. The who-, there-and when-clauses are acceptable but only in the subject complement position:

(33) Here is where the accident took place.

while clauses introduced by whose, why and how do not enter in the construction of pseudo-cleft at all:

(34) With a Scottish accent is how he talked.

(35) Why we decided to return was because he was ill.

2.1.1.3 Jespersen's View:

Otto Jespersen (1965: 88ff) was the first linguist in the 20th century to draw attention to cleft sentences. He described them in some detail in his Modern English Grammar (1965: 88ff). He used the term 'it-clefts' in his Analytic syntax (1969: 73ff) and provided some explanations about how they arose. For Jespersen a sentence like (37) results from the insertion of the clefting elements (it is ... who) into the simple sentence expressed in (36):

(36) The wife decides.

(37) It is the wife who decides.

Lees (1963) followed Jespersen in regarding the it-cleft as being derived from a simple sentence, though indirectly. For him, (36) is reshaped by doubling the subject and inserting a WH-morpheme before the original phrase, and finally the phrase [it is C_c] is added where C_c is the left complement. Thus, (36) (repeated as 38) is reshaped to become 37 (repeated as 41) via 39-40:

(38) The wife decides.

(39) The wife WH-wife decides.

(40) It is + the wife WH decides.

(41) It is the wife who decides.

In other words, Lees agrees with Jespersen in relating the it-cleft to a simple sentence, though he believes that this can be achieved through several stages.

2.1.1.4 The Transformational View

It is very hard to detach the literature which appeared on clefts from the Chomskyan style of transformations (especially the kind of investigation which appeared in the 1970's). Akmajian (1970) started this investigation by considering the IT-clefts, or the 'genuine clefts' as being derived, not from a simple sentence, but rather from the pseudo-clefts. In other words, a sentence like (42) below must be derived from a sentence like (43) rather than from (44)

(42) It was Ahmed who Ali chose.

(43) The one who Ali chose was Ahmed.

(44) Ali chose Ahmed.

The crucial point in Akmajian's investigation was that he regarded verb (be) as present in the underlying structure, which would reject Jespersen's hypothesis of deriving the IT-cleft from a simple sentence like the one expressed in (44) above. Interestingly, however, Akmajian did not relate the pseudo-cleft sentence to any deep structure.

Higgins (1971) agreed with Akmajian in deriving the It-clefts from the WH-clefts, though he related the WH-clefts to some abstract level in the deep structure. Pinkham and Hupet, M. and Tilmant, B. (1986) suggested that both forms of clefts are either derived from a non-clefted structure, or are base-generated. Gundel (1977) argued that the it-cleft is a reduced form of right-dislocated WH-cleft. Knowles (1986) was the only one who suggested that the two constructions are derived from different underlying structures, despite the fact that clefts overlap with both pseudo-clefts and relative clauses.

Interestingly, furthermore, clefts were used to test the existence of a noun phrase by Jacobs and Rosenbaum (1968: 39-40). The procedure they followed involved first, placing WHAT at the beginning of the sentence which contains the phrase; second, placing a suitable form of BE at the end of the sentence; and third, moving the phrase to be tested to the end of the sentence. If the sentence remained acceptable after all these changes, then the phrase in question was a noun phrase. Jacobs and Rosenbaum's operations are exemplified as follows:

(45) **a.** John served the food.

b. WHAT John served the food.

c. WHAT John served the food was.

d. What John served was the food.

Applying these operations will generate only the pseudo-clefts. Fichtner (1993: 6-8) used a similar operation to formulate other forms of cleft sentences. Following Fichtner (1993), the fully formed declarative sentence will be used as the underlying sentence (US) of these cleft sentences. The sentences expressed in (45-a) above will be repeated as (46) for the purpose of this demonstration:

(46) John served the food.

In the sentence above, both John and the food are possible foci; we choose the latter for convenience. By a procedure called ‘Cleftization’ (CLFTZ), three elements are attached to the Focus, and a Relative Pronoun or Adverb (RLTV). The Focus plus the forms attached to it become the ‘Cleft Phrase’ (CLFTPHR) (Fichtner, 1993: 6)

Applying these operations on the US expressed in (49) above will be represented below:

US: John served the food.

CLFTZ: John served the food BE RFNT RLTV.

The next step is to topicalise the Cleft Phrase:

T/ CLFTPHR: The food BE RFNT RLTV + John served.

Two steps are still needed to arrive at the relevant surface structure. First, the verb (be) must agree in person and number with the surface grammatical subject (the food). As for the tense, the verb (be) must correlate with the lexical verb expressed in the underlying sentence (US) in (46) above. This step is represented in (47) below:

(47) The food was RFNT RLTV John served.

The second step is to turn the dummy elements RFNT and RLTV to their surface realisation which is determined by the semantic properties of the focus, whether it is +/– human, +/– specific, and +/– plural. The following table relates these properties with the realisation they receive in the surface structure:

Focus	RFNT + RLTV	Reduced form
Nominals		
+ Hum + Spec + / – Plur	The one(s) + who(m)	Who(m)
– Hum + Spec + / – Plur	The one(s) + that	That
– Hum + Abstract	The thing + that	What
– Hum – Spec – Plur	That + which (← that)	What
– Hum – Spec + Plur	Those + that	That
Adverbials		
+ Time	The time + when/that	When
+ Place	The place + where/that	Where
+ Manner	The way + that	How
+ Cause	The reason + why/that	Why

**Table (1): Resolution of RFNT and RLTV in Surface Structure.
After Bolinger (1972: 105) and Fichtner (1993: 7)**

Since the phrase (the food) is –human, –specific and –plural, it is realised as (that which) which by itself is realised as the reduced form (what). These changes finally generate the following simple cleft:

(51) The food was what John served.

Fichtner (ibid: 7-8) provides further operations to generate the WH-cleft and the it-cleft. The starting point is the output of the topicalisation of the Cleft Phrase:

T/ CLFTPHR: The food BE RFNT RLTV John served.

Now we topicalise the verb (be):

T/ BE: BE + the food ... RFNT RLTV John served.

The next step is to topicalise the Referent (RFNT) and all forms which follow it (FF)

T/ RFNT & FF: RFNT RLTV John served + BE the food.

Again the verb (be) should agree in person and number with the grammatical subject, and the dummy elements RFNT and RLTV are realised according to the semantic properties of their antecedent. These changes produce (That which John served was the food).

Finally, using the reduced form (what), the sentence becomes:

(49) What John served was the food.

As for the it-cleft, Fichter (1993) disagrees with Akmajian (1970) and Higgins (1971) in deriving it from the wh-cleft. He believes that it is an alternative of the WH-cleft (ibid.: 8). In its derivation we go through the same steps followed in deriving the WH-clefts. We topicalise the Cleft Phrase first, then the verb (be). But instead of topicalising the Referent and the forms following it (RFNT & FF), we insert the dummy topic (it). After applying the necessary change of the form of verb (be), the it-cleft is generated:

T/ CLFTPH: the food BE RFNT RLTV John served.

T/ BE: BE the food ... RFNT RLTV John served.

I/ IT: IT + BE the food RFNT RLTV John served.

(50) It was the food that John served.

The abstract elements RFNT and RLTV are deleted in accord with the contact rule which stipulates that “a RFNT which comes to stand after the Focus, with which it is after all coreferential, is redundant and is lost” (Fichtner, 1993: 10).

So, besides topicalising (the food), as was shown in (47-50) above, we can also topicalise the other noun phrase (John) in the US expressed in (46) to generate other clefts:

(51) John was the one who was served the food.

(52) The one who served the food was John.

(53) It was John who served the food.

Similar operations can be used to generate passive clefts which may focus any of the two noun phrases:

- (54) The food was what was served by John.
- (55) What was served by John was the food.
- (56) It was the food that was served by John.
- (57) John was the one (whom) the food was served by.
- (58) The one (whom) the food was served by was John.
- (59) It was John (whom) the food was served by.
- (61) John was the one by whom the food was served.
- (62) It was John by whom the food was served.

2.1.2 Derivation of Cleft Sentences

There is a long literature in the field of transformational grammar on how cleft sentences are to be derived. For example, it was first assumed that each is derived directly from the unclefted version. Akmajian (1970:99) proposed that it-clefts be derived from wh-clefts. Hankamer (1974:211) and Pinkham & Hankamer (1975:79) have given arguments for dual sources for each, one in which they are derived from the non-clefted structure. Gundel (1977:65) argues that it-clefts are reduced forms of right-dislocated wh-clefts as it has been mentioned somewhere in the thesis. This argument is the same as Akmajian (1970) and Bromser (1983:233) who show that it-cleft sentences are derived from pseudo-clefts. The structure of the pseudo-clefts is somewhat like the copular sentence structure with a relative clause as a subject. On the other hand, Collins (1991:50) argues that it-clefts are not deriving from pseudo-clefts. He bases his argument on the fact that not all it-clefts can be changed to pseudo-clefts, as in the following examples

- (63) It was a song by Michael that he listens to in his car.

Changing this sentence into wh-clefts, will lead to a strange sentence:

- (64) What was it a song by that he listened to in his car?*

Moreover, Gundel (1977:553) claims that cleft sentences are reduced forms of right dislocated pseudo-clefts, where it is a pronominal reference to the topic or theme which appears at the end of the sentence, as shown in the following examples:

(65) I admire her too much, your aunt .

(66) It is a lovely historical place, Bath .

In these examples the dislocated NP is what we refer to as the theme of the sentence. By using this structure, the writer wants his readers to know what he is talking about. In other words, the writer would like to know what the pronoun refers to before mentioning the name at the end of the sentence.

Both operations therefore (it-cleft and pseudo-cleft)'' provide a means for the producer of a sentence to place a certain words and phrases in the important sentence initial or final position, thus overcoming the limitation of word order rigidity'' (Schmid,1999:71). Both operations are communicatively marked, because they do not follow the sequence from the given to the new information; the grammar of both operations is very similar; by using more elaborate grammatical means, a sentence is divided into two clauses, each with its own verb Huddleston, R & Pullman, G (2002:177) as in (68-69) stated below for convenience:

(67) I shall teach his lessons.

(68) It is his lessons that I shall teach.

(69) What I shall teach is his lessons.

Hetzron: 57 cited in Grzegork 1984:71 summarizes the differences between it-cleft and pseudo-cleft in the following way: both constructions are instances of focusing which elevate the communicative importance of an element above the level of the rest of the sentence; yet motivation for such focusing may be varied. When an element is focused because it fills the gap in previous knowledge, it is brought forward in a cleft construction or another type of emphatic construction. When the focusing is necessary for paving the way for the latter use of

the same element in the discourse, or for a pragmatic reaction, the anaphoric construction that moves by the focused element to the end is created. Generally whenever speakers or writers want to give especial prominence to the new and most prominent information, they use cleft constructions. Moreover, the IT-cleft and the WH-cleft operations are flexible in English, since different parts in the sentence can be highlighted. Consider the following examples by Huddleston, R. and Pullman, G (2002):

(70) John wore a white suit at the pretty last night.

(71) it was John who wore a white suit at the pretty last night.

(72) it was white suit that John wore at the pretty last night.

(73) it was night that John wore white suit at the pretty

In Hallidayan terms these two operations are referred to as ‘predicative theme’ and ‘thematic equative’, respectively (Thompson:1996).

2.1.3 Classification of IT-Cleft and WH-Cleft Sentences

2.1.3.1 It-cleft

The most important types of IT-clefts are stressed focus *it*-clefts and informative presupposition *it*-clefts.

A– Stressed focus *it*-clefts:

In stressed-focus *it*-clefts, the- that clause represents known information, which is not assumed to be in the hearer’s consciousness. The elements of the sentence have a low communicative dynamism, in that they do not develop the communication very much. For this reason, the *that*-clause is often missing:

(74): When I first tried Libyan food, *it was Bazeen I ate*.

↓
(new information)

The peculiarity of stressed-focus *it*-clefts is that they do not conform to the general pattern, which places old information before new information. These clefts present new information before old information. Even if the order is unusual, they mark clearly which element is which.

B– Informative-presupposition *it*-clefts:

In this type of clefts, the new information is placed in the - *that*-clause, which normally contains given information:

(75) It was through several strikes that the Libyans succeeded in increasing their salaries and making their lives bearable.

Such constructions occur in formal, written discourse, and their general function is to present statements as facts; they are often used in historical narrative.

2.1.3.2wh- clefts

WH-clefts mark the information in the WH-clause as assumed to be in the hearer's mind, so that the given information is dependent on the linguistic context. Very often this information is given in the preceding linguistic context, and the hearer has to infer it from the surrounding linguistic data:

(76): My friend didn't go abroad to continue her studies there. What she decided to do was to start a Ph.D. in her own country.

The first sentence in (76) implies that since the friend "did not go abroad to continue her study there", she might want to study somewhere else. Then, when we hear the cleft, it becomes clear that she wants indeed to study further. In this way, with the aid of the preceding context and the cleft, an inferential bridge- my friend wants to study further- has been constructed.

2.1.3.3 Other Minor Types of IT-Clefts and WH-Clefts

This section aims at listing some types of clefts and pseudo-clefts which might be taken as sub-classifications of these constructions. It was mentioned earlier that Jespersen was the first to draw attention to these constructions. It would be natural then that the topic would go through a historical development, where new terms are coined by a certain author, then reviewed by another author who attacks the old term to coin yet another new term, and so on. Such terms or types are reviewed below:

A-Specificational and Predicational Clefts

The term ‘specificational’ was first used by Akmajian (1979) and Higgins (1971). Later, it was modulated to ‘identificational’ by Kuno and Wongkhamthong (1981) and ‘specificationally-identifying’ by Declerck (1983, 1984 and 1988).

A sentence is specificational if the NP that is subject of (be) in the underlying structure represents a variable for which the predicate nominal specifies a value (Declerck, 1984: 252). Such sentences are also identifying in that the specification of a value makes it possible to identify the variable, i.e. to pick out the person, thing, etc. represented by the variable from a set (*ibid.*). For example:

(77) The bank robber is John Thomas.

(78) The only man that can help you is the president himself. (*ibid.*)

In (77) above, the value ‘John Thomas’ is assigned to the variable ‘the bank robber’. The bank robber is therefore identified as being John Thomas. Similarly, in (78) the variable is ‘the only man that can help you’ and the value assigned to it is ‘the president himself’. As pointed out by Higgins (1971: 95), the NP representing the variable resembles the heading of a list and the whole sentence can be paraphrased as: “The following is NP₁: NP₂”. Thus, (77) is equivalent to ‘The following person is the bank robber: John Thomas’.

Another characteristic of specificational sentences is that they are reversible (Declerck, 1984: 252). Thus, in answer to the question ‘who is the bank robber?’ one can either say ‘The bank robber is John Thomas’ or ‘John Thomas is the bank robber’. In both cases ‘the bank robber’ is the variable NP and ‘John Thomas’ is the value assigned to it.

Unlike clefts, which are necessarily specificational, pseudo-clefts may also be predicational. A sentence is predicational if it does not specify a value for a variable but merely predicates something of the subject NP (ibid.; Declerck, 1988: 55; Ball, 1977: 60). (79) and (80) below are examples of predicational sentences:

(79) This city is beautiful.

(80) Layla is a good girl.

Whereas clefts are always specificational, pseudo-clefts may be predicational or specificational:

(81) What you would like is not important.

(82) What you would like is a new bicycle for your birthday.

In (81), ‘not important’ is only something predicated to the subject but it is not a value assigned to it, and therefore it can only be interpreted as predicational. On the other hand, ‘a new bicycle for your birthday’ is a value assigned to the subject and can be reversed as ‘A new bicycle for your birthday is what you like’, and hence it is specificational.

B-Reduced and Premodified Reduced Clefts:

Reduced clefts are cleft constructions whose that/WH-clause can be deleted when it is recoverable from the context (Meier, 1988: 57), as in (44) and (45) below:

(83) Who said that? – it was Bill [who said that].

(Declerck and Seki, 1990: 15)

(84) It must have been John who did this unless it was Bill [who did this].

(ibid.)

However, there is a type of cleft that is systematically reduced because the contents of the that/WH-clause are given in a preceding subclause, usually introduced by ‘if’ or ‘when’:

(85) If there was anyone in Haverford who could tell her, it would be Harry Gordon [who could tell her].

(ibid.: 16)

(86) She was very silent, but when she spoke it was with a pleasant voice [that she spoke], and her manners were natural.

(ibid.)

Meier (1988: 51) introduces the label ‘if clefts’ for constructions similar to (85) and (86) above, and claims that we are concerned here with ‘a third cleft construction besides the IT-cleft and the WH-cleft

Declerck and Seki (1990: 16) attack Meier for adopting this label which they think is a misnomer for two reasons: First, these constructions may be introduced not only by (if) but also by (when); and second, the if/when-clause does not form part of the cleft itself. In other words, if/when is not on a par with (it) or (what). The latter introduces the cleft itself, the former belongs to the preceding context. Instead, Declerck and Seki (ibid.: 17) introduce another term for the relevant constructions, namely, ‘premodified reduced it-clefts’ since the cleft itself is premodified by an if/when-clause.

2.1.3.4 Other Clefts

Besides the cleft and pseudo-cleft constructions, Collins (1991: 1) uses also the term ‘reversal pseudo-clefts’. Consider the following examples:

(87) It was his work that he was worried about.

(88) What he was worried about was his work.

(89) His work was what he was worried about.

While (87) is clearly a cleft, (88) is termed by Collins as a basic pseudo-cleft and the only difference between (88) and (89) is the location of the constituents in the overall pattern with all the consequences which concern the focal and thematic distribution.

Collins also presents two other terms to refer to sentences like (90-92) below as ‘the-clefts’, and a sentence like (93) as ‘all-cleft’ (ibid.: 54):

(90) The one who arrived first was John.

(91) The only thing they have in common is their children.

(92) The place I am heading for is Adelaide.

(93) All I know is that I love him.

As has been mentioned earlier in Chapter 1: section 1.6, however the present study, confines itself to using the terms ‘clefts’ to refer to sentences like (87) above, and ‘pseudo-clefts’ to sentences like (81-82) and (88-90); and excludes sentences like (91-93) as being non-clefts.

2.1.4 Clefts and the Thematic Organisation of the Clause

The cleft construction has been studied both as a focusing construction (e.g. Prince 1978, Gundel 2002) and as a thematizing construction (e.g. Gómez-González 2000). The construction is of interest in studies of information structure because it allows a speaker/writer to spread the information of a single proposition over two clauses and, consequently, two information units. It is normally assumed that the cleft construction is a means of steering the focus towards the clefted constituent (e.g. Gundel 2002: 118). The *IT*-cleft can have various types of phrases and clauses as its focus, as shown below.

IT-cleft = *IT* + *BE* + clefted constituent

This section is concerned with the English clause considered from the point of view of its organisation as a message (Halliday, 1985: 33). The labels used in handling this area are terms such as topic and comment, theme and rheme, functional sentence perspective, and the like.

Brown and Miller (1980: 360) state that the topic is what the sentence is about, while the comment refers to something said about this topic.

Crystal (1985: 311) defines it as the person or thing about which something is said, whereas the further statement about the person/thing is the comment. He argues that the topic coincides with the subject of a sentence. The opposite term is 'comment'. Halliday (1994: 37-38) believes that the topic is a cover term for two concepts which are functionally distinct from each other, viz. 'theme' and 'given'. He therefore considers the terms 'theme' and 'rheme' more appropriate than 'topic' and 'comment'.

The thematic systems are in fact part of the clause system network (Kress, 1976: 174). They are of three sets, each forming a sub-network within the total network of systems. These are labelled information, thematization and identification; the structures they assign are respectively: given-new, theme-rheme and known-unknown (ibid.: 174-188).

2.1.4.1 Information and the Given-New Distinction

In speech, intonation plays the greatest role in identifying the information units of a certain message. Thus, each tone unit represents a unit of information, and the focus of information is where the nucleus falls. In writing, however, the unit which most closely corresponds to the tone unit is the clause. Consequently, the best way to deal with the information focus is to

relate it to clause structure (Quirk et al., 1985: 1384)². The neutral position of the tonic syllable is in the last lexical item

(94) Dylan Thomas was born in Swansea.

(Quirk et al., 1972: 458)

Contrastive focus can be used, however, to highlight any non-final part of the clause. This can be illustrated by the following sentences.

(95) Who was born in Swansea?

- Dylan Thomas was born in Swansea. (focus on S)

(96) Dylan Thomas was married in Swansea, wasn't he?

- No, he was born in Swansea. (focus on V)

(97) I hear you're painting the bathroom blue.

- No, I'm painting the living-room. (focus on O_d)

(98) Have you ever driven a Cadillac?

- Yes, I've often driven one (focus on A)

(ibid.: 485)

Contrastive focus can sometimes be achieved by placing the nucleus on a closed-system item at the final position:

(99) Who are you playing with (not against)

(100) He came to see me (not you).

Focus is related to the difference between the information already supplied by context (given information) and the information which has not been prepared for in this way (new information). The unit carrying the focus is the unit which represents the new information of that message. If the focus falls on the last syllable of a certain clause, the new information

²Kress (1976: 175) confirms this fact though he admits that an information unit may be more or less than a clause.

could be the whole clause (101), the predication of the clause (102), or the last element of the clause (103):

- New
 (101) [What's on today?] We're going to the RÁCes.
 New
 (102) [What are we doing today?] We're going to the RÁCes.
 New
 (103) [Where are we going today?] We're going to the RÁCes.
- (Quirk et al., 1985: 1363-4)

We stated above that the focus of information may fall on any of the clause elements though the unmarked focus would be on the last open-class item. In speech, no problem is caused for the hearer in identifying the location of the focus intended by the speaker, since the unit on which the nucleus falls represents the focus of that message. In writing, however, the writer needs to use certain stylistic manoeuvres to guide the readers to the right location of the focus. The following examples clarify this more explicitly:

- (104) He found HIS BEST SUIT on the ground.
 (105) He found his BEST SUIT on the ground.
 (106) It was his best suit that he found on the ground.
 (107) What he found on the ground was his best suit.

In (104), the focus location is specified as the capitalised NP. In (105), this noun phrase has received the nucleus, and hence it is understood by the hearer as the focused element intended by the speaker. In (106) and (107), however, the same noun phrase has been highlighted by using an it-cleft in which the focused element is fronted (106), and a pseudo-cleft in which it is postponed (107). So the cleft sentences are in fact among the procedures used to highlight a certain focused element. But this does not mean that we are trying to suggest that clefts are used only in the written form of language as opposed to non-clefts in speech. The following sentences can all be used in speech.

(108) Ali brought back THIS book.

(109) It was this book that Ali brought back.

(110) What Ali brought back was this book.

All the three sentences highlight the same focal element, which is the demonstrative pronoun, and the rest of the sentence constitutes the given information.

2.1.4.2 Thematization and the Theme-Rheme Distinction

Theme is the first part of any structure if it is considered from an informational point of view (Quirk et al., 1985: 1361; Kress, 1976: 179). It is usually contrasted with rheme which is all the other part (non-theme) of the information unit. The examples illustrated in the figure below assume that the borders of the information unit coincide with those of the clause.

Theme	Rheme
The Libyan team	could have won the match if they played well.
All the students	passed the exam
He	found a new job

Figure (2): Theme-Rheme Organization in the English Clause

Some linguists believe that there is a one-to-one relation between the given/new distinction on the one hand, and that of the theme/rheme (focus) on the other (Quirk et al., 1985: 1361). In other words, the elements on which the focus falls (the rhematic part of the structure) represent the new information provided by the speaker in an information unit, while the initial position of that unit usually represents the given (old) information.

Kress (1976: 179-180) argues strongly against this, stressing that the two do not coincide:

“(...) the two are independently variable, and derive from different sources, given-new is a discourse feature, while theme-rheme is not. (...) in dialogue, ‘given’ means ‘what you were talking about’ while ‘theme’ means ‘what I am talking about’; and as is well known, the two do not necessarily coincide.

Information structures the item in such a way as to relate it to the preceding discourse, while thematization structures it in a way that is independent of what has gone before.”

Kress clarifies his point by going through the English mood system. In assigning the theme of a certain clause, we choose different elements depending on the mood of the clause in question. Thus, in the example below, ‘John’ is the theme of (111) because it is declarative, the WH element is the theme of (112) because it is the WH element that we are talking about, and the finite verbal element is the theme of (113) since it is this element that carries the polarity of the clause:

(111) John did it.

(112) Who did it?

(113) Did John do it?

2.1.4.2.3 Marked vs. Unmarked Themes

As previously mentioned, the theme of a certain clause is associated with the initial position of that clause. If the theme is linked with an element in other than the initial position, the clause will be marked for theme. In other words, the normal position for the theme in the declarative sentence is the subject. Any sequential changes can affect the thematic structure of the clause. In the following two sentences, the (a) sentences have unmarked themes, while the (b) sentences have marked themes:

(114) **a.** I'll play football anytime.

b. Football I'll play anytime.

(115) **a.** You can have these papers.

b. These papers you can have (but leave those).

(Muir, 1972: 98)

The unusual positioning of 'football' and 'these papers' in (114.b) and (115.b) respectively means giving these two elements prominence over the other elements of the message.

Fronting an element to occupy the first position in the clause is not the only way to achieve prominence. Sometimes, however, we enclose this fronting in other words to achieve more prominence. The following sentences illustrate this:

(116) The meeting takes place on Tuesday.

(117) On Tuesday the meeting takes place.

(118) It's on Tuesday that the meeting takes place.

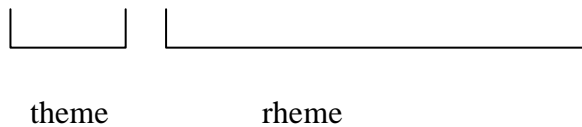
(Berry, 1975: 162)

In (116) both (the meeting) and (on Tuesday) are more prominent than the other elements since they occur in the first and the last positions respectively. But this prominence is weak since the two highlighted elements are in their usual position. Fronting the prepositional phrase in (118) gives more prominence to this element because of the resulting change in the sequence of elements. The same prepositional phrase receives more prominence in (117) by enclosing other words with it (it + the copular verb). That is, while (on Tuesday) receives more prominence in (118) than it does in (117), it is more prominent in (118) than it is in (117). Cases like those in (117) and (118) are examples of marked themes in contrast to the unmarked theme expressed in (118).

2.1.4.4 Simple vs. Multiple Themes

The theme of a clause is simple if it consists of only one element. Such an element is usually a nominal group as in (119) and (120), but it can also be an adverbial group (121) or a prepositional phrase (122) (Halliday, 1985: 40).

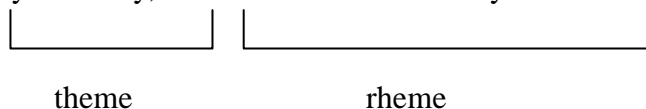
(119) The duke has given my aunt this teapot.



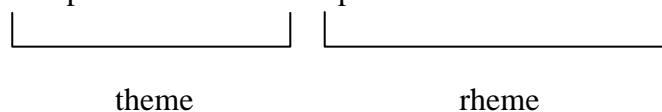
(120) My aunt has been given this teapot.



(121) Very carefully, she looked for her lost keys.



(122) With a special knife he has opened the door.



Two (or more) groups or phrases can sometimes be joined together within the same constituent in the clause. Such units are called 'group complex' or 'phrase complex'. Let us consider the following two examples:

(123) He and his wife came together yesterday.

(124) From time to time, he came to see his children.

In (123) above, the nominal groups (he) and (his wife) are joined together to form a nominal group complex. In (124) the two prepositional phrases (from time to time) constitute together a prepositional phrase complex. Such cases are also treated as simple themes since the two

groups or phrases are joined under the same constituent in the structure of the clause (Halliday, 1994: 40).

A theme, however, is related to three types of functions of language usually called metafunctions, and these are termed ideational, interpersonal and textual metafunctions. The theme in this case is called a multiple theme. The internal structure of the multiple theme is based on the principle that a clause is the product of three simultaneous semantic processes. It is a representation of experience, an interactive exchange and a message (Halliday, 1985: 53). So, the multiple theme is in fact composed of three sub-themes: textual theme, interpersonal theme, and experiential (ideational or topical) theme. The ideational elements are present in any theme (simple or multiple). If a multiple theme is to be structured, then there should be, besides the ideational elements, other elements expressing interpersonal and/or textual meanings.

The ideational theme³ refers to the representation of “our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of content”. It represents actions, events, mental processes and relations.

The textual metafunction provides the sources for presenting interpersonal and ideational meanings as information organised into text that can be exchanged between the speaker and the hearer (Mattessian and Halliday, 1997: 22). The textual system, at clause rank, is theme.

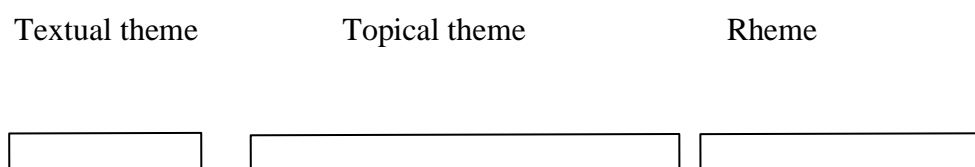
The textual theme is any combination of:

- a- Continuatives (such as yes, no, well, oh).
- b- Conjunctions such as the coordinators (but, and, or), the subordinators (when, while, before, after) and relatives whether they are definite (which, who, whose) or indefinite (whichever, whoever, whosoever).

³Halliday (1985) called the ideational theme ‘topical’, but Halliday (1994) used the term ‘experiential’, interchangeably with ‘topical’

c- Conjunctive adjuncts (such as, that is, in other words, therefore, for instance).

If one (or more than one) of these expressions appears, it should precede the topical (experiential) theme (Halliday, 1994: 54). The following example illustrates this:



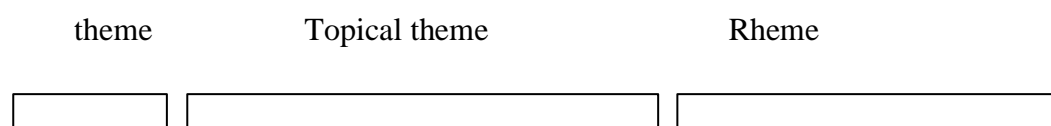
(125) For example, Act 1 scene i of Julius Caesar is not part of the plot. (Olson, 1966: 35)⁴

The interpersonal metafunction specifies the relation between the speaker and the addressee:

“The interpersonal metafunction is concerned with the interaction between speaker and addressee(s) – the grammatical resources for enacting social roles in general, and speech roles in dialogue interaction; i.e. for establishing, changing, and maintaining interpersonal relations.”
(Mattessian and Halliday, 1997: 12)

The interpersonal theme is a combination of a vocative, a modal theme which is any of the modal adjuncts (such as probably, certainly, etc.), and a mood-marking theme which is either a finite verbal operator or wh-interrogative. If one (or more than one) of these expressions appears, it should precede the topical (experiential) theme. The following example illustrates this:

Interpersonal



(126) Fortunately, the alternative to dogmatic realism is not dogmatic anti-realism.

(Booth, 1961: 63)⁵

Figure (3) below provides another illustration for the interpersonal theme.

⁴Cited in Farhan (1999: 26).

Girls and boys	come out	to play
Vocative	topical	Rheme
Interpersonal		
Theme		

**Figure (3): An Example of Interpersonal Theme
Adapted from Halliday (1985: 55)**

Halliday means how to use the language in order to express the speaker's attitude to influence the hearer's attitudes and behaviour. For example the choice between demand and request involves those options which provide a means for the expression of linguistic roles that can be occupied by the speaker in communication situation. It expresses:

(a) The speaker's role in speech situation (it establishes social relations). This function can be found in greetings such as 'good morning'; hello. These expressions serve to open or close social contact.

(b) his personal commitment, feelings and attitudes, this function serves to moderate the main idea in the sentence, as seen in the following examples:

- Perhaps he never passes the exam.
- Unfortunately he never passes the exam.

(c) his interaction with others (how to influence the hearer/reader) . This can manifest itself in a variety of ways, like choosing between declarative and interrogative mood. Whether the speaker is commanding, questioning, informing, requesting, or emphasising. In this way, the typical order of the multiple theme becomes: Textual-Interpersonal-Topical (experiential). Figure (4) illustrates this order:

oh	soldier, soldier	won't	you	marry me
continuative	vocative	finite	topical	Rheme
textual	interpersonal		experiential	
Theme				

Figure (4): An Example of The Multiple Theme Adapted from Halliday (1994: 56)

The three functions, mentioned above, which determine the nature of language in general highlights that for Halliday , and for functionalists in general including the Prague school linguists, language is an instrument of communicative verbal interaction (Dik 1997: 65). This leads him to believe that the internal linguistic structure of language is determined by external linguistic features . This appeal by Halliday , Dik and other functionalists such as Praguains to study of extra linguistic factors brings their approach into the realm of what is generally defined as pragmatics:

Pragmatic is the all-encompassing framework within which semantics and syntax must be studied.... the priorities run from pragmatics via semantics to syntax (Dik 1998:.5).

Dik's views are reminiscent of Halliday's, they are fully compatible and are both fully integrated into a functional framework.

It is to be restated here that the textual and the interpersonal components precede the topical (experiential) theme. This leads to the conclusion that the topical element is the last element in the multiple theme, and anything that comes after it is necessarily part of the rheme (ibid: 53).

2.1.4.5 The Thematic System of Clefts

Dividing the sentence into two clauses each with its own verb is in fact a device for giving prominence to a certain fronted item (Quirk et al., 1985: 1383). Consider the following examples:

(127) I hate his pride.

(128) It is his pride that I hate.

(129) What I hate is his pride.

In both (128) and (129), the NP (his pride) is given more prominence than which it receives in (127) where it occurs in its usual unmarked position. In other words, (128) and (129) represent “thematic variants” for the non-cleft sentence expressed in (127) (Huddleston, 1984: 437). This should not imply, however, that both (128) and (129) have the same thematic structure, or that they are merely stylistic variants. The two structures have different functions to perform.

2.1.4.6 It-Clefts as Predicated Themes

This section reveals the way Halliday (1985: 59-61) and (1994: 58-61) deals with it-clefts where he links predicate themes with the notion of given and new information. Technically speaking, the new information comes at the end of the information unit (the rhematic part of the sentence); while the given (old) information is located at the beginning (the theme of the sentence). The new information is indicated by a certain pitch movement towards a lower or higher pitch level. In the following example, the new information is the underlined noun phrase:

(130) The queen sent my uncle that hatstand.

(Halliday, 1994: 59)

But this is only the unmarked location of the new information. The speaker can use his accent to indicate to his hearer(s) that (s) he intends any other part of the information unit as the new part. In (130) above, the same structure can be used but with a different accent to indicate that the theme is the new element of information. This can be used to show contrast between two agent elements. The following example illustrates this:

(131) The queen sent my uncle that hatstand (not anybody else).

Using a stressed accent on (the queen) indicates that there is a contrast between this noun phrase and another agnate element (another noun phrase like “the antique dealer”).

Since accentuation is not available in writing, the speaker may predicate the intended new element by the speaker by using the formula [it was + NP...] with the resulting sentence expressed in (132):

(132) It was the queen who sent my uncle that hatstand.

In other words, the addresser tries to achieve the effect of getting the addressee’s attention to the new element of information by placing (the queen) at the end, which is the unmarked position of the new piece of information. Another example will make this more explicit:

(133) John’s father wanted him to give up the violin. His teacher persuaded him to continue.

(Halliday, 1994: 59)

If we consider the second sentence in (133) above, we will understand that the tonic accent is on ‘continue’ to contrast it with ‘give up’. If we want the contrast to be between ‘John’s father’ and ‘his teacher’, then a sentence like (134) may result:

(134) John’s father wanted him to give up the violin. It was his teacher who persuaded him to continue.

“John continued” is taken in this case to be given, and the new information is “the teacher persuaded him to do so”. The thematic analysis of (134) is presented in Figure (4):

	it	was his teacher	who	persuaded him to continue
(a)	theme	rheme	theme	rheme
(b)	Theme		rheme	

Figure (5): The Thematic Analysis of English Clefts
Adapted from Halliday (1994: 60)

Version (a) represents the local thematic structure of the sentence, looking at both themes as unmarked. Version (b) represents the thematic structure of the sentence as predicated theme.

2.1.4.7. Pseudo-clefts as Thematic Equatives

Halliday (1985:41-44; 1994: 40-42) looks at pseudo-clefts as a form of ‘thematic equatives’⁶.

In a thematic equative, a number of elements are grouped together to form one constituent in the thematic structure. The unmarked position of these elements is the theme, though it is not unusual to see them as rheme. A number of examples are listed in figure (6) below:

What (the thing) the duke gave to my aunt	was that teapot
The one who gave my aunt that teapot	was the duke
The one the duke gave that teapot to	was my aunt
What the duke did with that teapot	was give it to my aunt
How my aunt came by that teapot	was she was given it by the duke
Theme	Rheme

Figure (6): Examples of Thematic Organization of Pseudo-clefts
Adapted from Halliday (1994: 41)

⁶See also Schmerling (1971: 252), who marginally comments on the difference between the two kinds of clefts in relation to intonation.

In a thematic equative, the relation between the theme and the rheme is that of identity. The two parts are linked by a form of the verb ‘be’ which implies that the two parts are related to each other by a sort of equation. That is, the thematic structure of the clause seems to be of the form (theme = rheme). The sentences listed in figure (6) above are examples of ‘nominalisation’ in which a group of elements perform the function of a nominal group in the clause. Thus, though ‘what the duke gave to my aunt’ is a clause (not a nominal group), it performs the same function of the nominal group. Nominalisation is a good example of thematic structure; the message is sub-divided into theme and rheme regardless of the number of elements involved in it.

Nominalisation typically functions as the theme of the message. But sometimes this order is reversed and we find nominalisation functioning as rheme, forming a marked relationship between the two parts. In other words, whenever nominalisation is not a constituent of the thematic part, a marked case evolves. Figure (7) exemplifies marked thematic equatives.

that	is the one I like
this teapot	was what the duke gave to my aunt
a loaf of bread	is what we chiefly need
Theme	Rheme

Figure (7): Examples of Marked Thematic Equatives
Adapted from Halliday (1994: 41)

Two semantic features are realised by the thematic equative corresponding to the two meanings of the word ‘identify’. First it *specifies* what the theme is, and second, it *equates* it with the rheme. The feature of ‘exclusiveness’ is very much associated with the second sense. The difference between (135) and (136) below illustrates this feature:

(135)What the duke gave my aunt was that teapot.

(136)The duke gave my aunt that teapot.

In (135) there is an implication that ‘that teapot’ was the only thing given to my aunt by the duke; while (136) is a statement of one of the things that the duke did (giving my aunt that teapot) without the implication that he did not do anything else.

2.1.5 Functions of It-cleft and Wh-Cleft Sentences

It-clefts and Wh-clefts have been contrasted as performing different functions in discourse. Prince (1978:834) claims that in spite of the fact that they have often received a similar treatment in grammar, on the basis that they were interchangeable (cf. Bolinger 1972, Chafe 1975, Prince 1978) ; they differ not only in syntax and semantics but also pragmatically.

From a pragmatic point of view, Prince (ibid) distinguishes IT-clefts from WH-clefts according to the type of information that the subordinate clause conveys in relation to that of the antecedent or focused element. According to Prince, whereas the that-clause in an IT-cleft can contain either given or new information, initial WH-clauses normally convey given information, either anaphoric or inferable from implicatures by “bridge-building”, i.e. linking the clause in point with the previous discourse as in the following:

(137) Himself a religious Jew, Prof. Flusser says that Carter’s piety is not the problem.

“**What I’m worried about**”, he declares.

In (137) the reader builds an inferable bridge between a problem and worrying about it. The first sentence tells us indirectly that there is a problem and informs us directly that Carter’s piety is not it. Similarly, for Sornicola (1988: 372) the main difference between it- clefts and pseudo-clefts would lie in the informative status of both the focused element (typically given in the it- cleft and new in the pseudo-cleft) and the subordinate clause, which is always given in the pseudo-cleft but can be either given or new in the it-cleft.

Furthermore, it is often claimed that *it*-clefts cannot occur as the initial utterances of discourse. Pseudo-clefts, by contrast, often appear as first utterances in communication (cf. Hetzron 1975, Givón 1984). For instance, Givón (1990: 710-711) claims that *it*-clefts are rather odd in discourse-initial contexts. It is thus perfectly acceptable to introduce a lecture-topic by the pseudo-cleft but odd with the *it*-cleft. This is so because “a certain *build-up of contrary expectations* must take place in the preceding portion of the current thematic unit”. However, *it*-cleft sentences can in fact occur initially (see indicative examples in Prince 1978 and Lambrecht 1994). When this is the case the information contained in the presupposition-clause is indeed new to the addressee but it is presented as a known fact. Therefore, the reader has to “willingly accommodate” the presupposition to its context (Lambrecht 1994: 25). A similar explanation for the occurrence of initial *it*-cleft is presented in Prince (1978:890), who solves the problem of felicitous initial *it*-clefts by distinguishing between two different types of *it*-clefts according to their discourse function.

From a discourse-pragmatic point of view, Prince (ibid) classifies clefts into two types: “stressed-focus” and “informative-presupposition” *it*-clefts. In the former the focused element is usually new and contrastive whereas the *that* clause tends to convey presupposed information. This type is exemplified in (84), taken from Prince:

(138) So I learned to sew books. They are really good books. It’s just **the covers** that **are rotten**.

Conversely, in the “informative-presupposition” type, the information conveyed by the *that*-clause is new because it is not inferable or presupposed to be in the reader/hearer’s consciousness. “In fact, the whole point of these sentences is to inform the hearer of that very information”. Consider the following example (also from Prince):

(139) It was **just about 50 years ago** that **Henry Ford gave us the weekend**. On September 25, 1926, in a somewhat shocking move for the time, he decided to establish a 40-hour workweek, giving his employees two days off instead of one.

The example stated above would be odd in canonical order according to Prince, because it would seem as though the newspaper had just discovered the fact. The *it*-cleft “serves to mark it as a known fact, unknown only to the readership”. In contrast with *wh*-clauses or stressed focus *it*-clefts, the information contained in the *that*-clause is “presupposed logico semantically” but new on the discourse level and therefore higher in communicative value.

Prince finds that this second type of *it*-cleft, namely “informative presupposition/ given focus”, tends to occur in formal, often written discourse, and its main function is to mark a piece of information as a fact known to many people but not to the reader. Such examples are preferred when the writer does not wish to take personal responsibility for the truth or originality of the statement. Other specific sub-functions of these clefts are to convey irony, implicate a cause and effect relationship, and indicate politeness or deference.

Unlike “stressed-focus” clefts, “informative-presupposition” *it*-clefts have the stress on the *that* clause. They generally have a short and anaphoric focus, which is usually expressed by a subject pronoun or short NP as in (200) and (201) below:

(200) Sevillians watch the images belonging to the *Cofradías* as though these were alive.

No doubt about it, it is **God who is here in the street**.

(201) ‘It is **they who draw and write on the pavements that we tread each day**.

Declerck (1984:251) claims that both (*it*-clefts and pseudo-clefts) may be broken down into three major subtypes, and that, although they basically have the same meaning and function, there are many pragmatic factors that may induce the speaker to prefer one type of cleft to another in a particular context. However, Declerck (1983 b: 9) maintains that clefts have

always been considered to be classified into two types. The first class is 'specificational' whereas the second one is 'predicational' clefts as in the following:

(202) It was a nice dress you wore last night.

(203) What a lovely cake it was you cooked.

The main function of this sentence is to convey predicational information because the new information here could be considered as completely predicational. We can see that it is impossible for any predicational sentence to take a form of predicational cleft, that is because in cleft sentences like (202) and (203), the focal noun phrase is specificational, even though it contains predicational information about the noun head. Clefts in both (202) and (203) have the characteristics of specificational and predicational sentences as a result of combining a predicational meaning with a specification structure. In the specificational clefts, the NP differs from the NP in the predicational clefts, because specificational clefts present old information. Consider the following examples:

(204) After the recent disasters it has become an urgent and important issue that the environmentalists must discuss and decide next week.

The noun head 'issue' in (204) presents old information and the only new information is "urgent and important". Nothing has become an issue now, but it was already an "issue" and it has become "urgent and important".

Declerck (1983:38) mentions that there are cases of clefts that cannot be recognized as specificational and the only element considered predicational element is the modifier in the focal "NP". The noun head cannot be predicational as shown in the following example:

(205) It is the French language that I do not like it .

This sentence can be interpreted as specificational, although the corresponding non-cleft "I do not like the French language" can be predicational .

The following sentences , however, have a purely predicational reading. A specificational reading is hardly possible because there is no value specified for a variable (ibid):

(206) It certainly was no idiot who planned this.

(207) It was no fool who wrote this.

(208) It certainly was no beauty who asked me to marry her.

The focal element in these sentences contains only the noun and the modifier "no". We can notice that the specificational reading in these sentences is impossible, because the "no" in all the sentences cancels the specificational meaning .

Cleft sentences could be considered as purely predicational for different reasons such as the variable part of the cleft being considered as presupposed . Significantly, it will become a matter of assigning the value zero to the variable, as in for instance:

(209) It was Ahmed who came in .

The sentence (209) presupposes that " x came in" , but it may not assign the value zero to the following sentence :

(210) It was nobody who came in.

Nobody for "x" here means that nobody came in, which clashes with the presupposition that somebody came in .

The difference between predicational and specificational is that the latter implies uniqueness, as shown in the following example:

(211) It is Shukri who passed the exam.

This sentence implies that Shukri is the only one who passed the exam and nobody else, whereas the following sentence implies comparison as in :

(212) It is a / the tall man that you are looking for.

Thus one can say that someone is fat, or short, or that someone is shorter than someone else. In addition, Declerck (1983b:40) suggests that predication sentences lack exhaustiveness and contrastiveness - implications which are characteristics of specificational clefts as in the following sentence :

(213) It was an interesting story that you read last month .

The suggestion contained in this sentence may be that the story has other characteristics such as being long, funny or....etc.. That means the sentence has no exhaustiveness implicature. As Declerck has indicated, the addition of "also" to a purely specificational sentence will make assignation of the value to the variable of the cleft sentence itself and to some variable not expressed in the sentences:

(214) It is also a friend I am going with .

The pragmatic meaning of this sentence is that not only is the person you are going with a friend but also the person who I am going with is a friend. By contrast , when " also " is added to a predication cleft, pragmatically the sentence has two meanings:

(215) It is also a famous friend I am going with .

The first pragmatic meaning is that the friend I am going with is not only lovely and generous , but also famous . The second pragmatic aspect is that not only is the friend you are going with famous but also my friend is famous.

Gundel (1977:543) claims that the subject of it-cleft sentences is semantically empty, and also argues that they are reduced forms of right-dislocated pseudo-clefts, where it is a pronominal reference to the topic which appears at the end of a sentence. In addition, he argues that pseudo- clefts can be classified into identifying sentences (ID) and attributive sentences (AT).

An (I D) phrase following the copula specifies and identifies what precedes it, while in the (AT) sentence that phrase describes the clause preceding the copula as in:

where John is the value assigned to identify the variable " who wrote the story".

The second classification is called "informative presupposition it – cleft":

(222) It was with natural modesty that I accepted their congratulations.

The "that- clause" in the " informative presupposition it- cleft" (222) introduces information which the hearer is not expected to be thinking about or even know. The main point of these kind of clefts is to inform the hearer of very important information. One of the major functions of such sentences is that of making a piece of information as a fact , known to some people, however not yet known to the intended hearer. They also help the speaker if he wishes to point out that he does not wish to take responsibility for the originality of his statement .

Declerck (1984) also suggests another sub-classification of clefts into Contrastive, Unstressed-anaphoric-focus, and Discontinuous. We will now proceed to examine proposed types:

2.1.5.1 Contrastive Clefts

This type of cleft is similar to "stressed focus clefts" in Prince (1978:884).

(223) It is Ali who stole the money.

(224) What made us angry is that we lost the match.

Contrastive clefts have the following characteristics:

The wh-clause represents old information and follows the information already presented in the discourse.

(225) I asked her what was the problem with Jack and she answered

that it was he who had been the victim of the murder .

The focus NP might be placed in the preceding part of the text and also it might be a 'continuous' topic as in the above example or a discontinuous one as in the following sentence :

(226) Nobody guessed who broke the window. The police seem to believe that it was a teenager who did it.

Whether the NP has been mentioned or not in the preceding context, it still represents new information because it has not been specified as a value for a variable. The focus NP is heavily stressed, while the wh/that-clause is weakly stressed. Therefore, since the NP is heavily stressed we may say it is considered contrastive; because such types of sentences represent known information in the variable part, we expect them not to begin a discourse; and finally stressed-focus wh-clefts can be inverted or non-inverted as in (227 and 228) below :

(227) Who cut the paper . Ali was the one who cut the paper. (inverted).

(228) What do you want ? What I want is a piece of chocolate .

(non-inverted).

2.1.5.2 Unstressed-anaphoric-focus clefts

The following examples can be considered as unstressed-anaphoric-focus clefts:

(229 a) However, it turns out that there is interesting independent evidence for this rule and it is to that evidence that we must now turn.

(229 b) and that evidence is what we must now turn to.

(230 a) But why is everybody so interested in uranium? Because it is uranium that you need to produce atomic power.

(230 b) Because uranium is what you need to produce atomic power.

It has been noted that the above examples exhibit the following characteristics:

a. The WH/that-clause represents information which is new (but represented as if it were old).

It is therefore a discontinuous topic.

b. The focus NP is anaphoric and therefore by definition a continuous topic (in terms of the preceding context).

c. The focus NP is not heavily stressed. This is in keeping not only with the fact that it is anaphoric but also with the observation that this type of cleft does not invite a contrastive interpretation. The *WH-that* clause is normally (vs. weakly) stressed.

2.1.5.3 Discontinuous clefts

Consider the following examples:

(231a) My dear friends, what we have always wanted to know, but what the government has never wanted to tell us, is what exactly happens at secret conferences like the one you have been reading about in the papers this week.

(232b) It was just about 50 years ago that Henry Ford gave us the weekend.

(233a) Those apples are good, aren't they? - So they are! What keeps me from eating all of them is that mother would be furious if I left none for the others.

(233b) It is through the writings of Basil Bernstein that many social scientists have become aware of the scientific potential of sociolinguistics. (...)

According to Declerck (1983:258), this kind of cleft has many characteristics which are listed below:

(a) The WH/that-clause represents information which is new, but which is no longer clearly represented as if it were known. The latter fact can be explained as follows. We have seen that, in the unmarked use of specificational sentences, the value part represents old information. It follows that if a specificational sentence is used with a value part that is new, the effect is that the new information is represented as if it were known. This marked use of a specificational sentence is what we actually know in unstressed-anaphoric-focus clefts. However, discontinuous clefts are often used to emphasize rather than identify, i.e. with hardly any real specificational meaning. In such cases the implication of representing new information as if it were old is naturally as weakly present as the specificational meaning on which it depends.

(b) The focus NP also represents information that is new in every sense of the word. Not only the variable but also the value is thus a discontinuous topic.

(c) Because of this both constituents receive at least normal stress.

(d) Another consequence of the fact that both the focus and the WH/ that-clause give new information is that this type of cleft can easily be used as a discourse opener.

Going back to pragmatic and informational characteristics of both it-cleft and pseudo-cleft, Huddleston (1984: 466) shows that the kind of new information we get in the relative clause of the basic pseudo-cleft is somewhat different from that in the it- cleft construction; that is to say, communicative dynamism in the latter is higher than the former. Now consider examples in (234a) and (234b) which are supposedly produced after an energetic exercise:

(234a) What I need now is a long cool drink.

(234b) It's a long cool drink that I need now.

To Huddleston, it would be possible to say the first sentence even though the information in the relative clause has not been explicitly mentioned, given that the hearer, by means of inference, can process the sentence.

2.1.5.4 Summary of Prgmatic Functions of Clefts

Among the most important discourse functions accomplished by it-clefts are contrast, the known fact effect, cause and effect, politeness or deference, and temporal subordination. All these functions involve the notion of known information.

- Contrast:

This describes the relationship of opposition (negative/affirmative, antonymy) or comparison (positive/ comparative/ superlative) between two or more discourse elements.

(121): Precisely how she is going to get rid of him does not concern me. But it is of great interest what she will manage to do afterwards without him.

In this example, the relation of contrast is one of antonymy, namely, *disinterest* vs. *interest*.

- The known fact effect:

Apart from the contrastive effect in the discourses in which they appear, *it*-clefts serve to mark information as a known fact. This function is accomplished by informative presupposition *it*-clefts. They have stressed *that*-clauses, and occur in written formal discourses. Although all informative-presupposition *it*-clefts present statements as facts, they have some more specific, related sub-functions. These functions are the cause and effect, and politeness.

- Cause and effect relationship

Prince (1978) states that information conveyed in informative-presupposition *it*-clefts functions as background material to what follows in the subsequent discourse components. In particular, the subordination relation is often one of cause and effect, and the cleft plays the role of cause:

(236): Here...were the ideas which Hitler was later to use...His originality lay in his being the only politician of the Right to apply them to the German scene after the First World War. It was then that the Nazi movement...gained a great mass following and...

Prince explains that if the third sentence of the example were read "Then, the Nazi movement...", it would suggest a separate event, and the notion that it was all Hitler's doing, conveyed by the *it*-cleft's subordinating effect, would be lost. Prince's suggestion is that clefts can serve to convey information that is backgrounded to the discourse, or can form a cause and effect relationship with the main flow of discourse.

On the other hand, the most prominent function of WH-clefts is that they mark the information in the WH-clause as assumed to be in the hearer's mind, as given. What is assumed to be in the hearer's consciousness depends on the context. As we have seen already,

there are situations where the information is in fact given in the preceding linguistic context and the hearer has to construct an inferential bridge to the context and extract the information.

- Contrast.

Similar to it-clefts, pseudo-clefts are also able to highlight contrast in discourse. This is the only discourse function that the two main cleft constructions have in common.

(237): In her imagination this relationship is the most beautiful one. What is hideous is the cruel reality that he is only interested in her money.

The example presented shows a relation of contrast based on the antonym between “beauty” and “ugliness”.

-Clefts convey ‘uniqueness’.

In the literature, it is declared that there is uniqueness consideration associate with the use of It-clefts and WH-clefts in discourse. Yet Delin affirms that a NP focal position is concerned with exhaustiveness rather than uniqueness that is to say all clefts convey an assumption that the element(s) named by the clefted constituent are an exhaustive listing of the element(s) to which the presupposed predicate applies, assuming some salient set of potential such elements. That is, when a cleft such as "it was John who left early" is uttered, it is taken to mean that John and only John left early, and not John among others.

- Clefts are presuppositional.

All clefts, by virtue of their syntax, are presuppositional (cf. Prince 1978: 884, Gazdar 1979: 128, Delin 1992: 291, 1995;98). The presupposition can be derived by substituting the relativizer for a suitably existentially-quantified phrase (represented in the examples below as "someone " or "something "). Thus, the clefts in the (a) examples below yield the factive presuppositions expressed in the (b) examples:

- (238) a. It is the angel who uses this form of greeting.
b. Someone uses this form of greeting.

- (239) a. What really happened was a visit from a labour agent who attracted many

- local young men away to Bohemia, with the promise of good wages.
 - b. Something really happened.
- (240)
 - a. This is what the Minister proposes.
 - b. The minister proposes something.

These presuppositions are derived in every case, regardless of context. Nonetheless, Delin and Oberlander 1995 have argued, context strongly influences the effect the presupposition will have in a given instance of use. Some have suggested that the presuppositional nature of the cleft is no more than pragmatic presupposition consisting of shared knowledge. However, they regard it as vital to the understanding of clefts' discourse functions that the notions of presupposition and shared knowledge be kept separate.

2.1.6 Cleft Sentences and Topicality

The term 'topic' is used differently by different researchers. Strawson (1964:104) defines the topic of an utterance as "what is of current interest or concern". Reinhart(1982:5) defines it as "the expression whose referent the sentence is about". Gundel (1985:92) characterizes topics in terms of 'shared knowledge' "the topic of a speech act will normally be some entity that is already familiar to both speaker and addressee". In more recent work, Prince (2003:203) and Beaver (2004:87) use the term 'topic' to refer to the backward-looking centre in Centring Theory (Grosz, Joshi & Weinstein 1995); a use which links topicality with pronominalization and givenness. As will become clearer later, my aim in this section is not to provide an exhaustive definition of topicality; rather, I would simply like to show what the relationship is between topicalisation and it-cleft and pseudo-cleft sentences. The term TOPIC is used here to indicate "...what the message is about, the pragmatic point of departure of the message...Topic is not equated with 'Given', nor with 'first element of the clause', although these factors often coincide" (Geluykens 1984: 21).

In Geluykens' description of particular types of cleft, he refers to elements being topicalised or de-topicalised by movement to the left and right respectively. This suggests that the relevant definition of topic is 'first element of the clause'. Geluykens concludes that, for the it-cleft, detopicalising is an important consideration, since subject heads are moved further to the right than would be the case in the corresponding declarative. Reverse WH-clefts, on the other hand, support topicalising, since the head element is in leftmost position in the sentence. For some types of reverse WH-clefts, the principle would allow topic and focus (on Geluykens' terms) to coincide. Therefore, Geluykens suggests this might provide a reason for the speaker to choose a reverse WH-cleft rather than the comparable it-cleft, as in the latter case the topic and focus are on distinct elements.

Hedberg (2000) claims that cleft sentences can have topic + focus organization, as in the cleft in (241):

(241) The Member for Hertfordshire North East, despite his fascist tendencies, is a notable liberal when it comes to women's rights. But perhaps women should beware; proximity to this elegant baronet can be lethal. His first wife was killed in a car accident; he was driving. Theresa Nolan, who nursed his mother and slept in this house, killed herself after an abortion.

This statement says about the referent of *'he'* that he knew where to find the body. It also has a contrast+ presupposition organization, since the referent of *'he'* as opposed to other people is being asserted as being the one who knew where to find the body. I believe that primary, focus stress would go on the cleft clause, 'the body' in this case.

Lambrecht (2001:166) argues that the clefted constituent in a cleft sentence always represents the focus of the sentence, never the topic. Hedberg (1990) and Hedberg and Fadden (1998), on the other hand, discuss a class of cleft sentences which behave differently from canonical cleft sentences and attribute the difference to a topic + focus organization. It is generally understood that only 'exclusive' as opposed to 'additive' focus particles can modify the clefted constituent in a cleft, to use the terminology of König (1991). This is evident in Horn's (1969:264) example below:

(242): a. *It's only Muriel who voted for Hubert.

b. *It's also Muriel who voted for Hubert.

c. *It's even Muriel who voted for Hubert.

Kiss (1998) reiterates this claim. However, Hedberg (1990)⁷ reports on a few examples of clefted constituents that are modified by *also* or *even*, but these are only of the topic-focus type. The examples with *also* are the clearest:

(243): Rough location work is nothing new for Sheen. When he was young, the family travelled to location with his father, actor Martin Sheen...**It was also location work that gave Sheen his first acting break.** He was nine and his dad was filming *The Execution of Private Slovik*.... (Northwest Airlines Magazine, July, 1990)

(244): It was the President, in a rare departure from the diplomacy of caution, who initiated the successful Panama invasion. **It was also Bush who came up with the ideas of having an early, informal Malta summit with Gorbachev and a second round of troop cuts in Europe after the fall of the Berlin Wall.**

(M. Dowd and T. L. Friedman, 'The Fabulous Bush and Baker Boys.'
The New York Times Magazine, 5/6/90: 64).

In (243) location work is continuing to be discussed, and in (244) Bush is continuing to be discussed. Thus, these are topic + focus clefts. The cleft form is chosen in order to express a contrast and presupposition.

Collins (2006), to use Huddleston and Pullum's (2002: 1365) term, regards it-clefts and wh-clefts to be one of the information packaging constructions, which differ from their basic counterparts, and from each other, in the way the information they convey is presented. He argues that information packaging in cleft constructions is dependent on at least four interrelated factors: informativity, topicality, weight and presupposition. Informativity deals

⁷ Cited in Hedberg.N (2000)

with the cognitive representations of the highlighted element and relative clause in the addressee's mind and is identical with the concept of referential givenness. Topicality is the pragmatically-driven arrangement of sentences into an initial section, topic or theme, and a final section, comment or rheme.

2.1.7 Semantic Implications of It-Cleft and Wh-cleft Sentences

The cleft itself (IT and WH-clefts) can interact with context, characterised in semantic terms. 'Presupposition of existence' is a semantic property of cleft constructions. In it-clefts and wh-clefts, the relative clause being imbued with given information is considered to be carrying both the logical and pragmatic presupposition. Thus, in (245) it is both logically and pragmatically presupposed that someone who exists committed the murder and the value for this underspecified entity is John:

(245) It was John who committed the murder.

Presupposition: "there is some x who committed the murder"

Given that the relative clause of the cleft constructions is presupposed to exist, Declerck (1988: 14) maintains that the presupposition cannot be negated as a part of the assertion of the sentence. The existential presupposition, namely "someone exists who built the tree house" in (246) is an undeniable fact; nevertheless, what is negated by the negative marker is Jack as incorrect and inconsistent value for the variable "someone built the tree house".

(246) It was not John who built the tree house.

As Pavey (2004: 34) shows it is also the case that the relative clause can be internally negated; however, the presence of existential presupposition cannot be denied. In other words, (247) has the presupposition that someone exists who did not build the tree house.

(247) It was Jack who did not build the tree house.

Presupposition: “someone exists who did not build the tree house”

Another striking characteristic of cleft construction is ‘exhaustiveness implicature’ (Halvorsen 1978, Horn 1981, Declerck 1988, Kato 2004, Pavey 2004 among others) which excludes from the set the elements other than the one(s) appearing in the focus position of these constructions. Examples in (248a), taken originally from Halliday (1967:156), are the London brewer’s actual slogan, which envisages the possibility that we want other items as well. Thus, it was soon replaced by the wh-cleft sentence in (248b).

(248a). We want Watney’s.

(248b). What we want is Watney’s.

Since the exhaustive understanding of cleft constructions relies on the fact that these constructions give a full list of values satisfying the variable, there will be no exhaustiveness implied in cleft sentences in which negation forms part of the focus constituent. On the contrary, in case that the negative marker is placed in the presupposition part of the sentence, the exclusiveness feature still remains. Following Halvorsen (1978), Collins (1991: 69) argues that exhaustiveness can be regarded as conventional implicature. Conventional implicature is determined by conventional meanings of linguistic expressions. Conversational implicature, as opposed to conventional implicature, is determined by linguistic and non-linguistic context in which an expression is used. Put in a nutshell, the former is part of the linguistic system, whereas the latter falls within the zone of pragmatics. (249b) represents the entailment and (c) represents the conventional implicature for (249a). The conversational implicature for (250) is shown in (138).

(249) a. John managed to write a paper to present at the conference.

b. John wrote a paper to present at the conference.

c. It’s difficult to write a paper to present at the conference.

(Halvorsen 1978, cited in Collins 1991: 69)

(250) a: Smith doesn't seem to have a girlfriend these days.

b: He has been paying a lot of visits to New York.

(251) Smith has or may have a girlfriend in New York.

Taking presupposition of existence and exhaustiveness implicature into account, the semantic features of it-clefts can be shown as in (139) below:

(252) a. It was John that Mary kissed. (It-cleft sentence)

b. Mary kissed John. (Entailment/assertion)

c. Mary kissed somebody. (Existential presupposition)

d. Mary kissed only one person. (Exhaustiveness implicature)

'Non-negotiability' is also a semantic feature of cleft constructions. Delin (1992: 299) claims that it-cleft presupposed propositions contain information that is treated by speaker and hearer as non-negotiable at the time of utterance. This feature prevents functional categories i.e. negation, epistemic modality and interrogative modality from affecting it-cleft presuppositions, whereas the non-cleft presuppositions are entirely subject to the operation of these categories.

(253) a. It was John who ate beans

b. It wasn't John who ate beans.

c. It is possible that it was John who ate beans.

d. Was it John who ate beans?

Presupposition: 'someone ate beans'

(254) a. John ate beans.

b. John did not eat beans.

c. John possibly ate beans.

d. Did John eat beans?

‘Anaphoricity’ as a semantic feature of it-clefts prompts the non-negotiability of it-cleft presuppositions. It is commonly accepted in the theories of presupposition to treat it SS as a species of propositional anaphora, that is, the presupposed proposition is seen as requiring an antecedent in the discourse context to be felicitous. The evidence for the anaphoricity of cleft presupposition is of three types. Delin (1992:289) categorizes them as follows:

1. Elements that are ambiguous between anaphoric and emphatic use (255a and b, respectively) take on their anaphoric reading when placed within an it-cleft presupposition.

(255) a. Then there was the Test Act which insisted that all civil and military officers should take the oath of supremacy and allegiance and receive the Holy Communion according to the Church of England such an artificial observance for so many in the following century.

Such realistic ham-fistedness was to make the life of the Church of England such an artificial observance for so many in the following century.(ibid: 287)

2. It-cleft presuppositions enable the anaphoric relation upon which contrast depends to be established, in contexts where information that is simply given does not have the same effect. Moreover, the anaphoric function of it-cleft presupposition allows the contrastive relation to be settled between the focus constituent and the prior context. Contrast is a correlation of comparison or opposition between two discourse elements with regard to some predicate. In this way, contrast by itself can be considered a device to preserve the coherence of text. As is shown in (256) contrast holds between angel and its preceding element Boaz with respect to the predicate ‘use this form of greeting’

(256) To this reply is given that from the verse dealing with Boaz. There is no proof of divine approval, only that Boaz used this form of greeting but in the second verse, it is the angel that uses this form of greeting. (ibid: 288)

3. Information placed within an it-cleft presupposition appears to ‘remind’ rather than ‘inform’, regardless of its objective status in the discourse. In some cases, the hearer could

have former knowledge of the presupposed information in it-clefts. However, he is not necessarily thinking about it at the time of utterance; consequently, the function of it-cleft presupposition is a marking to remind the hearer of what has recently gone on in the discourse. The clefted constituent in (257) acts as reminder, but the underlined constituent in (258) does so as informer:

(257) a: To be frank, I've heard from a number of sources that when you were interviewed for a job here that you think that you didn't get the job because of me.

b: Oh no, I never said that ... I went to great pains to tell people that you were the only one supporting me.

c: In fact, it was very shortly after that interview that I sent my circular letter around to various scholars and I sent you a copy.

(258) In fact, very shortly after that interview I sent my circular letter around to various Scholars and I sent you a copy (ibid: 290).

2.2 Focus in Arabic

Now that we have discussed the possible syntactic, pragmatic linguistic realizations of IT-cleft WH-cleft in English, the objective of the present section is to provide a thoroughgoing account of clefts in Arabic.

2.2.1 The Basic Sentence Structure of Arabic

Many linguists, particularly those who are influenced by Chomsky's transformational grammar (TG), have treated Arabic as an SVO language like Lewkowicz (1978), for example. It is believed that this is a false account, as Chomsky (1965) does not specify in his work whether what he proposes is only for English or for all other languages. In this short

introduction to sentence type in Arabic , I would like to argue that this assumption of Chomsky's advocates, with regard to Arabic, is inaccurate, taking Lehmann's (1973 & 1976), Greenberg's (1961) typological studies, and the TAGs treatment of what they call 'al-ishtighal (government) to consideration.

Lehmann (1976: 447) spells out that the essential component of the sentence is the verb, and the constituent referred to as subject is secondary part. He also gives primacy to the object-verb relationship over subject-verb one. In this regard, he points out that consistent with VO languages are consistently inflectional rather than agglutinative ones⁸. The inflectional nature of Arabic can be illustrated, by comparing its simple verb with the causative or any derived form, as in:

(259a) / kataba Zayd-un risalat-an. / (كتبَ زيدُ رسالةً.)

wrote Zeid-nom a letter-accus.

(259b) / kattaba-hu risatlat-an. / (كتبه رسالةً /)

Dictated-him a letter-accus.

(259c) / kataba-hu./ (كتبه)

As can be seen from the 259 b & c, entities marking the morphological categories may merge with the root, and either affects the elements of the root or be affected by them in contrast with the agglutinative languages like English (see previous note). Examples illustrating the effect on the root of lengthening the vowel phoneme /a/ (259c) and the gemination of the phoneme /l/ (259b) are shown above.

Lehmann (1973) also proposes a fundamental principle of placement of categorical entities, which represent modifiers. According to this principle, modifiers are placed on the opposite side of a basic syntactic element from its primary concomitant. The verb, as already indicated,

8- An agglutinative language is a language in which words are made up of a linear sequence of distinct morphemes and each component of meaning is represented by its own morpheme

is the primary concomitant of the object, which is typically a noun in Arabic or a verbal sentence (clause) acting as a noun.

Therefore, modifiers that modify the object occupy the position opposite to the verb, i.e., right of the verb. This means that the nominal modifiers must follow the noun in VO languages, and the WO should take an arrangement of constituents that can look like this: verb, noun, followed by the noun modifiers. This placement of modifiers is typical of Arabic, which is a consistent VO language, where noun modifiers like relative constructions, adjectives and genitive expressions follow the nouns, as in, respectively:

(260a) / qabala Ahmad-un r-rajula al-ladi faza fi al-musabaqa./ (قابل أحمدُ الرجلُ الذي فاز بالمسابقة)

met Ahmad-nom. the-man who won in the-contest

(260b) /qabala Ahmad rajul-an tawyl-an./ (قابل أحمدُ رجلٌ طويلٌ)

met Ahamd-nom. a man-accus. tall-accus.

(260c) /qabala Ahmad-un sadiqa iarih-i/. (قابل أحمدُ صديق جاره.)

met Ahrnad-nom. friend neighbour-his

Ahmad met his neighbours' friend.

From a thematic point (see the previous section 2.1.4) of view, the subject noun phrase in these sentences is the unmarked theme. Similarly, however, verbal modifiers such as negation, interrogation or causation must be on the opposite side of the object. Thus, in VO languages, the order looks something like this: verb modifiers, verbs followed by the object. This also can be illustrated, from Arabic, in examples like:

(261a) / kasara Zayd-un az-zujai-a./ (كسر زيداً الزجاج.)

borke Zeid-nom. the-glass-accus.

Zeid broke the glass.

(261b) / ma kasara Zayd-un az-zujai-a. [negation]/ (ما كسر زيداً الزجاج.)

not broke Zeid-nom. the-glass-accus.

Zeid did not break the glass.

Examples like 261b and many others illustrating the fronted position of verb modifiers give ample proof and support to Lehmann's formulation and shows that Arabic is a VO or VSO language and not an SVO one.

Similarly, Greenberg (1961) has identified a series of formal universals of grammar, most of which has to do with WO, and which permit the establishment of a basic order of typology. To start with, Greenberg's ninth universal principle has to do with interrogatives. He points out that if interrogative particles are placed initially in the sentence, languages are prepositional, and if final, they are found in postpositional ones. In Arabic, they are typically placed initially, as in:

(262) hal i' a Zayd-un? (هل جاء زيذا؟)

Did come Zeid-nom.

Did Zeid come?

In his formal universal principle 12, Greenberg points out that if a language has a dominant VSO order in declarative sentences, it always places interrogative words or phrases first in interrogative word questions (wh-questions), as in 5-33b & 5-34b:

(262a) iāa' Zayd-un. [declarative: verbal]. (جاء زيذا)

came Zeid-nom.

Zeid came.

(262b) man i āa' (من جاء؟)

who came?

(263a) hada Zayd-un. [declarative: nominal] (هذا زيذُ)

This is Zeid.

(263b) man hädä? (من هذا؟)

Who is this man?

Universal principle 18 states that in languages with dominant VSO, an inflected auxiliary always precedes the verb. In SA, auxiliaries always precede, as in:

(264) *yaiibu an a-dhab-a ila s-sfuq-i.* يجب أن أذهب الي السوق.

have (to) I-go-accus. to the-market-gen.

I have to go to the market.

Greenberg also points out in his 17th universal principle that languages with a dominant VSO order have their adjectives following their nouns. Arabic gives a perfect example of complying with this principle, as in:

(265a) /Zayd-un rajul-un shuic-un./ [nominal sentence] (زيدُ رجلٌ شجاعٌ.)

Zeid-nom man-nom. courageous-nom.

Zeid is a courageous man.

(265b) shahad-tu rajul-an shuiac-an. [verbal sentence]

saw-I man-accus. courageous-nom.

I saw a brave man.

Greenberg also asserts in his 6th universal principle that all languages with a dominant VSO order have a SVO order as an alternative, and, in some of these languages (not in Arabic) as the only alternative basic order. This can be illustrated from Arabic by the following examples:

(266a) /tharaba Zayd-un Amar-an. / VSO [Zeid hit Amar.] (ضرب زيدا عمر)

(266b) / Zayd-un tharaba Amar-an./ SVO [It was ZEID who hit Anu./Zeid hit Amar.]

(زيدا ضرب عمر)

(266c) /tharaba camr-an Zayd-un. /VOS [He hit Amar, ZEIDI Amr was hit by Zeid]

(ضرب عمر زيد)

(266d) /Amar-an tharaba-hu Zayd-un. /OVS [Amar was hit by Zeid/Amr, Zeid hit him]

(عمر ضربه زيدا.)

Although these examples seem to support Greenberg's universal principle 6, there are, however, counter-examples to this principle. If the object is indefinite in Arabic as in example (267b) below, then the SVO WO is not appropriate, unless the sentence comes at the beginning of a discourse. Such examples would be like:.

(267a) /tharaba Zaydun rajul-an. / VSO [Zeid hit a man.] (ضرب زيدا رجلاً)

(267b) /rajul-an Zayd-un tharaba -hu. / SVO [A man was hit by Zeid.] (رجلاً زيدا ضرب)

(267c) / tharaba carnr-an rajul-un. / VOS [Amr was hit by a man.] (ضرب عمر رجلاً)

(267d) / Amar-an tharaba -hu rajul -un. / OVS [Amar was hit by a man. / Amar, a man hit him] (عمر ضربه رجل)

Sentences (266 d) and (267b) & d suggest a distinction between subject and topic/theme. The head NP is the topic of the sentences; however, it need not be the subject. As a matter of fact, the subject and the topic are only the same in 266 (a, b & c) & 38a, where WO is SVO, whereas in 266 d and 267d, the object is the initial element in both.

Chomsky (1965: 71-74) defines the subject of the sentence in terms of a sequence of the following rules:

(268 a) Sentence \longrightarrow NP + VP

(268 b) VP \longrightarrow V + NP

This supposedly basic configuration identifies the subject, which is the NP in (267b); moreover, in accordance with (268a), every sentence contains a VP. Influenced by Chomsky's analysis, Lewkowicz (1967), among others, has analyzed Arabic as an SVO language. Arabic unambiguously distinguishes between subject and topic, as will be explained in the third argument below with regard to the TAGs' treatment of what they call 'al- 'ishtighal' (government). According to the Basrans, every topic is, to some extent, the head NP of the sentence in which it occurs (in an SVO WO). Thus one can safely say that Arabic can

topicalize (in a sense of Halliday's 1967c sense marked theme) a subject or a non-subject, as in:

(269) / ḥaḍara a rağul-u./ (حضر الرجلُ)

came the-man-nom.

The man came.

(270) /arğul-u ḥaḍara./ (الرجلُ حضرَ)

came- the man-accus.

The man came

(271) /fatah-tu al-bab-a bi-l-miftah-i./ (فتحتُ البابَ بالمفتاحِ)

opened-I the-door-accus. with-the-key-gen.

I opened the door with the key.

(272) /qdbal-tu mudir-a l-madrasat-i./ (قابلتُ مديرَ المدرسةِ)

met-I principal-accus. (of) the-school-gen.

I met the principal of the school.

The researcher believes that the underlined NP in (269) already has the status of unmarked theme in Arabic as well as its English counterpart, whereas the underlined elements of examples (270) & (272) are part of the rheme, because they constitute what the TAGs call earlier 'complements/surplaces' (faṭḥalat), that are associated with the verb, which according to TAGs, especially the Kufans, constitute the predicate (rheme/comment) of the verbal sentence. The above two arguments, which are influenced by TG, consider only as topic the NP that is initial, which in Halliday's model constitutes only the marked theme (cf. 2.1.4.2.3).

This comes as a result of combining the thematic structure and the information structure under one rubric: topic. This is why 'the man' (الرجلُ) in (269) is only considered topic when it is preposed, and this is why generative linguists have treated Arabic as an SVO language.

Sentences in Arabic can be looked at from three point of view: that of the Traditional Arabic Grammarians (TAGs) who use their own terms ‘al-mubtada’ and al-xabar’ and introduce the terms ‘almusned’ and ‘al-musned ilayi’, which are also used by the rhetoricians. The third type is used by the logicians who consider the sentence in Arabic consists of what they call "mawdac' wa malunül". Anis (1978:175).

Anis (1978) likens these terms used by logicians to those of the rhetoricians, who divide the sentence into two main parts: ‘predicand’ (al-musnad ‘ilayhi) and ‘predicate’ (al-musnad). al-Hashimi (1978: 93-119) regards al-musnad ‘ilayhi as that part of the sentence which is either a "mubtada " [theme or topic] that has a khabar [rheme], a 'agent/ subject' (faicl). He also defines "al-musnad" as either a khabar [rheme].

The traditional classification of base-generated Arabic sentences is based upon two binary categories: ‘Nominal Sentences’, and ‘Verbal Sentences’. The sentence which begins with an NP is termed nominal and sentences that start with verbs are verbal (IbnYacish, no date: 85; Al-Ashmuni, no date: 2/40ff; Al-Mubarrad, 1388A.H.: 95; Al-Ansari, no date: 44; Al Makhzumi, 1966: 67; Wright, 1971: 2/250 and Matlub, 1980: 103). Consider the following:

(273) /ʔal watan u ʕziiz un. / (nominal sentence)
 ‘Nation is dear.’

(274) /ʔal- watan u ʕziiz un. /(nominal sentence)
 ‘Nation is dear.’

(275). / naama t tiftl- u/ (verbal sentence)
 ‘The baby slept.’

2.2.1.1 Nominal Sentences

As mentioned above, nominal sentences begin with a NP; and since (274) and (275) begin with ʔal watanu ‘the nation’ and ʔal tiftl u ‘the baby’ respectively. Both (273) and (274) are

considered nominal. Examining these sentences carefully will prove that (274) contains a verb following its initial NP whereas (273) does not. Therefore, a sub-classification is expected. As so, we have: a 'nominal equative' sentence which does not contain a verb as in (273), and a 'nominal non-equative' sentence where there is a verb, as in (274). It seems worth mentioning that in 'nominal non-equative' sentences the verb ostensibly agrees with the initial NP in person, gender, and number, as in the following nominal non-equative sentences:

- (276) / naama atifl-u/ (نامَ الطفلُ.)
 (277) /'atiflin-i naama / (الطفلينَ ناما.)
 (278) / 'alatfal-u naamw. / (الأطفالُ ناموا.)
 (279) / naamt 'atiflat-u/ (نامت الطفلةُ.)

2.2.1.2 Verbal Sentences

A verbal sentence, in Arabic is the one begins with a verb, which unlike to nominal sentences, exhibits no number agreement. Verbs are always singular, as in the following verbal sentences:

- (280) /naam-a 'atifliin/ (نام الطفلين.)
 (281) / naama 'alatfal-u (نام الأطفالُ.)
 (282) /naamat 'atiflat-u/ (نامت الطفلةُ.)

2.2.2 The Copula in Arabic

2.2.2.1 Copulative-Equivalent Structures in Arabic

Halliday (1967c: 223) defines a copulative or an equational structure in English as "an option, whereby any clause may be organized into a 'cleft-sentence' with an equative form, and in a number of arrangements". (cf. 2.1.4). This option, according to Halliday assigns an 'identified-identifier' structure to the clause. i.e. an equative form 'X = Y'. Comparing it with English, the copulative structure in Arabic allows the nominal sentence, which originally does not contain the temporal notion, and the 'verbal sentence', where the verb has been devoiced from its lexical meaning, and only serves as a conveyer of the temporal notion, to be treated in the same way

Ibn Yacish points out in his *sharh alMufasssal* (vol.3:109-114), among many others, including rhetoricians as well, that there are two main syntactic devices in Arabic, by which 'copulative-equivalent' structures are created: the pronoun of separation (thamir al-fasel), and one grammatical category called by TAGs the 'cancelers' (anwasykh). Among the second type, only 'the incomplete verbal group' (al- fecl anaqes) which includes the verb `to be' (kana wa akhawatiha) is to be mentioned with regard to the equative structure in Arabic, and particularly the imperfect verb `to be' (kana), which is the most widely used.

As for the pronoun of separation (thamir al-fasel), Ibn Yacish lays down three main conditions with regard to its occurrence in a nominal sentence, and consequently for it creating a copulative (equational) structure. These are:

1. It must be in the nominative case, and be the first element in the speaker's mind as far as its coreferentiality with the predicand (al-mubtada").
2. It must be placed between the predicand and the predicate (al-khabar).
3. The mubtada and the khabar must be defined: being either proper nouns, defined by the definite article 'the' (adat a t-tacrif), annexed to a definite noun (muthaf il al macrifa).

From a pragmatic point of view, al-Hashimi (1978), among many rhetoricians identifies three main functions that a the pronoun of separation serves in a sentence; these are:

Exclusiveness or specification of the 'predicate' (musnad) to the predicand (musnad' ilayhi) (qasr aw takhsis) (a1-musnad wa l-msunad ' ilayhi)", as in:

(283) /"alam ya'lam-u 'anna ll ā ha (huwa) yaqbalu t-tawbata can cib ā di-h./ (أَلَمْ يَعْلَمُوا أَنَّ اللَّهَ هُوَ)
يقبل التوبة عن عباده

Don't they [theme] know that AllAH [copula] is the ONE who accepts the penitence of his worshippers.

2. Emphasis of Exclusiveness, especially if the structure contains another specification, as in:

(284) / 'inna ll ā ha (huwa) t-tawwabu r-rah īm./ (إِنْ اللَّهَ هُوَ الثَّوَابُ الرَّحِيمِ)

(empathic) Allah (copula) the-forgiving (and) the-compassionate

Allah (no body else is the forgiving and the compassionate ONE

3. Distinction between the predicate (khabar) and the 'epithet' (a-nact) on the one hand and between the predicate and 'permutative' (1-badal) on the other. Examples to illustrate this include:

(285) /Zaydun (huwa) n-nāīih-u./ (زَيْدًا هُوَ النَّاجِحُ)

Zeid (copula) the-successful-nom.

Zeid is the one who is successful.

(286) / hāda (huwa) a1-kitāb-u. / (هَذَا هُوَ الْكِتَابُ)

this (copula) the-book-nom.

Without the pronoun of separation, 'النَّاجِحُ' in (285), can be considered, according to al-Antaki (1975, vol. I: 203), as an 'epithet/adjective' (na ct/sifa) for Zeid. By the same token, he also points out that, without that pronoun, 'al-kitabu' (the book) in (286), can be considered a 'permutative' (badal) for the demonstrative pronoun.

The verb 'to be' (Kana), as second device, is originally a fully-fledged or a complete verb (ficil a- tam) (meaning to exist: بَجْدُ), but, according to al-Antaki (1975, vol.2, p.5), who follows in the steps of Ibn caql in the latter's interpretation of Ibn Alfiyya, "language has

devoided the verb 'to be' (كان) of its lexical meaning [exist] because it does not need it [i.e. when it is placed as an initial element in the nominal sentence]; it [language] only needs its 'inflectional dummy form', that carries the temporal notion". As a result of its loss of its lexical meaning, the verb to be (كان) becomes no more than a means of linking the predicand with the predicate in an equational-equivalent sentence. This is why TAGs as well as rhetoricians call it an incomplete verb. But one has to remember that this verb was a complete one; its complete counterpart 5-118 as well as its incomplete form (288) can be illustrated respectively, in:

(287) / kana mutarjimun wa kana y^cmalu fi libya./ (كان مترجمٌ و كان يعملُ في ليبيا.)

there (was) a translator (and he was) working in Libya.

There was a translator who was working in Libya.

It was Zeid (and nobody else) [theme/new] who was a sleep [rheme/given]. (or

5-119c. نائماً كان زيداً.

(288a) / kana Zayd-un na'im-an./ (كان زيداً نائماً.)

Zeid [theme/given] was a sleep [rheme/new]. (or

(288b)/ Zayd-un kana na'im-an./ (زيداً كان نائماً.)

It was Zeid (and nobody else) [theme/new] who was a sleep [rheme/given]. (or

(288c) / nā'im-an kana Zayd-un./ (نائماً كان زيداً.)

Zeid was the one who was a sleep. (or) Zeid was asleep.

In examples (288a), b & c, the verb 'to be' (kana) takes two different positions: initial and medial. In this respect, al-Antaki (1975, vol. 2, : 5) points out that 'كان' can be placed before the predicand (mubtada) (288a) and after it (288b & c). This can easily be refuted by the fact that because the verb 'to be' (كان), as emphasized above by Antaki (ibid), has already lost its lexical meaning when it precedes a nominal sentence, and that 'circumstance' (alhal, الحال) is an adverbial complement (fathla, الفصلة) that can be dispensed with a complete verb; a word

like 'a sleep' (نائماً) in 5-119c is not a complement (fathla) but a 'pillar' (cimag, عماد), and in this respect a preposed predicate.

2.2.3 Focus and Theme in Arabic

For Halliday the information structure of the clause (a sentence with one independent clause and one or more dependent ones) is a type of discourse organization, where the latter consists of a sequence of information blocks (tone groups) which represent the phonological realization of the information unit (cf. 2.1.4). These units are linearly organized to convey the message contents of language (i.e. its ideational and interpersonal components in Halliday's formulation). Speakers or writers organize these units in a way that reflects their choices in the organization of discourse based on their intentions of what to convey. Thus, such arrangements increase or decrease the informative aspects of these information units because speakers or writers differ in the way information units are linearized. They, however, structure these units in a way that enables the hearer or reader to decode the communicated information in the way intended by the speakers or writers.

Chafe (1975 cited in Stokoe and William. C 2001) also points out that the analysis of information structure of sentences is based on the speaker's or writers assumption as to what portion of the message is to be presented as 'given' and what is to be presented as 'new'. This interaction between the two (the speaker and the hearer) is only made possible through the availability of a given verbal and/or a situational context. Thus, given information is that which denotes the extent to which the item is assumed to be known by the hearer/reader ('already present in his consciousness), and thus referred to anaphorically.

By comparison with English, TAGs as well as rhetoricians point out that, in Arabic, given information tends to precede new information, unless, like English, the speakers/writers are aiming at achieving certain 'emotive' purposes such as focus/emphasis and/ or contrast. In this

respect, cabbäs (1989, pp. 321-322) says that typically the predicand (mubtada) must be defined (cf. given)). Being thus [given] rests on the fact that it is what you (the speaker/writer) are informing about. Therefore, it must be 'known' (given) to the addressee; otherwise, how could you (the speaker/writer) start with something which the addressee does not know. As for the predicate (khabar), it is what you are informing about the mubtada, and thus, there is no harm in having it 'unknown' (new) to the addressee.

As can be gathered from this quotation, Arabic like English has the given-new order of the information unit as its unmarked case. Any deviation from this unmarked order would serve, as hinted above, some special communicative purpose. To illustrate this from Arabic, the following examples with some 'context questions' are selected:

(289a) /'akala Zayd-un at-tufahat-a./ (أكل زيداً التفاحة.)

Zeid [theme] ate the apple [rheme].

(289b) / Zayd-un 'akala at-tufahat-a./ (زيدا أكل التفاحة)

It is ZEID [theme & new] who ate the apple [rheme]/ ZEID[theme & new] ate the apple [rheme].

(289c) /at-tufahat-u 'akala-ha Zayd-un./ (التفاحة أكل زيداً.)

The **APPLE** [theme], Zeid ate it [rheme]. (or) the Apple was eaten by Zeid.

(289d) /'allad i 'akala t-tufahata (huwa) Zaydun./ (الذي أكل التفاحة هو زيداً.)

The one who ate the apple [copula] is Zeid [rheme].

(289e) /Zayd-un (huwa) 'alladi 'akala t-tufahat-a./ (زيداً هو الذي أكل التفاحة.)

Zeid [copula] is the one who ate the apple [rheme].

(289f) /' šay'u alladi fa^cala-hu Zayd-un bi-t-tufahati 'annahu 'akala./ (الشئ الذي فعله زيداً بالتفاحة)
(أنه أكلها.)

The thing which Zeid did with the apple [theme] is he ate it.

(290a) /māda haḍaṭa?/ ماذا حدث؟

(290b) / maḍa fa^c al Zaydun?/ (ماذا فعل زيداً؟)

What happened? What did Zeid Do?

(290c) man 'akala t-tufahat-a? من أكل التفاحة؟

(290d) / maḍa fa^c ala Zayd-un bi-t-tufat-i?/ (ماذا فعل زيداً بالتفاحة؟)

who ate-he the-apple what did Zeid-nom. with-the-apple-gen.

Who ate the apple? What did Zeid do with the apple?

(290e) /mäcia ^ akala Zaydun?

(290f) mal-ladi akala-hu Zayd-un?/ (ما لذي أكله زيداً؟)

What ate Zeid? What ate-he Zeid-nom.

What did Zeid eat? What did Zeid ate?

(289a), for example, can be an answer to (290a & b), but it is inappropriate as an answer to (289 c & f). The point here is that a speaker/a writer structures his question in a way that reveals his intention, which can be called 'information soliciting'. The hearer/reader, in turn, structures his response in a way that fulfils this intention, by providing the missing piece of information. Moreover, the hearer/reader has the choice of providing new information first or last. If the hearer/reader starts with new information, this reflects his intention to achieve information focus/emphasis and/or contrast. Information focus relates each information unit in a message to the preceding discourse. In this respect, I suggest that users of Arabic achieve information focus by providing new information first (i.e. mapped onto the initial constituent(s) of the sentence), be it the theme or rheme, unlike Halliday who always (cf. 3.6.2) ties the initial position(s) of the clause with theme in English. Thus, 289a & b can be appropriate answers to (290a), although they differ in the way in which the speaker conveys his message; this difference, however, is realized by the fact that in (289a), he intends to convey his message in a 'neutral' (unmarked) way, while in (289b), he conveys it in a marked/contrastive construction. In Halliday's formulation, 289a can be interpreted as a

neutral proposition: 'Zeid ate the apple, among many 'Zeids' in the universe of discourse': whereas, in 289b, the proposition can be interpreted as: 'Zeid and nobody else ate the apple', or 'Zeid and no body else is the theme of the sentence', using Halliday's formulation (cf. 3.1.2.3). The information focus in (289b) (Zaydun) reflects the complementary part of the presupposition which represents the focal point of the message: the most prominent piece of information, which is represented by Halliday as a 'marked theme'.

In the above examples also, context questions (289c & f) establish the focal point of their answers (290b & c), which are expressed in English by means of it-cleft and pseudo-cleft respectively. The same focus can be expressed in response to the same questions by the use of contrastive stress in English. However, since Arabic is predominantly written, stress is considered to have a secondary role, such as assigning a compound foci (cf 4.3) in answers to context questions like:

(291) Question:/ hal . akal-ta l-khubza? / (هل أكل الخبز؟)

Did you eat the bread?

(292) Answer: / LA! ZAYDUN 'akal 'A-TUFAHATA./ لا! زيّدأكل التفاحة.

NO! it was Zeid [theme/new] who ate the **APPLE** [rheme/given].

Here, (292) illustrates a compound focus in Arabic, where 'Zeid', subject, and 'the apple', object, are focussed by a contrastive focus.

There are a number of syntactic devices in Arabic that increase or decrease the degree of 'givenness' of one or more elements, while increasing the focus/emphasis of other constituents of the sentence. Among these, in SA, are the it-equivalent and the pseudo-equivalent constructions, and some special emphatic particles, which either emphasize certain constituent in the sentence or emphasize the sentence as a whole.

These particles are called by TAGs 'emphatic particles' (adawät t-tawkyd). In what follows, there will be a discussion and exemplification of each one on the basis of their impact on the thematic structure of the sentence whether nominal or verbal.

2.2.4 Realisation of IT-cleft and WH-cleft Construction in Arabic

Arabic realisations of IT-clefts and WH-clefts can be viewed within the larger notion of emphasis (Atawkyd, التوكيد) that can be achieved by using different strategies amongst which the insertion of various emphatic particles⁹ (Al-Zajjaji, 1959: 18; Wright, 1971: 2/283; Amaireh, 1987: 216-217; Al-Samara'ee, 1991: 510).

It has been pointed out by Halliday (see section 2.1.4.2.3) that there are two important points with regard to predicated theme (theme in cleft constructions): (1) the relationship between information structure and thematisation and (2) the relationship between the latter and focus, which TAGs call emphasis (at-tawkyd) in Arabic grammar. These two assumptions will be taken a step further in Arabic by examining how and when speakers/writers of Arabic use sentences equivalent to those of it- and pseudo- cleft in English; the choice of selecting one over the other will be investigated.

By comparison with their English translations, examples 5-122b & (c and d) above represent it-cleft and wh-cleft equivalent constructions in Arabic. Looking at these examples, one comes to the conclusion that the grammatical mechanics of creating them cannot be considered the same as those of their English counterparts, although both are meant to function in the same way: achieve focus for the various parts of the proposition. In Arabic, cleft constructions merely take a constituent from its unmarked position and place it in an 'unusual' one, hence the marked word order of SVO, OVS and VOS are produced, which is,

⁹Other strategies involve verbal emphasis (التوكيد اللفظي) and emphasis in meaning (التوكيد المعنوي). For a full discussion of these strategies, see Ibn Aqil (1964: 152-160) and Wright (1971: 282).

in some way, similar to Halliday's notion of a marked theme (cf. 2.1.4.2.3). In this respect, one can propose that the preposed subject or object represents a focus on these two constituents. In other words, the constituent is made more prominent than the rest of sentence; hence it is referred to as cleft-equivalent in Arabic. On the other hand pseudo-cleft-equivalent constructions in Arabic are closer to their English counterparts in being related to the relative and the equative structures (see previous section).

As mentioned earlier, VSO and SP are the neutral WO in verbal and nominal sentences respectively. Therefore, SVO and OVS are the marked ones. These ones express the way in which it-cleft equivalent and pseudo-cleft equivalent sentences are considered in Arabic, as in examples (289b) and e respectively.

In (289b), for example, the focussed subject 'Zeid', can be a focussed theme with regard to context-question (290e) and rheme with regard to (290c). The same thing can be applied to the object 'apple' in (290e), where it can be considered as theme with regard to (290e) and rheme with regard to (290c).

It is quite possible, therefore, to change word order in Arabic and still maintain grammaticality of sentences, since Arabic as mentioned before has a relatively free word order. In its unmarked case, the researcher believes that Arabic, like English, has its unmarked focus with the rhematic part of the sentence, whether the latter is nominal or verbal (the final lexical item in both, in Halliday's formulation; cf. 2.1.4). To test this assumption from Arabic, the following example is selected, where the subject is placed final in a verbal sentence:

(293) 'akala t-tufahat-a **ZAYD-UN**.

The apple [theme] was eaten by Zeid [rheme]. (or)

ZEID [*theme* & new] is the one who ate the apple [rheme].

Here, 'Zaydun' would be focussed. It also should be noticed that 289e and 293 can properly answer the questions 290c, although 'Zaydun', as mentioned above, is theme in 5-126 with regard to 290c, and it is syntactically focussed. Thus, one can generalize that by certain syntactic manipulations like those of WO, users of SA can focus different constituents in the sentence by placing them in positions other than their normal (unmarked) ones and still maintain grammaticality, proper decoding and comprehension by the addressee, whether hearer/reader, of the intended meaning of the speaker/writer.

Closely related to it-cleft construction in English and it-cleft-equivalent constructions in Arabic is what TAGs call 'the pronoun of status' (thamir ash'n aw l- hikāya awl-qisa), which, according to Ibn Yacish's *Sharhi.: al-Mufamal* (vol. 3., pp. 114- 117) precedes the verbal or nominal clause; the clause following it acting as its predicate, as in:

(294a) / (huwa) Zayd-un qadim-un/ . (هو زيدٌ قادمٌ)

It is ZEID who is coming.

The Kufans, including Ibn Yacish himself, call this pronoun as an 'unknown pronoun' (thamir l-majhul) (equivalent to 'it' in English cleft construction) because it is not usually preceded by any referent, hence its equivalence to the dummy 'it' in English. As far as the it cleft equivalent construction in Arabic is concerned, this pronoun is usually suffixed to 'the cancellers' (an-nawasikh) grammatical operators, especially the emphatic particles 'inns; as in:

(294b) 'inna-hu Zayd-un qadim-un. (إنه زيدٌ قادمٌ)

It is ZEID who is coming.

To sum up this sub-section, to achieve focus in Arabic, users should use the marked word order of SVO and OVS which are found to represent it-cleft and wh- equivalent constructions in Arabic. Most importantly, it has also been demonstrated that discourse governs the use of these types of construction in Arabic, such that speakers and writers use the marked order of SVO and OVS as cleft constructions to answer specific questions, which ask for specific

information. On the other hand, the VSO constructions are meant to answer general questions relating to the overall state of affairs: 'what happened' (madha hdhath).

2.2.5 Other Methods of Focus in Arabic

In the previous section (2.1), the researcher discussed the notion of focus in English with particular highlighting on cleft sentence, she will go one step further to deal with focus in Arabic in order to assist the process of replacing a focus structure in English by a focus structure in Arabic and to preserve the semantic and pragmatic meanings of the cleft sentence and of the text in which it occurs.

Moutaouakil (1989 :17, 18) provides the definition of focus as a pragmatic function in that the relation it sets up is linked to the situational context in the same way as other pragmatic relations (topic, theme) . He also mentions that it can be classified into two types : focus of the new and focus of contrast. Sentences, to which New Focus is assigned, convey information to the addressee by the speaker. In other words , the addressee has no knowledge of the information that the speaker wants to convey. The other type of focus conveys information that is in conflict with the information possessed by the addressee; that is to say the addressee refutes the information the speaker wants to convey.

Among the emphatic particles ('adawat t-tawkid), the following are well known, for their use by speakers and writers in Arabic to achieve focus. Focus may occur because of:

A- The use of certain particles to focus a certain element in the sentence as illustrated in the following :

The use of particle 'inna' 'إِنَّ':

These particle gives emphasis to the predicand (mubtada) in the nominal sentence. These particles thematize the subject and focus the predicand, and above all, they are used to signify

the truth value of the clause (Irfan, quoted Nor-addeen 1991:65). Below is an illustrative example.

295 - inna ZAYD-AN dhahib-un ila tarabus -i.

Zeid [theme] is going to Basra [rheme]. إن زيداً داهباً الى طرابلس.

Sentence (295) shows the influence of ‘inna’ in thematizing its governed noun / ZAYD-AN/ and focusing on it.

When the rheme is marked by the proclitic¹⁰ emphatic /la/, it acquires more prominence. However, it is possible to add this emphatic / la/ to the noun of /inna/ if the predicate is thematized (Wright:1985), as in:

(296) /inna fi adar-i lazydan/ إن في الدار لزيد.

Truly Zeid is in the house. Or It is Zeid who is in the house.

In sentence (296), there is a change in word order in that the predicate /fi adari/ (in the house) precedes the subject/ Zeid/ (lazydan) is focused and what is thematized is the predicate.

The particle /inna/ and other particles introduce a marked clause in Arabic. If the governed noun / ‘sem/ follows the particle/inna/ immediately, then it is the theme which is emphasized; whereas, the rheme receives the focus. However, if its noun occupies the final position in the clause, it becomes the rheme. Thus, it receives the focus (ibid: 257). Consider:

(297) /inaa alqamar-a muniir-un/
Theme Rheme

It is the moon that is lighting. Or Truly, the moon is lighting.

The particle/ inna / is emphatic and its emphasis becomes even stronger by adding / ma- / to it. This particle is called (al quser) which gives emphasis for constituents in both the nominal and verbal sentence.

¹⁰ A word pronounced with so little emphasis that it is shortened and forms part of the following word, for example, *you* in *y'all*... online dictionary

With regard to achieving focus by using the particle " innama, Schub. A (1977:208) points out that the focus is usually placed at the end of the sentence, whether verbal or nominal, as in:

a. (the nominal sentence):

(298 a) 'innama al-walad-u huwa L-KABIR-U.

The boy [theme] is THE BIG ONE.

(298b) 'innama al-kabir-u huwa **L-WALAD-U**.

the-big one-nom. (copula) the-boy-nom.

The big one [theme] is the BOY [rheme]. [unmarked focus in Halliday's terms]

(OR):

It is the BOY [theme] who is the big one [rheme].

b. (the verbal sentence):

(298c) "innamä "akala zayd-un **T-TUFFAHAT-A**.

ate Zeid-nom. the-apple-accus.

It was the **APPLE** [theme] that the boy ate [rheme].

Also, the glossed particle 'amma' can combine with the particle 'fa' as in:

(299) "iimama al-kabir-u huwa L-WALAD-U.

As for the use of 'as for' (amma) in combination with (fa), they are mainly used, according to Schub (1977, p.208), to topicalize the various constituents of the sentence, whether verbal and nominal (one aspect of Halliday's treatment of theme: 'the marked type' only), as in:

a. (the nominal sentence):

(ammä al-walad-u fa-(huwa) 1-(kabir-u).

(as for) the-boy-nom. fa-(copula) the-big one-nom.

As for the boy [marked theme], he is the big one [rheme].

b. (the verbal sentence):

(300) 'ammä zaydun fa- akala t-tufahat-a.

As for Zeid [marked theme], he ate the apple [rheme] as in:

(301) / innama (theme) caly-an (rheme) naiar-un/

As for Ali, he is just a carpenter. Or. It is a carpenter that Ali is.

By the very addition of /ma-/, the particle /inna/ it becomes restrictive in the meaning and is adding more emphasis to the rheme / naiar / (carpenter).

The use of particle / qad/ 'قد'

This particle is used to emphasize the verbs in the past tense in Arabic¹¹. It is placed before the verb. Sometimes, this particle is prefixed by the emphatic / la-/ so as to strengthen its emphasis. Examples are the following:

(303)/ qad DAHABA zayd-un ila l-Basrat-i./ (قد ذهب زيدُ إلى البصرة.)

Zeid [theme] DID GO to Basra [rheme]. OR It was Ahmed who did go to Basra.

The particle / qad / helps thematize the verb in the past (Irfan1979:20). The insertion of the emphatic / la / is exemplified in the following:

(304) / Laqad nama [theme] Zied-un [rheme]./ (لقد نامَ زيدٌ)

It was Zeid who slept.

In short, the particle /qad/ enables the verb to remain in the theme of the clause and still receives the focus

The use pronoun of separation (ضمير الفصل)

According to Dickins and Watson (1998:383), the use of this kind of pronoun which is known in Arabic as ضمير الفصل, has a function of emphasis. It separates the subject and predicate when both are defined as in the following example

¹¹ The particle /qad/ is also used before verbs in the present, but to express likelihood and not emphasis.

هذا الفتى هو ابن الملك. It is the boy who is the son of the king.

The main subject is هذا الفتى , this boy. The predicate is the phrase هو ابن الملك. The predicate phrase itself can be divided into a subject and predicate. The subject of the predicate is هو and its predicate is ابن الملك. In this case the separation pronoun (هو) emphasizes the preceding subject هذا الفتى.

They are also mentioned that this kind of pronoun often occurs where the subject has been introduced by إن, as shown in the example beginning

(إن الشئ الذي تمناه أبي هو حصولي علي شهادات عليا.) Which is itself an emphatic particle.

This pronoun also precedes a relative clause beginning with الذي. Such these sentences are often translated into English as " cleft sentences ".Consider this example which is taken from Baker(1992:138)

إن ما يسعى السيد رولاند اليه الآن هو نشر التقرير في أقرب وقت.

What Mr Rowland wants is the early publication of this report.

Ibn Yacish points out in his *sharh alMufasssal* (vol.3:109-114), among many others, including rhetoricians as well, that the pronoun of separation (thamir al-fasel) is one of the main syntactic devices in Arabic, by which 'copulative-equivalent' structures are created.

(إن الله هو الثواب الرحيم.) / 'inna ll ā ha (huwa) t-tawwabu r-rah īm./

(empathic) Allah (copula) the-forgiving (and) the-compassionate

It is Allah (no body else) who is the forgiving and the compassionate.

لعل

لعل is also a particle of emphasis. It governs a noun in the accusative case. (Cantarino, 1975:V.2)

لعلك في حاجة اليها. It is perhaps that you need it.

It might be used to emphasize a question as in the following:

العلك علي سفرا. Are you going away perhaps?

The use of ما

ما is used in many cases to achieve a special emphasis as in the following:

أميز ما يميزها عينان سوداوان جميلتان. It was her beautiful black eyes that her most feature has.

It also achieves a special focuses on a value part of sentence. (cf. Aziz: 2001).

The use of أما

أما is used for emphasis. In most cases أما does not occur before any other particle ,but may be precedes by ثم , ف or و. The following example is quoted from Dickins & Watson (1998)

ف {أما} اسم أمرئ القيس وإسم أبيه وإسم أمه فأشياء ليس من اليسر الاتفاق عليها بين الرواة

The name Imrual-Qays, and the names of his father and mother, however, are things for which agreement is not easily found among the recites.

B- Focus in Arabic can be achieved through the following construction:

The use of the cognate object /'lmafawl'lmwtliq / 'المفعول المطلق'

The cognate object is used for emphasis if it is an infinitive that is derived from the same verb in the clause. It is employed for reinforcing the process realized by verbal group in that process by adding greater force to the verb (Deeb 1984:134 and Wright 1972:ii 54). The cognate object is not the logical object- the patient- because it is not affected by process. An example is the following:

(كشّر الولدُ القلمَ كسراً) /kasara al-walad-u[theme] al- qalam-a kasran[rheme]./ (305)

It was breaking the pen that the boy did.

The cognate object / kasara/ intensifies the action represented by the verb / kasara / (broke). It emphasizes a process of doing on the ideational level. It can be easily to recognize that the process of 'breaking' affects the patient / alqalama/ (the pen) and not the cognate object.

Of course, in Arabic the verb is either transitive or intransitive. If it is transitive, the effect will be on the agent rather than the patient, as in:

(306) /hazan [theme]al-walad-u huznan [rheme]./ (حزن الولدُ حُزناً)

It was the grieving that the boy felt.

Here, the agent / al-walad-u/ (the boy) is affected by the process of 'grieving' since the verbal group consists of an intransitive verb.

To conclude, the cognate object is used to emphasize the meaning of its verb, and it is considered as a kind of repetition to the verb. As a result, it functions to remove ambiguity and any doubt on the part of the listener/ reader on the interpersonal level. Thus, the use of cognate object in Arabic is an effective way to show emphasis. It can be used with all tenses.

التخصيص Specification

Specification occurs in a sentence where a pronoun comes first. It is followed by the noun to which it refers and it is used to clarify that noun. This noun specifies the pronoun and emphasizes it (Wright 1985):

الذي هو يكتب هو أحمدٌ. alladhii huwa yaktbun AHMEDUN

The-one-who, he writing-nom Ahmed-nom

(The one who is writing is Ahmed.)

As mentioned earlier that (Abu Mansour: 1986) researched both types of cleft and had found that Pseudo-cleft which is called 'السبك' a s-sabk" in grammar and "التعريف بالذي" identification

by means of (the one who)", in rhetoric, has received a grammatical and functional account by most traditional grammarians and rhetoricians. (For more details, see 2.2.4)

By changing the word order:

The most common word order in Arabic sentence is Verb-Subject-Object-Adverb. Sometimes, changing the word order in some cases results from making emphasis on the elements of sentence. Dickins and Watson (1998 :340) discuss the notion of sentence-initial emphasis in more detail. They mention that for example a sentence which has the word order A-Vc (Adverbial-Verbal clause) as in the following :

In the morning Zayd congratulated Amr. في الصباح هنا زيدٌ عمرواً

will possibly display sentence- initial emphasis (in the morning is potentially emphatic)

According to al-Antaki (1975, vol.2, p.5), who follows in the steps of Ibn caql in the latter's interpretation of Ibn *Alfiyya*, "Arabic language has devoided the verb 'to be' (كان) of its lexical meaning [exist] because it does not need it [i.e. when it is placed as an initial element in the nominal sentence]; it [language] only needs its 'inflectional dummy form', that carries the temporal notion". As a result of its loss of its lexical meaning, the verb to be (كان) becomes no more than a means of linking the predicand with the predicate in an equational-equivalent sentence.

Antaki (1975) points out that changing word order in Arabic maintains grammaticality of sentences, since Arabic has a relatively free word order. In Arabic, cleft constructions merely take a constituent from its unmarked position and place it in an 'unusual' one, hence the marked word order of SVO, OVS and VOS are produced, which is, in some way, similar to Halliday's notion of a marked theme. Changing word order is meant to function focus for the various parts of the proposition. Ex:

نائماً كان زيداً.

/ kana Zayd-un na'im-an./ (كان زيداً نائماً.)

Zeid [theme/given] was a sleep [rheme / new]. (or)

Zayd-un kana na'im-an./ (زيداً كان نائماً.)

It was Zeid (and nobody else) [theme/new] who was a sleep [rheme/given]. (or)

/ nā'im-an kana Zayd-un./ (نائماً كان زيداً.)

Zeid was the one who was a sleep. (or) Zeid was asleep.

2.3 Summary

In the foregoing pages the researcher has provided a review of the studies that have dealt with cleft sentences in English and Arabic. To simplify the discussion, this chapter is concerned with the theoretical background in order to lay a good groundwork for readers to fully understand the core of this study; it is divided into two parts: The first part is devoted to defining IT-cleft sentences and wh-cleft sentences in English; it also covers some classifications and functions of cleft sentences and pseudo-cleft sentences, and furthermore illustrates the relationship between IT-cleft sentences and WH-cleft sentences and the notion of topicality. finally comprising a detailed account of semantic and pragmatic implication of cleft sentences and pseudo-cleft sentences in English. The second part is then devoted to IT-cleft sentences and WH-cleft sentences in Arabic.

From the review on cleft sentences in English and Arabic one can conclude the following:

- among the syntactic devices in Arabic that increase or decrease the degree of 'givenness' of one or more elements (while increasing the focus/emphasis of other constituents of the sentence) are the it-equivalent and the pseudo-equivalent constructions, and some special emphatic particles called 'emphatic particles' which either emphasize certain constituent in the sentence or emphasize the sentence as a whole.
- The theme in cleft constructions in Arabic, just in English is determined by the relationship between information structure and thematisation and the relationship between the latter and focus.

- By examining how and when speakers/writers of Arabic use sentences equivalent to those of it- and pseudo- cleft in English, the choice of selecting one over the other is based on the fact that cleft constructions in Arabic merely take a constituent from its normal position and place it in an 'unusual' one. Hence the marked word orders of SVO (subject-verb-object), OVS (object-verb-subject) and VOS (verb-object-subject) are produced, and this is, in some way, similar to Halliday's notion of a marked theme; that is, the constituent is made more prominent than the rest of sentence, and hence it is referred to as cleft-equivalent in Arabic.
- The pseudo-cleft-equivalent constructions in Arabic are closer to their English counterparts in being related to the relative and the equative structures.
- Thematically speaking, SVO and OVS are the marked ones which express the way in which it-cleft and pseudo-cleft-sentences are considered in Arabic

CHAPTER THREE

Pragmatics of It-Cleft and Wh-Cleft Sentences and Literary Translation

3.0 Introduction

This chapter is divided into two parts; the first part is devoted to some key concepts in pragmatics, its domains and principles, as well as pragmatic functions of discourse such as focus and focus devices, given/new and theme/rheme. The second part tackles literary pragmatics, and the role of pragmatics in literary discourse. The third part discusses the relationship between translation and pragmatics to prove that the pragmatics and pragmatic meaning is crucial in translation process and that needs to be discussed, as well as some pragmatic implications of IT-cleft sentences and WH-cleft sentences.

3.1 Key Concept in Pragmatics

Several researchers have attempted to provide a definition for the concept of pragmatics. For example, Wunderlich (1980:304) states that 'pragmatics deals with the interpretation of sentences (or utterances) in a richer context'. According to Yule (1996:176), pragmatics is mainly concerned with the study of speaker meaning and contextual meaning. Verschueren (1999:211) also supports this view and claims that pragmatics is the study of meaning in context and indicates that meaning is not regarded as a static concept but as a dynamic aspect that is negotiated in the process of communication. Therefore, it can be concluded that two important considerations should be made while studying pragmatics: one is the actual user of the language and the other is the context in which the users interact.

There are many definitions of pragmatics offered in the literature. One the researcher finds particularly useful has been proposed by David Crystal. According to him, "Pragmatics is the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of

language has on other participants in the act of communication" (Crystal 1985: 240). In other words, pragmatics is the study of communicative action in its sociocultural context. Communicative action includes not only speech acts - such as requesting, greeting, and so on - but also participation in conversation, engaging in different types of discourse, and sustaining interaction in complex speech events. Following Leech (1983), I will focus on pragmatics as interpersonal rhetoric - the way speakers and writers accomplish goals as social actors who do not just need to get things done but attend to their interpersonal relationships with other participants at the same time.

LoCastro (2003:15) stresses that the content is one of the key concepts in the definition of pragmatics; he defines pragmatics as 'the study of speaker and hearer meaning created in their joint actions that include both linguistic and non-linguistic signals in the context of socioculturally organized activities'. LoCastro, furthermore, attempts to provide more details to describe all the aspects that are involved in pragmatics and characterize its features. In particular, he considers pragmatics to be characterised by the following: meaning is created in interaction with speakers and hearers; context includes both linguistic (co-text) and non-linguistic aspects; choices made by the user of language are an important concern; constraints in using language in social action (who says what to whom) are significant; and the effects of choices on co-participants are analyzed (ibid: 29).

Based on these pragmatic characteristics, LoCastro argues that pragmatics should be regarded as meaning in interaction rather than solely dealing with levels of sentence meaning. Therefore, when outlining the characteristics of pragmatics, focus has been placed upon users, context, interaction or real language use in communication. In agreement with this, Thomas (1995:69) has suggested that pragmatics carries the meaning in interaction; he also indicates that pragmatics involves meaning negotiation between speakers and hearers, the context of

utterances which includes physical, social or linguistic context, and the meaning potential of an utterance.

In sum, pragmatics depends on the interaction among language users. That is, users and context are not the only concerns; interaction is also important. During the process of communication, although conveying the intended meaning from speakers to listeners is important, the effect on the listener needs to be taken into consideration. As it stands, interaction also plays an essential role when dealing with pragmatics. Thus, concepts such as user, context, interaction, real language use or communication should be applied to pragmatics. In other words, pragmatics is considered as a subfield of linguistics which studies the ways in which context contributes to meaning. It studies how the transmission of meaning depends not only on the linguistic knowledge (e.g. grammar, lexicon, etc.) of the speaker/writer and listener/reader, but also on the context of the utterance, knowledge about the status of those involved, the inferred intent of the speaker /writer. In this respect, pragmatics explains how language users are able to overcome apparent ambiguity, since meaning relies on the manner, place, and time of an utterance. Pragmatic awareness is regarded as one of the most challenging aspects of language learning, and comes only through experience. Therefore, one could ask: what does pragmatics have to offer that cannot be found in linguistics? What do pragmatic methods give us in the way of greater understanding of how the human mind works, how humans communicate, how they manipulate one another, and in general, how they use language? The general answer is: pragmatics is needed if we want a fuller, deeper, and generally more reasonable account of human language behaviour. A more practical answer would be: outside of pragmatics, no understanding takes place; sometimes, a pragmatic account is the only one that makes sense.

3.1.1 Pragmatics Domain and Principles

The main aspects of language that are usually studied in pragmatics include deixis, presuppositions, performatives, implicatures, speech act, etc. In what follows is a brief account of each.

Deixis:

Stephen (1994:44) stated that deixis is reference to a wider context of discourse or language. This term is used to indicate or point out the personal pronoun, tense, specific time, and place adverb. Stephen divided Deixis into two types, traditional and modern Deixis. The traditional type divided up as follows (a) Person Deixis: I, We, You. (b) Time Deixis: now, this time, yesterday. (c) Place Deixis: here, there. Modern Deixis is divided up as follows (a) Discourse deixis: cohesion: time, place. (b) Social deixis: honorific, authorized speaker/recipient, etc. In other words, the term Deixis means 'pointing to' something. In verbal communication, however, the deixis in its narrow sense refers to the contextual meaning of pronouns; and in its broad sense to what the speaker means by a particular utterance in a given speech context.

Presupposition

The basic linguistic phenomenon of presupposition is commonplace and intuitive, little different from the relation described by the word *presuppose* in its everyday usage. In ordinary language, when we say that someone presupposes something, we mean that they assume it, or take it for granted. The term is used in the same way when we talk of a speaker presupposing something, although typically we are interested in those assumptions which are revealed by what the speaker says. To begin with the most venerable case of presupposing, first discussed by Frege 1892, when a speaker makes an assertion, “there is always an obvious

presupposition that the simple or compound proper names used have reference.” So a speaker who says:

President Abass is (not) in Algeria.

clearly assumes – takes for granted – that there is someone called President Abass, and a place called Algeria. These are among the speaker’s presuppositions. We gather that the speaker has these presuppositions, because it is hard to imagine any speaker using sentence (1), in either its affirmative or negated version, if she did not. So we might also describe the sentence itself, or uses of the sentence, as presupposing the existence of the referents. In its affirmative version, sentence (1) entails the existence of the referents. Given standard logical views of negation, the negated version does not. Yet even use of the negated version presupposes the existence of the referents. Sentences with main verb *know*, *regret* and *realize* are also standard inducers of presuppositions. Consider sentence (2):

(2) Ali knows (doesn’t know) that President Abass is in Ageria.

The speaker of sentence (2) (in either version) is naturally taken to be assuming that President Obama is in Algeria, even though, once again, the negated version of the sentence does not entail this. Moreover, there is something of a feeling that the speaker thinks that she shares this assumption with her addressee. If (2) were addressed to you, and you didn’t previously know that Abass was in Algeria (and you cared), you might be inclined to say *Well wait a minute, I didn’t know myself that Abass was in Algeria*. Again, it is natural to see this presupposition as attaching to the sentence uttered or to the fact of its utterance. Sentence (2), either affirmative or negative, seems like something you should say only if you already think your addressee believes that Obama is in Afghanistan; otherwise, you would seem to be taking for granted something that you ought first to have established as true. A similar intuition is that the content of the embedded clause feels like information which is being “backgrounded,” that the “main point” of the utterance is the information about Biden’s belief

state. The same points can be made for the existential implication associated with the proper names in (1) and (2).

Even stronger intuitions arise with the *it*-cleft construction, illustrated in (3):

(3) It was (wasn't) President Abass who went to Algeria.

The speaker of this sentence appears to take for granted that *some* salient individual went to Algeria, and to be making the point that it wasn't President Abass. Again, there is a strong sense that the speaker not only assumes this, but assumes that the assumption is shared by her addressee. This would be an extremely odd utterance to produce if no-one had previously been talking about anyone going to Algeria. These brief examples are intended to stimulate the intuitions that underlie the theories of presupposition to be discussed in this chapter. The examples illustrate that presuppositions are a kind of implication. Upon hearing sentence (2), even in its negated version, one learns that (the speaker believes that) President Abass is in Algeria. On the other hand, presuppositions constitute some kind of restriction on the use of sentences. Even though sentence (2) can serve to inform an addressee that Abass is in Algeria, it doesn't seem like the right sentence to use if your primary intention in making the utterance is to convey this information.

C-Speech Act

In fact, the speech act becomes one of the most important issues in pragmatics. Therefore, a lucid view of the nature of speech acts is provided. Austin (1962) introduces the term to mean the actions performed in saying something. Austin revolutionizes the way people think of language. Not only do people use language to make statements, but also to perform actions. We are engaged in elucidating how Austin differentiates between sentences and utterance into: Performative : this group is not only used to describe states of affairs, just to say things, but also to do things.

e.g.: I bet you six rupiah, it will rain

Constatives: this group is only used to say things or to describe things.

e.g.: he declares war on Iran.

Austin differentiates utterances into three kinds of acts that are simultaneously performed:

Locutionary act: the utterance of a sentence with a determined sense.

Illocutionary act: the making of statement, offer, promise, etc. in uttering a sentence, by virtue of the conventional force associated with it.

Perlocutionary act: the bringing about of the effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance.

D-Implicatures

Implicature denotes the act of meaning, implying, or suggesting one thing by saying something else, or the object of that act. Implicatures can be part of sentence meaning or dependent on conversational context, and can be conventional (in different senses) or unconventional. Conversational implicatures have become one of the principal subjects of pragmatics.

Implicature has been invoked for a variety of purposes, from defending controversial semantic claims in philosophy to explaining lexical gaps in linguistics. H. P. Grice, who coined the term “implicature,” and classified the phenomenon, developed an influential theory to explain and predict conversational implicatures, and describe how they arise and are understood. The Cooperative Principle and associated maxims play a central role. Neo-Gricean theories have modified Grice's principles to some extent, and Relevance theories replace them with a principle of communicative efficiency. The problems for such principle-based theories include overgeneration, lack of determinacy, clashes, and the fact that speakers often have other goals. A separate issue is the degree to which sentence meaning determines what is said.

In addition to identifying and classifying the phenomenon of implicature, Grice developed a theory designed to explain and predict conversational implicatures. He also sought to describe how such implicatures are understood. Grice (1975: 26–30) postulated a general *Cooperative Principle* and four *maxims* specifying how to be cooperative. It is common knowledge, he asserted, that people generally follow these rules for efficient communication. **Cooperative Principle.** Contribute what is required by the accepted purpose of the conversation.

Maxim of Quality. Make your contribution true; so do not convey what you believe false or unjustified.

Maxim of Quantity. Be as informative as required.

Maxim of Relation. Be relevant.

Maxim of Manner. Be perspicuous; so avoid obscurity and ambiguity, and strive for brevity and order.

Implicature and Intention

For a speaker to implicate something is for the speaker to mean something by saying something else. It seems clear that what a speaker means is determined by the speaker's *intentions*. When Ali utters “Paul is an English teacher,” whether Ali means that Paul is a teacher of English nationality or a teacher of the English language, and whether he is speaking literally or ironically, depends entirely on what Ali intends to convey. What “convey” means precisely is a matter of considerable debate that we can ignore here. (Davis.W.A:2007)

Given that speaker meaning is a matter of speaker intention, it follows that speaker implicatures can be recognized or predicted by any of the methods we use to infer intentions from behavior, and can be explained by the usual factors we invoke to account for intentions. Suppose that while walking with us in the driving snow, Swede says “It is a good day!” We may wonder whether he was speaking literally, and meaning just what he said; or speaking

ironically, and meaning the opposite of what he said; or perhaps engaging in understatement, and meaning that it is a wonderful day. We need to know what thought Swede intended to convey. One thing we can do is ask him. If Swede tells us that he was using irony, that would be good evidence that he intended to convey the belief, and thus implicated, that the weather is terrible. His intonation might be another indication. The fact that Swede is often ironic in similar situations would be supporting evidence. On the other hand, if we know that Swede loves snow, and freely conveys his feelings, that evidence would make it more likely that he intended to convey the belief, and thus implicated, that the weather is wonderful. Finally, if Swede's companion has just suggested that they go in because the weather is lousy, the hypothesis that Swede intended to convey the opposite belief because he wanted to stay out may provide the best explanation of his saying "It's a good day." In that case, we would infer that he meant what he literally said.

3.1.2 Pragmatic functions of discourse

Language is a means of communication between individuals, and among them. This being the case, human communication always takes place in the form of verbal or nonverbal behaviour or both within the context of social interaction which cannot be separated from the situational setting. Thus, the functional aspect of human language may be seen in connection with the pragmatic approach to verbal or nonverbal behaviour. Such functions specify the informational status of the constituents (verbal and/or nonverbal) within a wider communicative setting in which they occur. In particular, they underpin the ways the ways in which 'linguistic expressions are used in interaction between a speaker and an addressee with a given pragmatic information' (DIK 1978:13,129). It is therefore, necessary to take into consideration the context of not only how appropriate utterances are formed but also how the speaker's intention is communicated to the addressee. Each language has its own way of

delineating pragmatic functions. So evident is this delineation that some communicative factors are believed to be strongly associated with pragmatic functions, such as theme/ rheme, given/new, or old/new, and focus. These associations have been widely discussed by linguists of the Prague School and others like Halliday. There is, however, much difference of opinion and terminological confusion in this respect (cf. Bates 1976; Chafe 1976; and Allerton 1978).

3.1.2.1 Focus

Sven-Olof Dahlgren (2007:113) points out that focus belongs to the field of text linguistic or discourse- pragmatic phenomena and is often defined as a new element in the sentence. According to Boilinger (1954:152) “it makes the point of the sentence where there is the greatest concentration of the information, which the hearer would be least likely to infer without being told”

Many linguists have been interested in the notion of focus. But theories have not been satisfactory because they have only explored some aspects of the notion. In studying pragmatic function, this thesis first assumes a new definition of focus which is proposed here as the semantic component of a pragmatically structured proposition, not at the grammatical level of the syntactically structured sentence.

Originally, for Halliday (1967:176), focus is defined as the constituent containing new rather than assumed information. According to Halliday (1972:204) “what is focal is ‘new’ information; not in the sense that it cannot have been previously mentioned, although it is often the case that it has not been, but in the sense that the speaker presents it as not being recoverable from the preceding discourse”

Following Halliday’s work, it is often assumed that focus is primarily in the last position. In this position, it need not be marked with stress. He proposes that each sentence is associated with a class of pairs (F.P) where F is a focus and P is a presupposition. Chomsky (1970:78)

further suggests that focus and presupposition are elements of the semantic representation of a sentence, which are interpreted from surface structure¹² due to the following principle:

The focus in the phrase containing the intonation
centre and the presupposition is determined by
replacing the focus by a variable.

This principle predicts that (4a) below will have three separate readings associated with the presuppositions in (5):

- (4) a. The young man received the letter.
b. THE YOUNG MAN¹³ received the letter.
- (5) a. Something happened.
b. The young man did something.
c. The young man received something.

And corresponding to the focus 'The young man received the letter', 'received the letter', and 'the letter', respectively. However, (4b) has only one reading with the presupposition (5):

- (5) Someone received the letter.

Jackendoff (1972:230), whose analysis builds on those of Halliday and Chomsky, defines the presupposition of a sentence as "the information in the sentence that is assumed by the speaker to be shared by him and the hearer", and the focus of a sentence as "the information in the sentence that is assumed by the speaker not to be shared by him and the hearer". For Jackendoff, the focus is thus the complement of the presupposition in a statement:

- (6) It's Bill who writes poetry.

According to Jackendoff, the presupposition is that someone writes poetry. '*Bill*' is the focus, the non-shared information. Lambrecht (1994) elaborates on these concepts and defines focus

¹² David Crystal (1997) defines "The **surface structure** of a sentence as the final stage in the syntactic representation of a sentence, which provides the input to the phonological component of the grammar, and which thus most closely corresponds to the structure of the sentence we articulate and hear. That is to say, surface structure corresponds to the version of a sentence that can be spoken and heard.

¹³ Capital letters do mean that the focus places on it.

as “the semantic component of pragmatically structured proposition whereby the assertion differs from the proposition” he defines the (pragmatic) assertion as “ the proposition expressed by a sentence which the hearer is expected to know as a result of hearing the sentence uttered”.

3.1.2.1.1 Focus Devices

Generally, new information/ non-recoverable information in any statement stands for the focus. Traditionally, it has been linked with the Prague School notion of theme and newsworthiness (Mithum, 1987). However, the information may not be expected by the hearer because it clashes with information that she already has and the topic will usually belong to the information shared between the speaker and hearer. Moreover, focus is related to the cognitive notion of prominence or salience. It is the information that *stands out* from other information. This unequal prominence of some elements over others is necessary for human cognition. We perceive something when it *leaps out* from the surrounding area. (Bosch, P., & Sandt, R. A.V.D:1998)

Usually speakers can use a variety of devices for making some information more prominent or significant than other information. In English, some words can be said with extra stress. Consider the following spoken statements:

(7) I'M not mad at you.

(8) I'm not mad at YOU.

In each case, the actual words are the same, but by putting extra stress on different words, slightly different meanings can be conveyed. Statement (7) presupposes that while I'm not mad at anyone, someone else is, in fact, mad at you. On the other hand, (8) presupposes that I am mad at someone, but my anger is not directed towards you. By making one word stand out more than the others, the hearer is invited to infer why that particular piece of information is important and contrast it with other possible situations.

Speakers can also use many other devices to make certain information stand out to the hearer or make it more prominent: intonation, special constituent orders, morphological markers, or grammatical constructions. For example, English has a special structure called a cleft-sentence (the main concern of this thesis), which fulfils this function. Cleft-sentences have the form ‘It was X that Y’ where X is an NP and Y is a statement about the referent of the X slot. Whatever is in the Y slot is assumed to be true, that is, it is presupposed (a more comprehensive discussion will be found in the following part of this chapter 2.2). Consider the following sentences:

(9) It was Mary that went to the party.

(10) It was the party that Mary went to.

In (9), Mary is the focused information. The speaker presupposes that there was a party and that someone went to it. In (10) he or she uses the cleft-statement to tell the hearer that the notion of *somewhere* should be associated with *the party*.

Another common device for focusing information is for that information to be put in a special position by altering the usual word order of the statement. Usually, focused elements appear first or last in statement where they are more likely to be noticed, rather than being put in the middle. In English the speaker can move constituents that normally occur at the end of the statement to the beginning in order to make them more prominent. For example, consider this statement.

(11) Coffee I like, but tea I don’t.

Coffee and *tea* have here been moved to the beginning of their respective clauses. In that position, they are more salient to the hearer and the contrast between them is heightened. This strategy of moving NPs to the first or last position in order to focus them is found over and over again in English.

Within the information structure, the focus of a statement or, more precisely, the focus of the proposition expressed by a statement in a given utterance context, is seen as the element of information. The focus is that portion of a proposition which cannot be taken for granted at the time of speech. It is the unpredictable or pragmatically non-recoverable element in an utterance. The focus is what makes an utterance into an assertion.

3.1.2.1.2 An Alternative View of Focus

The concept of *focus* this thesis will adopt is in many respects similar to that used by Chomsky, Jackendoff, and others who have applied this notion of focus mainly to the so-called *focus presupposition* statements i.e. to statements in which the focus corresponds to a variable in a presupposed open proposition. This thesis, however, will generalize it to all types of presuppositional structure. It will also show that “the presupposition” in the Chomsky-Jackendoff tradition is in fact only one particular subtype of pragmatic presupposition and that the accent rules proposed by these authors are insufficient to account for the focus presupposition relation in general. First let us look at the following example

(12) Q: Where did you go last night?

A: I went to the MOVIES.

In some intuitive sense, we are no doubt justified in saying that the word *movies*, or perhaps the phrase *the movies* in the answer indicates the point *where there is the greatest concentration of information*, or with Halliday, that this word is the element whereby the speaker marks out [the] part...or [the] message block which he wishes to be interpreted as informative. Nevertheless, it would be inaccurate to say that this word, or this phrase, *is the focus* if focus is identified with new information. The expression *movies* in (12) can have information value only as an element of the proposition expressed by the entire statement. What is new is not the constituent, nor its designatum, but its role as the second argument of the predicate *go-to* in the pragmatically presupposed open proposition *speaker went to x*.

Equally inaccurate would be the claim that the new information is expressed in the prepositional phrase *to the movies*, since the directional meaning of the preposition *to* is recoverable from the word *where* in the question.

The information conveyed by the answer in (12) is neither *movies* nor *the movies* nor *to the movies* but the abstract proposition *The place I went to last night was the movies*. It is only as the predicate of this abstract proposition that the expression *the movies*--or rather its denotation--may be said to be the focus in (12). Thus when we say that the phrase *the movies* is the focus of the answer in (10) what we mean is that the denotation of this phrase stands in pragmatically construed relation to the proposition such that its addition makes the utterance of the statement a piece of new information. This pragmatic relation between a denotation and a proposition will be called focus relation. In the reply in (12) it is the establishment of such a focus relation between the denotation *the movies* and the rest of the proposition that creates the new state of information in the hearer's mind.

The intuitive appeal and terminological convenience of the notions *old information* and *new information* are such that these terms are often misleadingly used even in carefully worked-out analyses. Consider the question-answer pair used by Jackendoff (1972:229) to illustrate the concepts of focus and presupposition:

- (13) a. Is it JOHN who writes poetry?
- b. No, it is BILL who writes poetry.

According to Jackendoff, in the question in (13a) *the presupposition is that someone writes poetry. John is the focus*. In the answer in (13b), *the presupposition is also that someone writes poetry, and BILL is the focus, the new information being conveyed* (1972:230). To understand why it is misleading to call the focus constituent *Bill* in this answer regarding *the new information*, let us consider another, more natural, answer to the question in (13a), i.e. (13c):

- (13) c. NO, Bill.

The new information conveyed in this answer, as in the answer in (13b) is clearly not the noun or constituent *Bill*. What makes uttering the word *Bill* informative is the fact that the hearer establishes a relationship between the individual *Bill* and the subject argument in the understood proposition *someone writes poetry* or more technically, between the referent of the noun *Bill* and the prepositional function *x writes poetry*, where *Bill* replaces the variable *x*. It is very important to understand that the previous definition of focus is as a semantico-pragmatic category. It is defined at the semantic level of the (pragmatically structured) proposition not at the grammatical level of the (syntactically structured) sentence. The pragmatic category *focus* must be sharply distinguished from its grammatical realization in the sentence, and the prosodic means whereby the syntactic domain is marked, i.e. the means of statement accentuation. The distinction between focus and statement accent is particularly important since as mentioned accentuation is not a focus-marking device but a general device for the marking of semantic portions within pragmatically structured propositions, whether focal or not. The focus construal of a proposition is determined by a number of grammatical factors, only one of which is the cleft sentence.

A semantic element which is part of the focus component of a pragmatically structured proposition will be said to be IN FOCUS or FOCAL, independently of whether the constituent coding it carries an accent or not. For example, if we were to use statement (12) *We went to the MOVIES* as a reply to the question *What did you do last night?*, the designata expressed by the (relatively) unaccented constituents *went* and *to* would be in focus together with that of the accented constituent *movies*. The expression *in focus* is the converse of the expression *in the presupposition* which is introduced in the above chapter. A denotation which is not in focus is necessarily in the presupposition. For example, in statement (12) the topical subject pronoun *is* in the presupposition.

3.1.2.2 Given/New

The terminological pair 'given/new' refers to the contextual givenness of linguistic expressions. 'Given' refers to constituents that have been mentioned before in discourse (implicitly or explicitly). 'New' refers to newly introduced discourse constituents (cf. Halliday, 1967:200; Vennemann, 1974:339; Li and Thompson, 1975:165; Brown and Yule, 1983:155). Since communication is the transmission of information from a speaker/writer to a listener/reader, the speaker/writer imparts some information concerning his knowledge to be reconstructed by the listener/reader. The listener/reader does not reconstruct the knowledge arbitrarily, but tries to organize the news around facts already known. The speaker/writer, for his part, gives the listener/reader some indication of what is 'given' information, from this he assumes that the listener/reader already knows it, and what is new information, hence it should be unknown to the hearer/reader (cf. Brown and Yule, 1983:154).

The given/new distinction has been extended in order to address the hearer-oriented aspect of information structure. Chafe (1976:30) interprets the given/new distinction psychologically as that knowledge which the speaker assumes to be in the consciousness of the addressee at the time of the utterance. In his definition of givenness, Chafe presents "consciousness" as the key to distinguishing between give/new information. Given information is "what knowledge which the speaker/writer assumes to be in the consciousness of the addressee at the time of utterance". As for *new* information, it is "what the speaker/writer assumes he is introducing into the addressee's consciousness by what he says". In other words, calling something old information (given), as Haviland and Clark (1974:276) point out, suggests what the listener is expected to know already" and new information is "what the listener is not expected to know already". Moreover, Baker (1994:195) states that the organization of the message into information units of given and new reflects the speaker/writer's sensitivity to

the hearer/reader's state of knowledge in the process of communication. The normal order is for the speaker to place the given element before the new one. Vandekopple (1986:98) concedes that this order has been found to contribute to ease of comprehension and recall and some composition specialists therefore explicitly recommend it to writers. The given- before- new principle influences other sequencing decisions in language, e.g. to place longer and heavier structures towards the end of the clause (cf. Greenbaum & Quirk, 1990:395).

Finally, the focus signalled by the nucleus points to where the new information lies and the unit carrying such information has the nucleus at the end. The new information has different positions, it could be the entire clause or the last element of the clause.

Consider the following:

- *Whole clause is new.*

(14) What is happening? The baby is crying.

- *Predication is new*

(15) What is she cooking? She is cooking pasta

- *One element is new*

(16) Who is your best friend? My best friend is Afaf.

3.1.2.3 Theme/Rheme

'Theme' and 'rheme' are terms of Prague school taken over by various types of functional grammars and by pragmatic sentence analysis. They essentially refer to the two elements that make up an ordinary sentence with a binary structure: the 'rheme' expresses new information (which, from another perspective, can be called 'focus'). The 'theme' can be called 'predicate'. Anghelescu. N (2009:484)

Baker (1992:186) points out that a clause should contain two segments: the theme and rheme. The theme is what the clause is about. According to her, it is an important part of the clause from the point of view of its orientation by connecting back to previous

stretches of discourse and maintaining a coherent point of view. It also acts as a point of departure by connecting forward and contributing to the development of later stretches. However, the theme and the focus which are communicatively prominent parts of the clause are typically distinct: one is the point of initiation, and the other is the point of completion (cf. Collins,1990:260; Halliday,1985:56)

Collins (1991) also defines the ‘theme’ as the element or elements occupying initial position in the clause. However the theme is defined informally by (Halliday: 1985,1994 and 2004) as the point of departure of the clause. The rest of the clause as mentioned before is known by ‘rheme’ as a message structure. Hence, a clause contains of a theme supplemented by a rheme , and the structure is expressed in the order: whatever is chosen as the theme is put first as shown in following examples :

(17) <u>Jack</u>	<u>was awarded a dictionary by the teacher.</u>
Theme	Rheme

(18) <u>The teacher</u>	<u>awarded Jack a dictionary.</u>
Theme	Rheme

(19) <u>A dictionary</u>	<u>was awarded to Jack by the teacher.</u>
Theme	Rheme

(20) <u>Last year</u>	<u>I visited London .</u>
Theme	Rheme

(21) <u>Quickly</u>	<u>she jumped over.</u>
Theme	Rheme

The theme in (17-19) is the starting point for the message; it is what the clause is going to be about. Therefore, part of the meaning of any clause lies in which element is chosen as its theme. It could also be a nominal group, adverbial or prepositional phrase as shown in (20-21).

Greenbaum & Quirk.(1990:107) also refer to the fact that the theme of a clause is ‘given information’ more than any other part of a sentence. However the two can coincide when the focus falls on the subject, for instance:

(22) [Who gave you that ring?] John gave it to me.

One may take as theme of a clause some element which does not usually assume that function ; in other words, putting an element which is not supposed to be in thematic position to behave as a theme . For instance, in formal speech it is usual for an element to be fronted with nuclear stress¹⁴ and thus to be marked and given special stress and emphasis as in (23) below (Quoted from Quirk 1973: 412):

(23) Really good cocktails they made at that hotel.

There is another type of unmarked theme which is found in literary style and helps to point to parallelism between two units in the clause and two related units in some neighbouring clause of the contrasting sentence as shown in the following example :

(22) In London I was **born** and in London I will **die**.

In such a clause the focus falls on two parts: on the theme and on the latter part of the clause.

There is a special thematic structure which is formed of two or more groups of elements to make a single constituent of thematic structure theme and rheme. This is a particular types of clause known as a ‘thematic equative’. In a thematic equative , all the elements are organized into two parts which are linked by a relationship of identity, a kind of ‘equals sign’ expressed by some form of the verb ‘be’:

(25) What the teacher awarded to Jack was a dictionary

Theme

Rheme

¹⁴ Nuclear stress is used to mark important information. The basic function of it in English is to focus the listener's attention to what the speaker feels is important in his /her message.

(26) The person who awarded Jack a dictionary was the teacher

Theme

Rheme

In the (25 and 26) 'what the teacher awarded to Jack is an example of a structural feature known as 'nominalization' structure. Some languages allow the order verb + subject , so if a translator wants to keep this thematic organization in the target language , nominalization could provide a good strategy in many contexts. Baker (1992: 169) points out that Arabic, for example, uses the verbal structure كُسرت الطاولة where the passive may translate into English as "The thing that is broken is the table".

Finally, identifying themes are similar to predicated themes. Both tend to imply items in their position (in the case of predicated themes) or items in the rheme position (in the case of identifying themes) as a set of possible items that may be worthy of the hearer's / reader's attention: *it was a dictionary* (rather than something else). The thematic equative has two semantic features: it specifies what the theme is and it identifies it with the rheme .

3.2 Literary Pragmatics

Literary pragmatics may be thought of sometimes as addressing only those issues, which are specific to literary communication, reading, writing, narrative or poetic fictions. That is, literature is a special communicative context, and therefore it has its own pragmatic specificities. The concepts in literary pragmatics are derived from those of general pragmatics. Yet they have a specificity of their own, especially what is related to the historical traditions (genres, conventions, etc.) and that is why we may speak of literary pragmatics as a field in its own right. Literary pragmatics is, therefore, a pragmatic analysis of literary works. Pragmatics can have illuminating discussions in literary works, and hence open up a new perspective into literary appreciation and criticism. For instance, it is of great help to understand a piece of work by focusing on its deictic expressions. Pragmatic notions such as

cooperation, politeness, and relevance, can also shed light on the analysis of the development of dialogues in novels, dramas, and poems (cf. Hancher 1978, Sell 1991, Aarons 1996, Mey1998, among many others).

Literary pragmatics is then the approach to literature in which the importance of contextualization is recognized most explicitly. According to Sell (1991), pragmatics was originally and still is, that branch of linguistics that shows that the relationship between the signified and the signifier is purely arbitrary and conventional; it studies the ways in which language utterances acquire meaning and interactive force through being used in particular situations within sociocultural contexts. The basic assumption of pragmatics is that to understand people's words, one must infer their intentions (Mey, 2001a:308). In order to clarify how utterance meaning is generated, pragmatics takes into account the language system, the particular situational context where a string of words occurs, and the personal knowledge that language users bring with them (Christie, 2000:57).

By analogy, literary pragmatics considers the processes of writing and reading as ruled by communicative strategies, and literary texts as characterised by a mutual agreement between authors and readers. The characters, the author, and the readers have voices that blend in a dialogue, contributing to the communicative process of the text. The analogy between oral and literary communication enables the activities of writing and reading to be viewed as pragmatic acts. Three aspects contribute to a pragmatic view of text production and consumption. The first is the cooperative aspect, according to which the cultural conditions that an author exploits to capture the attention of the readership determine specific linguistic choices. The second pragmatic aspect is context, as a literary text needs to be "anchored" to a historico-cultural context in order to be properly produced and consumed. The third is multimodality, namely the various textual voices competing for dominance and sometimes even clashing (Mey, 2000, 2001b).

3.2.1 The Role of pragmatics in literary discourse

Numerous critics of literary works have come up with exciting ideas which either oppose or agree with the theory of pragmatics. Ngara (1990:14-15), for instance, sees literary works as communicative utterances produced by the author and received by the reader (or hearer especially when the poem is read aloud). He further notes that a poem, for example is not like everyday speech in that it is patterned in order to give its communicative effects a greater impact. He further notes that the impact of a poem comes from the totality of the poem, from the weight of its message combined with its emotional, intellectual and imaginative appeal. These views comprehensively coincide with those of Van Dijk (1977: 246-247) who observes that not only are the structures of literary texts important, but so also are there functions as well as the conditions of their production, processing and reception. A pragmatic account of literature assumes that in literary communication we not only have a text, but that the production (and interpretation) of such a text are social actions. Without this kind of cognitive analysis of literary communication, no serious insight can be gained into the emotive effects of literary interpretation, involving our needs, wishes, desires, likings, and feelings.

Grice (1967b:98) first makes a distinction between what the speaker says and what he implies. This sense of 'say' is closely tied to the words actually uttered and their ordinary meanings; but more so it goes beyond that to include all the references and the predications that result from that utterance, and whatever force, direct or indirect it might have (Martinich 1991:508). As is well understood most of the poems produced by the writer are metaphorically expressed. Thus the metaphoric meaning is not explicit in the utterance. Using this kind of hypothesis Searle (1991:502) distinguishes what a speaker means by uttering words, sentences and expressions by terming this *speaker's utterance meaning*, and what the words, sentences and

expressions mean, by calling them, *word or sentence meaning*. In order for the poet to communicate using metaphorical, ironical, and allegorical sentiments, there must be principles according to which he is able to have more than one meaning, or something different from what he says, whereby the reader using knowledge of them can understand what he or she means. Hence the knowledge that enables readers to understand metaphorical utterances goes beyond their knowledge of the literal meaning of words and sentences. This is what Grice refers to as the cooperative principle as applied in this discussion.

Against this background then, it is imperative that the speaker who is the writer in the text supplies information relevant to the context, so that the poetic analyst can be able to create meaning out of what is said. For instance, when talking about power, political oppression, social inequality, mismanagement of national resources as conveyed by the poets' chosen texts in an oblique language, the writer needs to supply a lot of leading information to enable the reader to be at the same level of understanding with him or her. It is possible that at times the analyst ends up with a different meaning from that originally intended by the creator of the text. This is grounded on the assumption that the analyst only confronts the poem in the absence of the poet. The poet therefore has no room to intervene for any misinterpretations of his information. Therefore the analyst cannot ascertain any truth values deduced from the 'lies' given by the poet. In other words, the critic has a wide scope in the matter of directing the meanings of the message and surpassing the world view of the author.

3.3 Pragmatics and Translation

As it is mentioned above in this chapter, the speech acts form a fundamental part of pragmatic discourse. Translation, being essentially a communicative event, can gain immensely from the three related speech acts of locutionary act, illocutionary force and perlocutionary effect. Locutionary act simply involves the production of a meaningful sentence. Every locutionary act is to fulfil a certain intended communicative function which

is the illocutionary force. The illocutionary force reveals the intention of the speaker. A combination of the locutionary act and illocutionary force should produce the perlocutionary effect which is the response intended by the locutor from the interlocutor when the locutionary act is produced.

To the extent that speakers make meaningful sentences and have intentions and desire responses, to that extent the speech acts are an integral part of translation. Every translation goes through the first two phases (i.e. locutionary act and illocutionary force) in a very clear way while translating meaningful sentences and their underlying intentions. Grice's "meaning means intentions" (Newmark 1981:7) helps the translator to see that a text's intention can be best appreciated only after a good appraisal of the reason and context of utterance. Thus, an angry mother may simply be wanting to discipline her recalcitrant child if she says "I'll kill you today if you don't obey me immediately".

Speech acts have no universal cross-cultural application, and may pose pragmatic problems of transmission. The translator may have the problem of translating speech acts from English to Arabic as a result of culturally bound. (Abdel-Hafiz:2003)

Just as speech events differ cross-culturally, in the same way social distance and closeness cannot be determined in a universal way. It is culture-specific and the translator/interpreter has to determine the practicality of the situation to know whether or not to employ the strategy of "disturbing" the original message with a view to conveying the message appropriately in the translated version without causing any offence. The translator is thus often involved in making practical use of his knowledge of cross-cultural pragmatics. Influenced by Austin, the foremost proponent of speech acts and later Searle, Traugott and Pratt (1980) (in Hatim and Mason, 1992) produced a taxonomy of illocutionary acts. These acts are representatives, expressives, verdictives, directives, commissives and declaratives. Grice (in Hatim and Mason, 1992) tries to expand the scope of pragmatics as he speaks of

“Cooperative Principles” which are maxims that language users adhere to conventionally. Grice’s maxims are meant to ensure effective communication. Any deviation from these maxims may produce implicature, an intended meaning. Reasons for the use of implicature may be conventional or conversational, even though most speech act models tend to place emphasis on conventional rules. Implicature is recognized in translation also and will be discussed shortly.

As earlier pointed out, an illocutionary act has to do with the intention of the speaker. Bach and Harnish (in Lawal et al. 1996) propose “Mutual Contextual Beliefs” to capture the concept of the speaker’s intention and the listener’s inference. Works by Adegbija (1982) and Lawal et al (1996) also lay adequate emphasis on intention as well as “the pragmatics of the particular situation of social interaction” (Lawal: *ibid*). In theory, translation based on the pragmatics of a particular social action is bound to be a subjective procedure which is intended to achieve a similar effect on the reader’s mind.

The particular social action leads us to conclude that the interpretation given to any speech act is greatly influenced by speech events. This implies that an utterance can produce different corresponding actions and translations depending on the context. We produce below an authentic discourse which produced a perlocutionary effect that was aided by the context. It was a chat that I had with a friend:

“I love your left hand” (The friend had a cup of tea in his hand)

The friend, in reaction to my utterance, transferred the cup to his right hand. That prompted me to say:

“I love your right hand”. My friend smiled, recognized my desire for tea and told his sister, “My friend wants tea”.

The implicature in my utterance is conversational not conventional. The communicative purpose of my utterance went beyond the sense conveyed by the sum total of the individual

lexical items in my sentence. In other words, the semantic context was at variance with the pragmatic function. The propositional content and the illocutionary force potential differed. The locutionary act produced by me was a representative, i.e. I was stating a fact. But my “admiration” of the left and right hands fell under expressive, i.e. my words portrayed a mental and emotional attitude. However, the overall effect which was the perlocutionary effect could be classified as a directive, i.e. a request. My friend’s utterance addressed to his sister in reaction to mine was a representative, i.e. a simple statement: “my friend wants a tea”. The girl rightly interpreted the context of the representative to mean a directive. In other words, her brother (my friend) was ordering her to prepare some tea. The context makes it possible for us to understand the real intentions of the interlocutors, the implicature was obvious. But how does one relate these utterances and the analysis above to translation?

The answer is simple. It behoves the translator to ensure that his/her performance accomplishes the appropriate speech acts. Having first understood the locutionary act, the translator has to recognize the illocutionary force, and in this case produce the perlocutionary effect. In other words, the translation should be done in such a way as to produce the desired “tea”.

The importance of pragmatics to translation can be viewed from the fact that no locator says everything he has in mind. The locator is conditioned either by the context or his culture to say the most relevant aspects of his speech that will ensure comprehension. In a similar way, this is what Hall (In Bariki: 2000) means when he says:

Man himself is programmed by his culture
in a very redundant way. If it were not so,
he would not be able to talk or act as these
activities would be too demanding. Each
time a man talks, he only enunciates a part
of the message. The remaining part is
completed by the hearer. A great part of
what is not said is understood implicitly.

Man is very often not conscious or just superficially conscious of this process.

An attempt to translate the illocutionary act and the perlocutionary effect draws the translator near to the theory of interpretative translation. Interpretative translation lays premium on interpretation of the message in the light of the context, and transmits the message in the target language by deverbalising, i.e. by forgetting the original words while retaining the meaning. On its part, dynamic equivalence was formulated by Nida (1964) following Reiss where “the receptors of the message in the receptor language (should be able to) respond to it substantially the same manner as the receptors in the source language” (Nida & Taber, 1969:24). The desire to produce an equivalent effect made Nida to accept J.B. Phillips translation of Romans 16:16 from “greet one another with a holy kiss” (King James Bible) to “give one another a hearty handshake all around”. Nida’s dynamic equivalence and Seleskovitch’s *traduction interpretative* recognize the fact that speech acts differ cross-culturally, but the translator has a business of ensuring a cross-cultural pragmatic success.

It is also worth noting that Jin and Nida discuss translation from an essentially semiotic perspective as they focus on the effect of the translation on the receptor. In Chang (1996), translated version, but an attempt is made to establish the text and its receptor. The relationship becomes more interesting when viewed against the concept of communication load and channel capacity of receptors. In other words, Jin and Nida (in Chang, 1996:2) were conscious of the fact that “a message that has been properly formed by a source usually has a degree of difficulty which more or less matches the channel capacity of receptor”. (Channel capacity has to do with the capacity to assimilate). The translator may then have to make explicit what is linguistically implicit in the original text by lengthening the message through deletions, additions or substitutions. At times the adjustments could go as far as adaptation. The notion of communication load and channel capacity brings us to the idea of pragmatic or variant element of translation which is difficult and may have to be explained.

A translation should be primarily pragmatic because pragmatics and translation share common features. The translator who utilizes his knowledge of pragmatics could, through properly contextualized situations, capture and translate appropriately. Pragmatics and translation are semiotic in nature, aiming at increasing understanding and facilitating communication. Semiotics is “the science that studies sign systems or structures, sign processes and sign functions” (Bassnett 1991: 13). While pragmatics has been recognized by Morris (1938) as a division of semiotics (the relation of sign to user), translation is a kind of semiotic interpretation. Jakobson (2000) defines translation as an interpretation of verbal signs by other verbal signs in a different language. Levy (2000: 156) stresses that “[as] all semiotic processes, translation has its PRAGMATIC DIMENSION as well”.

Both pragmatics and translation are communicative, i.e. using sentences appropriately to achieve communication (Widdowson 1979). In other way, translators attempt to render the exact contextual meaning of the original in such a way the both language and content are readily acceptable and comprehensible to the readership and pragmatics, as well focuses on providing interpretations of a text that insure a coherent account of the intent behind the text. Nirenburg *et al.* 1992

In the Gricean model, pragmatics deals with interpreting the communicative act. El Menoufy (1982:93) focuses on the contribution of the communicative approach in translation to ensure effective communication. Many translation scholars such as Bell (1991: 8) and Simon (1996: 9) describes translation as an act of communication (decoding, transmitting and encoding) and translators as participants in communication. In Gutt’s (1991: 22) terms, translation is placed within the sphere of communication. Moreover, both pragmatics and translation utilize a functional view of language. Functionalism is a mode of explanation by reference to external factors. In pragmatics, “some linguistic feature is motivated by principles outside the scope of linguistic theory” (Levinson 1983: 40). In translation, a functional view should be

adopted to compensate for the lack of a similar pragmatic meaning in the TL (Bassnett 1991: 22). Bassnett, S and Peter .B (2006) categorically deems that translation should be regarded as a series of shifts at both the linguistic and the cultural levels within which a given text is embedded.

In other words, in translation process specific communicative functions must be preserved in order to obtain translations with pragmatic meaning and pragmatic accuracy.

Bell describes pragmatics in terms of situationality, intentionality and acceptability (1991: 209). Thus, the pragmatic approach (PA) can be said to apply these three important features in translation. Situationality refers to the appropriate use in a particular situation, intentionality to the intention of the producer, and acceptability to the effect of the TL text on the TL receptor. The PA was used before by Widdowson (1973) to refer to the communicative use-value of utterances

The PA is characterized by a distinctive orientation. It represents extratextual or external factors. Those factors in the narrow sense of the word refer to place and time of communication (situationality) and in broad sense to the relationship between the producer and receptor (intentionality and acceptability) (cf. Wilss 1977; Koller 1979; Reiss 1974).

The PA focuses on three aspects: the context of the situation, the writer's intention and the reader's response. As given above, the PA is characterized by three different features: situationality, intentionality and acceptability. Each feature will be explained below.

1- Situationality:

Understanding an utterance involves not only its linguistic meaning but also its appropriate use in a particular situation (El Menoufy 1982: 239). The use of context is part and parcel of the PA (Abdel-Hafiz 2003: 230). Abdel-Hafiz stresses the importance of context in retrieving meaning. Without a contextual situation an utterance could not be interpreted. Understanding or comprehension is fulfilled by associating or connecting the new information verbalized in

the text with the knowledge of the world or of a particular situation (Nord 1991: 88-89). This process of “concrete occurrence in a context” is called “actualization” (Lewis 2000: 266).

2- Intentionality:

Intention means the purpose of communication. In successful communication the sender must have an intention in producing the message and the receiver interprets the message. The receiver’s interpretation should coincide with the sender’s intention (Sager 1997: 27). Even if the form of an utterance does not correspond to the intended function, the receiver recognizes the sender’s intention. This is true because the sender and the receiver know each other. They share common background knowledge. In translation the writer and the TL reader rarely share common background knowledge. Therefore, the role of the translator is to mediate between the writer and the reader. Ho (1998) believes that the intention of the text producer is important because semiotic acts are performative in nature. Being performative means preserving certain purposes. “Translations could not be regarded as synonymity-preserving mappings between texts....[but] as purpose-preserving transformation of expressions or utterances” (1998: 4). The PA confirms that intention should be preserved in translation.

3- Acceptability:

When a reader reads a text, s/he associates it with her/ his background knowledge. The impression the reader gets when s/he reads is defined as an effect (Nord 1991: 130). Nord comments that

the recipient builds up a certain expectation as to the intratextual characteristics of the text, but it is only when, through reading, he contrasts his expectation with the actual features of the text that he experiences the particular effect the text has on him (1991: 37).

Numerous translation scholars (Wilss 1977; Reiss 1980; Koller 1979) pay attention to the recipient (Nord 1991: 51). In fact, the focus on the receptor has been studied by Benjamin (1923: 16). The intratextual information and the reader’s extralinguistic information may not

coincide. In such a case, the reader's expectations will not be fulfilled. Then there will be a loss of effect. The effect of the target text on the TL reader should be equivalent to that of the source text on the SL reader. Therefore, equivalence of effect should be achieved in a pragmatic translation. Nida (1964) and Newmark (1977) discuss the notion of effect equivalence in their dynamic and communicative equivalence, respectively.

Effect loss may destroy the whole text. If a word, for example, is intended by the writer to be polysemous or ambiguous in the source text it will seldom have an equivalent in the target language. This effect loss results in what Baker (1992: 250) suggesting that achieving coherence in the text requires translators to "minimize discrepancies between the model of the world presented in the source text and that with which the target reader is likely to be familiar" (ibid 1992: 253). Sager (1997: 27) claims that the SL reader is guided by the writer's intention and the reader's expectation. In translation, the TL reader cannot get writer's intention directly. Thus, preserving intention is important in translation.

The solution for effect loss lies in the strategies of the PA. They are strategies of modification (Nord 1991: 51-52). Translators have license to cut details presupposed to be known to the reader and overstretch other parts, which are not known to the reader.. Focusing on the effect of the text on the receptor, the PA guarantees "comprehensibility in the receiving culture (Koller 1989: 99-104)" (Venuti 2000: 121). The PA has a universal prop because contrastive pragmatics elevates common universal understanding. Levinson (1996: 141); Gumperz and Levinson (1996: 227); and Ochs (1996: 425-429) believe that principles of language use have a strong universal basis, though there are local variations among languages and cultures. Equivalence in translation has been considered to be built on universals of language and culture (Venuti 2000: 121).

Meaning is partly dependent on context. Hanks also(1996: 232) emphasizes that "linguistic meaning arises only in context". He explores opinions that advocated context dependency.

Thus, not only can conversational meaning arise from "the fusion of language form with context", but literal sense can as well (1996: 232).

Understanding pragmatic meaning requires identifying a context, which makes sense of an utterance. Green (1994: 15) contends that the meaning of a lexical item in an utterance is not fixed by a linguistic system. It is entertained with the help of the context. According to Geoff Nunberg (1978), word meanings are more cultural than linguistic (Green 1999: 15). Green concludes that it is impossible to infer a "core literal meaning" (1999: 15). In other words, the idea of "null context" is not applicable. The role of context in understanding utterances recurs in the various different pragmatic phenomena. Thus, context helps us to understand speech acts, implicatures and deixis (Grundy 2000: 72). Speech act context helps to determine the speaker's intentions. Implicature context helps to determine what is conveyed implicitly. Deictic context helps to determine reference (2000: 72). Context also helps to resolve ambiguity and to interpret metaphors (cf. McCabe 1998). Nida (2002: 29) argues, "The real clues to meaning depend on contexts" Context "actually provides more distinctiveness of meaning than the term analyzed". Steiner (1973: 19) confirms that "[no] grammar or dictionary is of very much use to the translator: only context, in the fullest linguistic-cultural sense, certifies meaning".

In his article, English clefts as discourse-pragmatic equivalents of Spanish post verbal subjects

Pinedo (2000) He also points out that, different types of clefts in English seem to perform a similar pragmatic function as certain verb-subject constructions in Spanish, as the data from translations suggest. Translators, in a conscious or intuitive way, select the most suitable construction in the relevant context which conveys all the meaning of the source text structure. Teodora (2010) focuses on the identification and description of a number of phenomena occurring at the borderline between Translation and pragmatics in particular those triggered

by cleft and pseudo-cleft constructions. His study aims at distinguishing between it-cleft and Wh-cleft of transformation as an inherent phenomenon in translation.

In our view, virtually every translation, or in particular interpretation, has with it a pragmatic element. A good knowledge of pragmatics can enrich the study and practice of translation. Drawing from his knowledge of pragmatics, the translator could, through properly contextualized situations, capture and translate appropriately the non-linguistic dimensions of verbal communication. The basic difference is that translation deals with different languages.

3.3.1 Recognition of Pragmatic Problem

Pragmatic problems appear when the SL and TL have different pragmatic meaning. Different languages employ different pragmatic principles and maxims in the same communication behaviour. Leech (1983: 231) demonstrate that languages have different pragmlinguistic structures and norms and that transferring “the norms of one community may well lead to ‘pragmatic failure’”. Thus, a principle of politeness in one community may be impolite in another. A cooperative principle in one community may be uncooperative in another. Fawcett (2001: 124) considers awareness of this pragmatic difference as part of the translator’s competence. S/he has to identify the areas of pragmatic interference between the two languages. S/he should recognize how the two languages observe a certain pragmatic principle. Pragmatic competence is defined as “the ability to use language effectively in order to achieve a specific purpose and to understand language in context” (Thomas 1983: 94 cited in Cutting 2002: 159). Thomas (1983) argues that pragmatic failure occurs when an utterance fails to achieve the sender’s goal. It results in misunderstanding and cross-cultural communication breakdown. Pragmatic problems will be evident in the application of pragmatic principles such as speech acts, presuppositions, implicatures, relevance, deictic expressions and politeness formulas to translation.

First, preserving the force of speech acts may be problematic. Mistranslating speech acts is due to the difference between the sense and the force of utterances; in other words, locutionary and illocutionary acts (Hatim 2001: 179). Literal translation of speech acts will not produce the desired effect. Translators are invited to reproduce locutionary acts and preserve illocutionary acts to achieve the same perlocution (effect) in the target language (Blum-Kulka 1981). Furthermore, the illocutionary force of the whole text should be paid attention to and preserved in the TLT. In fact, the global organization of the text has been recently highlighted in translation. The text is viewed as a whole. Text illocutionary force is assessed in the sequence of the whole speech acts in the text. The hierarchical organization of speech acts in the whole text is called text act. Translators should render "this overall picture" of speech acts because this illocutionary structure of the whole text is part of text coherence¹⁵ (Hatim 2001: 180).

Second, translating implicit meaning may be problematic for translators. Implicit meaning includes presuppositions and implicatures. Presuppositions depend on shared knowledge between the writer and the reader. In translation it always happens that the writer and the TL reader do not share this sort of knowledge. Al-Zoubi (2001) suggests that translating presuppositions as assertions will distort meaning. Presuppositions should be preserved in the target text. Translating implicatures may also be problematic. The concept of implicature is built on deliberately flouting one or more of the cooperative maxims. Some implied meaning is inferred beyond what is said. The problem lies in the fact that the target language may employ a different maxim to produce the SL implicature. Baker (1992: 236) stresses the importance of being aware of the different cooperative principles employed in the SL and TL. An implied meaning in the original should be matched by an equivalent implied meaning in the TLT (Hatim 2001: 181). Blum-Kulka (1981) proposes that implicatures should be

¹⁵ Coherence in linguistics is what makes a text semantically meaningful. Coherence is achieved through syntactical features such as the use of deictic, anaphoric and cataphoric elements or a logical tense structure, as well as presuppositions and implications connected to general world knowledge. De Beaugrande & Dressler, R (1996)

compensated for in the TLT. Thus, preserving what is implied will increase the effectiveness of the TLT. If a maxim is flouted in the SLT, an equivalent or different maxim is flouted in the TLT. The most important is the equivalence of effect, which is achieved by preserving the intention of the writer and the function of the utterance, not the form of the utterance.

Translating figures of speech is also important in the PA because they are considered forms of flouting or exploiting the cooperative maxims. Translating metaphors, irony and other forms of figures of speech pose problems for translators. Larson (1984: 21) argues that

‘translators who want to make a good idiomatic translation often find figures of speech especially challenging. A literal translation of *blind as a bat* might sound really strange in a language where the comparison between a *blind person* and a *bat* has never been used as a figure of speech.’

Translators either relay the sense of the utterance or reproduce an equivalent figure of speech in the TLT. In fact, this problem is the predicament of translators. Translations are either faithful without being beautiful or beautiful without being faithful.

In a pragmatic translation, the effect and function of the original is retained. Transferring the message of the original is not enough. Translators have to find an equivalent figure of speech in the target linguistic community and preserve the sense of the original in the best way they possibly can. Thus, the same figure of speech as well as the full sense of the original is retained. A pragmatic translation should keep the sense and effect of the original message. To resolve the dilemma of the faithfulness– beauty contrast Lewis (2000: 268) suggests that "a good translation should be a double interpretation, faithful both to language/message of the original and to the message-orienting cast of its own language". That kind of is solution beneficial in literary texts. In other cases Newmark (1988) suggests other solutions. He argues that

conventional metaphors and sayings...should always be conventionally translated...but unusual metaphors and comparisons should be reduced to their sense if the text has a mainly informative function (Newmark 1988: 15 cited in Gutt 1991: 388).

If there is a mismatch between the source language and the target language, a figure of speech should be explicated.

Metonymy¹⁶, malapropism¹⁷ and irony¹⁸ are good examples in which the pragmatic approach can be used in translating them. Translating metonymy could not be achieved with the help of the lexicon. Interpreting the meaning of a metonymic utterance is achieved through linking the lexical form with pragmatic information (Lascarides and Copestake 1998:389). Malapropism is intended to generate a feeling of fun in the readers. A word may be intended to be polysemous or ambiguous in the SLT to arouse a certain effect. It should be rendered with its original effect. Irony is best translated with the help of the PA because it is a relevance-based approach. Relevance, as intended by Gutt (1991), means, “achieving maximum benefit at minimum processing cost” (Hatim 2001: 182). Applying relevance to translation means creating inferential resemblance i.e., the target text should resemble the source text interpretively (Hatim 2001: 182). A translation is relevant if the TLT reader adequately

interprets it as the SLT reader interprets the source text. The TLT reader associates intratextual information with background knowledge to produce various contextual effects. The more contextual effects a translation offers the more relevant it is. In other words, the less processing effort a translation involves the more relevant it is (Hatim 2001: 182).

3.3.2 Pragmatic Implications of Clefts

Declerck (1984:271) points out that there are some implications of using clefts:

(a) an implication of contrast:

The fact that a particular value is assigned to the variable automatically creates a contrast with all the other potential values that have not been selected. This implication of contrast will

¹⁶ Metonymy is a figure of speech used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept (such as "crown" for "royalty").

¹⁷ Absurd or humorous misuse of a word, especially by confusion with one of similar sound

¹⁸ The use of words to convey the opposite of their literal meaning; a statement or situation where the meaning is contradicted by the appearance or presentation of the idea. By Richard Nordquist, About.com Guide

become stronger accordingly as the set of potential candidates is smaller and will be strongest when this set contains only two members. Thus, when only John and Bill are possible candidates for having murdered Fred, for example: *JOHN has murdered Fred* will automatically be strongly contrastive (i.e. implies 'not Bill'). It has often been claimed (Brame 1978 : 51 ; Harries, Delisle 1978 :421) that it is the function of clefts to express contrast, but this is true only if taken in a non-exclusive sense: in any specificational structure the value selected implies a contrast with the possible alternatives that have not been chosen.

(b) an implication of emphasis:

Along with contrastiveness, the particular choice of value also entails a certain emphasis on that value. This is a natural consequence of the specificational meaning, and, like contrastiveness, is not typical of clefts only.

(c) an implication of exhaustiveness:

It is inherent in the use of a specificational sentence that the (cooperative) speaker will specify the variable correctly. This means, among other things that the value assigned will be set that contains all the elements satisfying the variable. For example, when the speaker says *JACK and JOHN ran away* or *It was Jack and John who ran away*, the hearer has a right to conclude that only two people ran away. If more (or fewer) people actually ran away, the speaker would be deceiving him. This 'implication' of exhaustiveness is actually an implicature, since it may be explicitly denied (cf. Atlas and Levinson 1981)

3.4 Summary

In the preceding pages, the researcher has provided a review of the pragmatics of it-clefts and pseudo-clefts in Literary Texts. Now, we come to conclude of this chapter. This chapter is divided into three main sections: the first of which sets the scene by delimiting the issues

related to the pragmatics. The second section then sheds light on literary pragmatics. The third section goes on to highlight some pragmatic implications of both types of clefts.

From the above account of the pragmatics of the cleft and pseudo cleft sentences in literary texts one can conclude that the function of clefts is to express contrast, but this is true only if taken in a non-exclusive sense: in any specificational structure, the value selected implies a contrast with the possible alternatives that have not been chosen. Along with contrastiveness, the particular choice of value also entails a certain emphasis on that value. This is a natural consequence of the specificational meaning, and, like contrastiveness, is not typical of clefts only. Moreover, it is inherent in the use of a specificational sentence that the (cooperative) speaker will specify the variable correctly. This means, among other things that the value assigned will be a set that contains all the elements satisfying the variable. For example, when the speaker says *JACK and JOHN ran away* or *It was Jack and John who ran away*, the hearer has a right to conclude that only two people ran away. If more (or fewer) people actually ran away, the speaker would be deceiving him.

Here are the main points, which the researcher has extracted from chapter one and chapter three review:

1- It is obvious that there are deficiencies in the field of cleft sentences which may cause problems for the translator. As a matter of fact, cleft sentences are one of the more serious problems which a translator may come across. It does not occur randomly but it is used for a pragmatic meaning and this fact should not be forgotten when translating an Arabic text.

2- The translator may realise that the given sentence is a cleft construction and s/he may know the pragmatic meaning of this but s/he faces the problem of transferring this sentence and /or its pragmatic meaning into his target language without losing sight of other linguistic features of the source text during the process of translating.

The researcher's task, then, is the study of cleft sentences, and especially its pragmatic meaning, through literary texts. In the applied part of this thesis, the researcher intend to study the treatment of certain translations of some texts that exhibit cleft sentences and discuss whether any of them convey the pragmatic meaning as it is found in the English text. If none of them do so, the researcher will attempt to provide her own proposed translation for any mistranslated pragmatic meaning of It-cleft and Wh-cleft sentence in the TT.

CHAPTER FOUR

Models of Translation and literary Translation of It-Cleft and Wh-Cleft Sentences

4.0 Introduction

Almost all translation scholars agree that literary translation is a specific type of translation, which is to be distinguished from translation in general; it is a vehicle of cultural transmission as well as an art. It takes an interest in transferring words, meanings, and style from one language into another (cf. Baker 2002:13). In doing so, as Malmkjaer and Windle (2011:39) point out such translation seeks to convey the qualities of the original text to a readership that would otherwise not have access to it. The first part of this chapter focuses on meaning and translation; it illustrates some basic ideas about the nature of meaning in a translation task in general which would indeed seem to be essential to adequate understanding of the system of cleft sentences. This chapter also tackles in its second part certain basic issues related to the nature of literary translation, the translator's competence and skills, shifting in translation, and aspects of Dickens' style. The third part is allocated to discussing various models of translation with a view to determining a proper model which can be considered as the basic essence of translation. It also explains how each of the models looks at the textual pragmatic meaning in general and pragmatic meaning of IT- cleft and WH- cleft sentences in particular.

4.1 Meaning and Translation

Translation is a process of transferring meaning rather than words. Words serve as the vehicle for this transference. An evidence for this fact is that if translation were a mere replacement of words in one language with equivalent words in another language, then it would be sufficient (to obtain a perfect translation) to consult a bilingual dictionary which would provide the translator with a list of individual words and their equivalents in the target

language. However, translation is more than this; it aims at conveying the whole meaning of a given linguistic discourse from one language to another. In this sense, words are only one element in the total linguistic discourse.

People usually think of meaning as something that a word or sentence refers to. For example, the word 'apple' refers to the fruit produced by a certain tree. This kind of meaning is called 'referential meaning' (Larson1991:36) But meaning cannot be simplified as 'the thing (the referent) to which the word refers'; it is more than that. Meaning can be an intellectual image in the mind of the language user rather than a material thing in the world outside, in particular when lexis¹⁹ is used metaphorically as symbols. This understanding suggests that the referent may be a part of the meaning, but not the whole meaning. Therefore, the meaning of a word is not only that which is found in a dictionary, as the context, not the dictionary, determines the meaning of the lexical item in the text. Additionally, since meaning is not related to sound, that is to say, words and other linguistic expressions do not have meanings, because of their sound or look, of their physical features. Therefore, the meaning would differ in terms of its form from one language to another; that is it is not distributed identically in each language. In terms of the many different relations related to syntax, implicitness, explicitness, language and culture, meaning could be classified into denotative/basic / referential or connotative/secondary, lexical or syntactic, explicit or implicit, linguistic or conceptual and situational or cultural (Larson 1991:187)

The concern of the current thesis is not to elaborate the concept of meaning at the theoretical abstract level of study; but rather to approach pragmatically the concept of the word 'meaning' in relation to the translating process. In other words, the meaning that we are after here is that which indicates the interaction between the lexical item and its pragmatic meaning. Therefore, meaning as Ogden and Richards (1923:9) define it is "that to which the

¹⁹ the totality of vocabulary items in a language, including all forms having lexical meaning or grammatical function.

interpreter of a symbol believes the user to be referring.” Moreover, the relationship between translation and meaning is strongly determined by our view regarding meaning and our understanding of translation. The different kinds of meaning and translation suggest that the relationship between them is complicated. However, such a relationship may be determined if and only if the main translation function of a text (transferring the meaning of the source language to the target language) is known. How does the translator deal with the different kinds of meaning in a text? How can he or she convey implicit, situational, contextual meaning? And how can different kinds of translation yield different kinds of meaning? Therefore, the goal of translation is to explore what meaning means in another language, for as Larson (1991:140) suggests the ideal translation should be accurate as to meaning and natural as to the receptor language forms used ; that is to say, the translation should reproduce as exactly as possible the meaning of the source language (SL) and it should express all aspects of meaning in a way that is readily understandable to the target users. Similarly, House (1997:30) explains that translation means capturing the meaning of the source language (SL) text and keeping this meaning as it is in the target language (TL). She also mentions that this meaning has three aspects: semantic meaning, pragmatic meaning and textual aspects. The semantic aspect consists of the relationship of linguistic units or symbols to what they refer to in the "possible world ". This means any world that the human mind can construct, in which some semantically meaningful utterances occur, although those utterances do not have a reference in the real world as in science fiction.

However, there are many theories of translation that have given attention to pragmatics and the pragmatic aspect of meaning more than to semantics. House (1997:187), in this regard, mentions that in many cases of translation processes, pragmatic meaning may override semantic meaning. Leech (1983) defines pragmatics as " the study of the relation

between the abstract meaning or sense of linguistic expressions, and the communicative force which they have for speakers and hearers in a given utterance situation". Thus, pragmatics deals with the study of discourse, which is the study of the communicative use of sentences in the performing of social action. Textual meaning, on the other hand, exceeds the limit of the word and sentence and extends to the whole text. (House1997:177). Text according to House (1997) is any stretch of language in which the individual components relate to one another and form a cohesive whole. A text then is a relation of sentences connected together to form a large unit. These relations form the meaning of the text. This meaning should be apparent in the translation process, since there are many translation problems that arise from the connectivity between the different parts of the text while conveying the message. Thus, researchers in the field of translation should view translation as the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language. (Bell 1991: 5-6)

4.2 Literary and Non- Literary Translation

In his article "Non-literary in the Light of Literary Translation ", Peter Newmark. (2004:16) contrasts non-literary with literary translation and illustrates how literary texts may be translated differently from non-literary ones. He claims that they differ essentially through intention (since literary texts belong to the world of imagination whereas non-literary ones belong to the world of facts) and. Similarly, Kuepper (1977: 245) maintains that, "What makes a literary text different from other types of texts is that it neither directly refers to nor attempts to generate objects in reality".

Lotfipour-Saedi (1992:196), in an attempt to identify what distinguishes a literary from a non-literary text, states that some stylisticians account for differences in terms of special patterns contained in literature that cannot be accounted for by ordinary linguistic rules and are

imposed upon ordinary language patterns. Moreover, these patterns are bestowed a special value which can be referred to as their literary value or literary effect. Similarly, Wilss (1982:76) states that "in literary texts, linguistic form has not only a text-cohesive, but also an aesthetic function; it carries the creative will of the artist, and this lends the literary text an outward appearance which, in principle, can never be repeated and can therefore be realized in the TL only in analogous form" (cf. Lotman, cited in Bassnett-McGuire, 1980:29; Pedersen, 1988:6; Barnstone, 1993:16; Wilss, 1996:26)).

4.2.1 The Translation of Literary Text

Translation plays an important role in increasing awareness and understanding among diverse cultures and nations. Literary translation in particular helps these different cultures reach a compromise. The increasing interest in the literature of other languages requires a more studious regard for the problems of literary translation. Here, the translator deals with a text, which involves linguistic, pragmatic and cultural elements. Such factors often pose problems to target readers. In his article, M. A. Alo (2010) concludes that translators' choices are constrained by cultural, linguistic and pragmatic differences between SL and TL. They also demonstrate that a good knowledge of pragmatics, linguistics, and culture can eliminate readers' misunderstanding. More often than not, translators pay more attention to linguistic and cultural elements than to the pragmatic aspects of a source text. Jaber. B (2012:223) argues that Albalabbki's Islamic and cultural background reflect his translations in literary works. Blatant disregard for these pragmatic features should result in pragmatic problems in the target text. Thus, the target text is doomed to a complete failure. Landers (2001: 7) argues that the style "can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul".

4.2.2 Characteristics of Literary Translation

In literary translation, language has more than a communicative, or social and connective purpose. The word functions as the “primary element” of literature—that is, it has an aesthetic function. Between the inception and the completion of a creative work of translation, a complex process takes place—the “trans-expression” (A. S. Pushkin’s term) of the life captured in the fabric of imagery of the work being translated. (Devy, 1999: 183). Belhaag (1997: 20) summarizes the characteristics of literary translations as follows:

- expressive
- connotative
- symbolic
- focusing on both form and content
- subjective
- allowing multiple interpretation
- using special devices to ‘heighten’ communicative effect
- tendency to deviate from the language norms

Literary translations should also reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech, etc. (Riffaterre 1992: 204-205).

Gutt (1991:123) stresses that in translating a literary work one should preserve the stylistic properties of the original text. A writer’s style is known “from the words he chooses or the way he constructs his sentences” (1991: 123).

According to Savory (1957:56), literal translation of a literary work does not reproduce the effect of the original. Because literature allows multiple interpretation, there should be

freedom in literary translations to consider a wide range of implicatures. Thus, rendering the equivalent effect of the original requires freedom to explore different interpretations.

Basically, translation consists of transferring the meaning of the source language into the target language. That process is done by changing the form of the first language to the form of the second language. Thus, it is meaning which is being transferred and must be held constant. But what type of meaning is it that a translator should transfer? Generally, linguists distinguish different types of meaning. When it relates language to events, entities, etc., it is called referential / denotative meaning. When it relates language to the mental state of the speaker, it is called attitudinal / connotative / expressive meaning. If the extra-linguistic situation affects the interpretation of text, it is called contextual / functional / interpersonal / situational meaning (Crystal 1997: 237). Larson (1984: 36) adds organizational meaning to the list to refer to the grammatical structure of a text such as deictics, repetition, groupings, and information organization that form a coherent text. Any level in language has its own significance because it plays a role in the total meaning, e.g. phonetic, lexical, grammatical, semantic and pragmatic meanings. In semantics the word "mean" can be applied to words and sentences in the sense of 'equivalent to' (Hurford and Heasley 2007: 3). In pragmatics it can be applied to speakers in the sense of "intend".

4.2.3 Problems of Literary Translation

Toury, G., Pym, A., Shlesinger, M., & Simeoni, D. (2008) consider translation as a production of an act of translating, i.e. the replacement of source text that is a text encoded in one natural language (SL) by a text encoded in another natural language (TL), providing that a certain relationship obtains between the two texts. Hence, every literary text in translation holds in principle all the linguistic significance of translation in general. However, this process is not without problems.

The problems of literary translation have been and are still open to conflicting interpretations and individual proposals. The disagreement of translation theorists regarding the problems involved in the process of literary translation stem from the confusion of a literary text and literary translation. The two are different and need to be clearly distinguished. A literary text is the direct product of an author. A literary translation, on the other hand, is not the product of such direct and unitary relation. It is not the direct product of an author, and its quality is not assessed in terms of its relation to one literary translation and one linguistic system. Unlike literary texts, non-literary texts open more readily to translation processes because there is usually an objective reality. The translator/reader can easily check the information contained in the text against his previous or subsequent experience. In this regard, Kuepper (1977:244) claims that "a literary text does not have a correlative in an objective reality, but rather generates a fictional reality through the reading process. Its meaning cannot be contained in the text but constitutes itself differently each time it is read".

Devy (1990:58) states that "a literary translation has a double existence as a work of literature, and as a work of translation". Devy's statement refers to the problem of faithfulness to the original on the one hand, and the problem of creativity on the other. The translator in this context is expected not only to transfer the content of the ST but also to offer identical stylistic features without distorting the TL stylistic norm (cf. Levy, 1963:58 cited in Bell (2000):12; Nabokov, cited in Wurst, G., & Raguet-Bouvard, C. (1998):121). In sum, this understanding shows that there are different literary norms and two different cultural systems in the literary text. Meanwhile, the translator mediates between them, adding his own interpretations and style in the TT. Therefore, literary translation can be defined as the reproducing of the stylistic devices in such a way that they convey the meaning of the SL message and show some stylistic relevancy to the TL literary norms as well. In this sense, the translator must attempt to produce a text, which is

aesthetically as well as linguistically similar to that in the SL. That is to say, the rendering of SL text into TL text, ensures that the surface meaning of TL / SL texts will be approximately similar and the structures of SL text will be preserved as closely as possible. According to J. Levý (2000) 'a translation is not a monistic composition, but an interpretation and conglomerate of two structures': semantic content / the formal contour of SLT and the entire system of aesthetic features bound up with the language of the translation. Although it is often possible to overcome the linguistic barrier between the TL and the SL, it is not so easy to overcome the barrier created by the differing literary traditions. These differing literary traditions create stylistic difficulties, which can lead to the concept of the impossibility of translation. This is through misunderstanding the concept of equivalence, which does not mean sameness and identity, but rather approximation of the ST in the TL. However, difficulties of literary translation are due to the complexity of the nature of the literary discourse and its peculiarities.

4.2.3.1 Translator's Competence

Competence is usually referred to, in linguistics, as a speaker's linguistic knowledge (Chomsky, 1957, 1964; Carroll, 1964). As far as translation is concerned, this linguistic knowledge constitutes one level of the translator's competence. In translation, all the levels of the translator's competence are interrelated. The term 'competence', in this study, is used in a general sense to mean any type of knowledge be it linguistic or non—linguistic. Moreover, since competence is a property of the individual (Chomsky), we should assume that the levels of the translator's competence, the amount of knowledge, and the ability to use it would differ from one translator to another.

As far as translation is concerned, Straight (1984:41) gives an outline of the knowledge translators must have. He identifies two types of knowledge: cultural (ecology, material culture, technology, social organization, mythic patterns), and linguistic (phonology, syntax,

morphology). On the other hand, Delisle (1984,234-236) suggests four major levels of competence which are essential to translation: linguistic, comprehension, encyclopaedic, and re expression. Each level of the translator's competence will be presented and their interrelationship within a translation task will be highlighted in subsequent sections. Moreover, a separate section is allocated to the level of pragmatic competence.

4.2.3.2 Linguistic Competence

Generally speaking, any person, in order to use a language effectively, must be familiar with that language. This does not mean that language users must know endless and infinite sets of sentences but they must have a linguistic knowledge in a finite form which explains the language. In other words, although the language generated is infinite as Chomsky (1980:22) pointed out, the grammar itself is finite. This grammar encompasses a finite system of principles and set of rules on phonology, syntax and morphology. However, the translator is more than just an ordinary language user. The translator as a special user of languages may find this knowledge of a limited set of rules governing the language not sufficient to translate. He may require additional knowledge which might enable him to understand the characteristics of the language involved and might provide him with adequate linguistic means to accomplish his task.

The translator's linguistic competence may be enhanced, for instance, by a knowledge of word formation in the languages with which the translator is involved. This kind of knowledge may serve to analyse complex words and derive their meanings. For instance, the word "readable" in the following sentence:

‘Oh’, said I, ‘that fellow...what's his name? the brick maker will make a readable report for you’.

Even if it is considered on its own, it contains information that can be extracted from its morphology. The suffix '—able' when attached to the verb 'read' converts it into an adjective and gives the primary meaning 'able to be read'. It is not claimed here that the meaning of a complex word is merely a composite of its parts; the word 'readable' may undergo, a semantic shift to mean that the 'report is well written' or 'has a good style', etc. This semantic drift depends on the pragmatic inference from the context or the actual use of the word. Indeed, a word taken in isolation may have different and various meanings. Its meaning within a text is governed by the context. In order to understand the context and assign the exact meaning to the word, the translator is assumed to have another level of competence which we may call 'comprehension competence'. This, we shall present in the following section.

4.2.3.3 Comprehension Competence

Linguistic competence is not self-sufficient. Whatever the language user may know of his language, it is necessary for him to comprehend this language, because any linguistic representation implies semantic information; communication can be accomplished because the language user can assign meaning to certain sounds and shapes represented in his linguistic knowledge.

The language user can store a finite amount of information concerning the features of the language he uses. He has, as Chomsky (1957) assumed, "a system of rules that generate and relate certain mental representation including, in particular, representation of form and meaning". That is why the language user can extract new information from previously unknown sentences. It is this ability of extracting information and assigning meaning to stretches of language that we call 'comprehension competence'. For Delisle (1984,234), comprehension competence is the ability to analyse a text semantically and pragmatically. The translator must be able to extract information from the text, understand and interpret it.

However, much of the information required in understanding a text is drawn from the language user's general knowledge. As Van Dijk and Kintsch (1983,42) put it: " During comprehension readers pull out from their general store of knowledge some particular packet of knowledge and use it to provide a framework for the text they are reading". This store of knowledge is embodied in the translator's encyclopaedic knowledge.

4.2.3.4 Encyclopaedic Competence

By encyclopaedic competence, we do not mean that the translator should know absolutely everything about anything. However, due to the variety of subject matters with which the translator is confronted, a certain encyclopaedic knowledge (or 'culture general') is needed. When dealing with a specific text, for instance a literary text, the translator has to acquaint himself with the cultural, political, and historical aspects of the text if there are any. That, in short, he must have background knowledge concerning the text he sets out to translate. The translator of Joseph Conrad's novel *'Heart of Darkness'*, for example, would need to be familiar with all the facets of Conrad's time (political, cultural, etc.) in order to be able to understand the novel and ultimately translate it adequately. Obtaining background information about the text to be translated is of great importance to its comprehension, and in the long term, it enhances the translator's encyclopaedic competence. A full understanding of a source language text depends on the translator's comprehension competence and his encyclopaedic competence. It is the interaction between the SL text and the translator's comprehension and encyclopaedic competence which determines the understanding and interpretation of the text. In other words, as De Beaugrande and Dressler (1981:6) suggest, "a text does not make sense by itself, but rather by the interaction of text—presented knowledge with people's stored knowledge of the world". This notion of adding one's own knowledge to

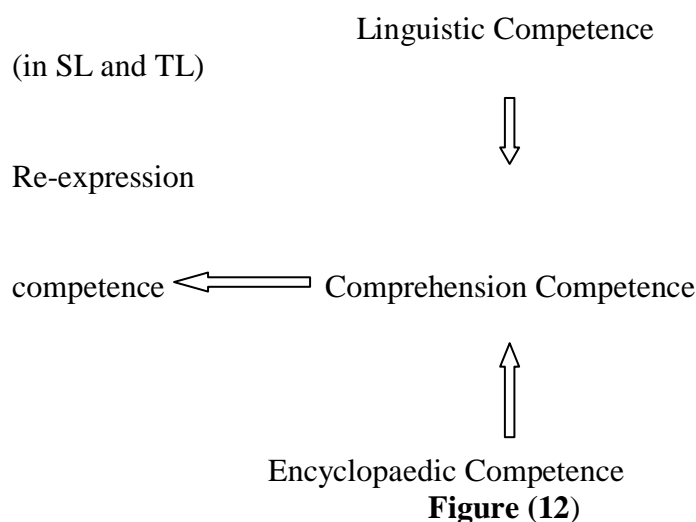
the text, or 'inferencing' as this process is called (see: De Beaugrande and Dressler,1981), might imply that the comprehension of any expression is hardly conceivable without at least a minimum of general knowledge.

4.2.3.5 Re- Expression Competence

A fourth important level of the translator's competence is that of re-expression, without it translation is inconceivable. Possessing a linguistic, encyclopaedic, and comprehension competence is not sufficient to translate. The translator should be able to re-express the SL message into the target language. That is, in addition to his SLT analytical competence' (see: Wilss,1982,118) as represented by the linguistic, encyclopaedic, and comprehension competence, the translator must have a TLT reproductive competence'. He must possess specific abilities and strategies for TLT synthesis. The re-expression competence, thus, represents the translator's ability to reformulate SL messages into TL in accordance with TL conventions and rules.

We assume that during the analysis phase the three levels of the translator's competence (linguistic, comprehension, and encyclopaedic) are active. However, when the re-expression competence is 'activated' interaction takes place between the levels of the translator's competence that were active in the SLT analysis and those that are specifically activated whenever a target language is involved. This interaction determines the translator's re-expression competence. When applying his re-expression competence, the translator is constantly 'calling up' his knowledge of the two linguistic systems of SL and TL, and referring at the same time to his encyclopaedic competence which determines, in part, his comprehension competence.

This interaction of the different levels of the translator's competence, which determines the re-expression ability of the translator, may be schematically represented as follows:



We believe that, in translation, there is a relationship of dependency between the different levels of the translator's competence. A deficient linguistic competence *may* lead to errors of comprehension which in turn influences the re expression competence of the translator. Likewise, a deficient encyclopaedic competence may hinder comprehension and therefore affects re expression. Moreover, there is a certain relationship between the different phases of the process of translation and the different levels of the translator's competence. In the analysis phase, the translator analyses the SLT on the basis of his linguistic competence at the syntactic and textual level, and on the basis of his comprehension and encyclopaedic competence at the semantic and pragmatic level. As for the transfer phase, the result of the interaction of these three levels of the translator's competence (linguistic, comprehension, and encyclopaedic) with the SLT is crystallized in a certain type of mental representation ready to be transferred into the TL whenever the re-expression or TLT— reproductive competence is 'activated' during the synthesis phase.

In order to explain translator's competence, some of scholars tend to break it down into a set of interrelated sub-competencies such as: language competence, textual competence,

subject competence, cultural competence, transfer competence. Other scholars such as (Bell, 1991) have described it solely as linguistic competence.

4.2.3.5 Pragmatics and Sociocultural Competence

In Bachman's (1990) model of communicative competence adopted by Cao (1996), pragmatic competence is sectioned into illocutionary competence and sociolinguistic competence. Illocutionary competence is the knowledge of how language is used to achieve functions. This competence plays a significant role in the act of translation both when the translator approaches the source text as well as when he/she produces the target one. When a translator is approaching and analysing a source text, this competence allows him or her to discern whether the text is a polemic, primarily objective report of data, a proposal for action, etc. Likewise, in the production of the target text, the translator makes use of this competence to reproduce those functions in the translation.

Regarding the sociolinguistic competence, Bachman includes knowledge of linguistic variations (i.e. dialects, regionalism, and national varieties) and knowledge of cultural reference and figures of speech. Knowledge of variation is important in being able to interpret a source text in dialect other than the standard form. It also may be important in helping the translator understand the particular cultural assumptions that may underline a source text. A successful translator is aware of these elements and is able to resist the temptation to translate them directly and/ or to find a successful way of communicating their meaning in the target text.

A translator must have cultural competence of both source language and target language (Kastberg, 2007). Some of the expressions in the source language may need to be recast in a different way in the target language, or even may not exist at all. By having cultural competence, the translator may need not to look for the substitution but rather it may be enough

to see the equivalence, i.e. the expression in target language which fulfils the sense intended by the originator of text in the source language. However, although translators may use 'equivalence' to fulfil the sense of the source language, there is ordinarily no full equivalence between code-units (Jakobson, cited in Munday, 2001:36). Some words in the source language may have their equivalent in the target language but this does not guarantee that it is possible to substitute the 'untranslatable' words in their essential nature. Some cultures takes the view some words or expressions such as proverbs in their convention cannot be equalled, or at least that there is no similar sense in other languages. Therefore, when a translator does not have qualified cultural competence, the text produced will be weak in terms of sense.

Following Leech's (1983:10) view of pragmatic competence as composed of sociopragmatic competence and pragmalinguistic competence, Kasper & Roever (2005: 317-18) see pragmatic competence as "the ability to understand and produce sociopragmatic meanings with pragmalinguistic conventions". Sociopragmatic competence includes knowledge of the relationships between communicative action and power, social distance, ... the social conditions and consequences of what you do, when and to whom"; whereas pragmalinguistic competence comprises the knowledge and ability for use of conventions such as the strategies for realizing speech acts.

4.2.4 Shifting in Translation

Some translators may focus on the text and some other translators may focus on the reader of the target text. A translator must have cultural competence of both SL and TL (Kastberg: 2007). Some of the expressions in source language may have different way to express in target language, or even does not exist at all. By having cultural competence, the translator may need not to look the substitution but enough to see the equivalence. Equivalence means the expression in target language which is fulfill the sense intended by the originator of text

of source language. Thus, the translator can select some of the procedures of translation which allow making small changes to the text. The procedures are packaged in a strategy which is known in translation studies as 'shifts'. The term shift itself means small linguistic changes occurring in translation of source text to target text (Munday, 2001:55).

There are a good number of shifting procedures in translation studies. Shift can occur in language ranks (lexical, phrase, clause, sentence, and discourse). Shift is chosen as a way to do the translation in certain 'situations' to fill semantic gaps.

However, it is quite impossible if the translator does not have enough knowledge with regard to the source text culture. Some texts may be created for internal culture use only, and when such texts are translated into other language(s) which have a different cultures, it may be guessed that the text will be dysfunctional unless the translator does not have enough capability to acquire an understanding of the culture where the text was created and used. Without cultural competence, the translator needs to work harder to perform shifting. One of the shifting procedures, for instance, is 'borrowing'. Borrowing means to borrow words from source language to fill a semantic gap (or sense gap) if there is no substitution word or equivalent expression in the target language. The purpose of the borrowing, besides filling a semantic and sense gap, is to emphasize the cultural colour in the text.

4.2.5 The Translator's Knowledge and Skills

Bell (1991:37) claims that the translator, as communicator, must possess the knowledge and skills that are common to all communicators. He suggests that the translator must know how propositions are structured (semantic knowledge); how clauses can be synthesized to carry propositional content and analysed to retrieve the content embedded in them (syntactic knowledge); and how the clause can be realised as information bearing text and the text decomposed into the clause (pragmatic knowledge). Translators could not translate, if they

lack knowledge or control in any of the three previous cases. This leads to lack of coherence and lack of functional value. Nida (1964:153) stresses that a translator must have "a complete knowledge of both source and receptor languages and intimate knowledge of the subject matter." Thus, knowledge and familiarity with the subject of the work are the most important factors contributing to the success of a translation. Any flaws in knowledge of the linguistic system and the cultural context of the author of the original will keep the translator from understanding it. Similarly, acquiring knowledge those will lead to successful communication with the intended audience.

The translator must have not only a good command of two or more languages but also a good command of the literary language, a point which is stressed by Savory (1957:27) "the existence of possible alternatives between which the translator must make his own choice is the essence of his art"., Nida (1976:65) also emphasizes this point. He states that a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator, i.e. aesthetic competence.

Trying to achieve an adequate translation, the translator must possess many qualities. He must have a adequate knowledge of the ST and its language and culture. Further, the translator is not only a receiver of the ST but also a creator of his own text. Rabassa (1984:39, cited in Frawley (1984:107) has brilliantly summarized these issues. He states that the translator's responsibilities fly off in many directions. He must satisfy many different people: the author, the editor, the critic and the reader. His world is complicated because he is a go between and must keep so many people happy (cf. Bell 1994:15; Wilss 1982:5)

4.2.6 The Translator as a Reader

Writers on translation stress that a translation is not a replica of the original but a work of art in its own right and in its own culture. This means that the translator is also a reader. His full comprehension of the ST ensures meaning transfer. The translator should determine

what the writer of the SL text means when using a certain kind of argumentation or style to express his concepts. The translator should identify the relationship between the different parts of the text and the important stylistic devices the writer employs which he should retain in his translation. In so doing the translator, like any other reader, interprets and comprehends the SL text. He should establish why the writer chooses a particular stylistic device, word, or geographical or historical name and he should ask himself whether selecting the equivalent device word, etc. will be as effective in the TL, or whether other features should be used to bring about the same effect, (Larson, 1984,422).

The translator should understand the ST just as well as would a native reader. But because of his role as a mediator, his task as a reader differs from that of the common reader; he reads the SL text not for personal pleasure only but to render it to the TL reader through a different linguistic vehicle, bearing in mind that it is his own reading which tends to be imposed upon the readership of the TL version (see Hatim and Mason, 1990:11).

4.2.7 Aspects of Style and Translation

Hayes (1975:838) states that the translator has four functions in the process of translation: First, he reads the original work in order to understand it thoroughly. Second, he identifies the devices through which the author has achieved special effects. Third, he decides which lexical and syntactic adjustments will reproduce the effects in the target text. Fourth, he produces a literary work of his own. Other scholars speak of the importance of keeping the balance between form and content, word and spirit in the translation. Duff (1981:97) emphasizes that the responsibility of the translator is "to strike an excellent balance between freedom and faithfulness to the original". However, translators may not be able to fulfil the functions mentioned above owing to the peculiarities of the style of the ST.

Considering Dickens's success and achievements, it is no surprise that he is a much-translated author. However, given the degree to which his style is crucial to his message, his work has challenged translators. This is especially true for language pairs for which there is a considerable linguistic and cultural gap. Style has been emphasized by various scholars and in an article dedicated to Dickens's style. Alter (1996: 130) laments "that it should at all be necessary to explain that style is crucial to the experience of reading." Alter's comment indicates that the decisive role of style in a work of literature should not be taken for granted. In Dickens's work, many stylistic devices are used to convey messages and shades of meaning. Translators usually investigate and compare these with the source text to determine the extent to which their performance reflects Dickens's manner of conveying meaning. Dickens, for instance, makes much use of repetition which takes various forms as a stylistic device. Moreover, different parts of speech like nouns, verbs, adjectives, and adverbs are repeated to achieve emphasis. Sometimes, certain sounds are repeated; at other times, this repetition appears in phrases and sentences.

Another aspect of Dickens's style is the imagery that abounds in his works. Its significance lies in the role it plays in establishing a special kind of mental relationship between reader and text. Images provoke and enrich readers' power of imagination as they transform what is expressed by words into mental images. This involvement on the part of readers adds a special colour and flavour to their relationship with the text. This then, is the task of the translator who is expected to transfer these images so that readers of the target text have attractive avenues that can lead them to the treasures of the source text.

4.3 Models of Translation

Translation theories can be categorised into those which emphasize the grammatical aspect of translation, those which give attention to its cultural manifestation, and those which highlight the necessity for interpretative approaches. These models will be dealt with

independently highlighting the features of each to conclude that the model adopted in this study is more comprehensive and suitable for translating cleft and pseudo cleft sentences.

4.3.1 The Grammatical Model

This model is based on translation theories, which regard translating as a solely linguistic operation. The distinctive feature of this model lies in its association of translating with grammatical transfer. Within such a perspective, language is viewed as grammar, and translating is no more than substituting the grammar and vocabulary of one language for the grammar and vocabulary of another. Along these lines, translating has been defined as 'the replacement of SL grammar and lexis by equivalent TL grammar and lexis' (Catford 1965: 22). Underlying this attitude is the assumption that language is an objective code with a fixed structure.

According to Chau (1984a:211), this approach to translating is antimentalistic in focussing on grammatical structure, while leaving meaning out of account. The task of translating is considered a symbol-to-symbol transformation. Linguistic signs, therefore, are supposed to be essentially objective, allowing for a one-to one unidimensional matching of codes. Thus, when translating, one is operating at the level of *langue* rather than *parole*²⁰. The unit of translating is either the word or the sentence. The grammatical model, therefore, yields a literal translation with cultural differences between the two languages ignored.

Catford's *Linguistic Theory of Translation* (1965) may be regarded as a representative of the formal linguistic method. Unlike new trends in translation theory (e.g. Thomas 1997) which give priority to the textual and pragmatic meaning of the text, Catford does not advocate a rank-bound translation based on pragmatic meaning but one based on formal linguistic units.

²⁰ *Langue* and *parole* are vocabulary used by theoretical linguistic, terms distinguished by Ferdinand de Saussure from *Course in General Linguistics*. *langue*, is the rules of sign system (for example, grammar) and - *parole*, is the articulation of signs (for example, speech or writing).

He makes this quite clear when he defines total translation as the 'replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology and graphology.' (1965: 19). However, though Catford's approach to translating is primarily a formal linguistic in focusing on formal aspects of language, it can be said to have touched upon and even overlapped with other cultural and interpretive models. In discussing the relativity of colour terms in different languages, for instance, Catford is actually dealing with meaning, which falls within the scope of the cultural model. On the same score, when he discusses contextual meaning and features of situation-substance such as stress, intonation and focus, he is also studying context, which is related to the Interpretive Model in general, and to the Text Analysis Method in particular. In other words, translation according to this approach is the replacement of the SL structure regardless whether the reader will understand these cultural references, or whether the translation will have the same impact on the target readers as that which the source text has on the SL readers. For instance, when translating the Arabic proverb زاد الطين بلة (zaada a tini-billa), we might produce a literal translation like "It increased the clay moistness" which does not adequately capture the real meaning of the proverb in the same way as "to make matters worse" (Dickins, Hervey & Higgings (2002:31). Actually, this model has proved ineffective in translating proverbs and any instances of figurative language, since it only takes care of the literal meaning.

In sum, this model is more concerned with grammar and structure than meaning, and its units of operation are words and sentences. The pragmatic meaning of the text in general is left unnoticed, to the extent that even the pragmatics of sentences is neglected. Therefore, this model of translation is neither adequate to account for the global meaning of the text, nor expected to yield reliable interpretations of its constituent sentences, including the clefts.

4.3.2 The Cultural Model

This model is based on the theory of language which defines meaning in terms of its cultural fields and contexts. According to this view, language is culture; translating is describing and explaining the worldview of one people to another. Underlying this view is the hypothesis of 'language relativity' put forward by Edward Sapir and Benjamin Lee Whorf early in the last century. Such a hypothesis postulates that every language not only provides a means of communication for its speakers but also imposes on them a different vision of the world, a different way of analysing experience. In this way, language determines the way its speakers look at the world and the way they express their own thoughts. It follows from this that any form of intercultural communication is difficult if not impossible. Sapir (1956: 69, cited in Venuti 1992:136) makes this quite clear: "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds not merely the same world with different labels attached". However, such a strong view is not unanimously held. Other proponents of the cultural view of language, while subscribing to Sapir's opinion that languages differ enormously, regard translating as a possible task if it is carried out between cultures rather than between languages. Casagrande (1954:338 cited in Baker, M. & Saldanha, G. 2009) develops the argument further: "The attitudes and values, the experience and tradition of a people inevitably become involved in the freight of meaning carried by a language. In effect, one does not translate LANGUAGES, one translates CULTURES". As Bassnett points out, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (Bassnett 1991: 23). Thus, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating

decisions accordingly. Therefore, translating is an intercultural operation which poses many serious problems to the translator. These problems are the product of the many cultural differences between the two languages concerned. They stem from differences in the ecological, social, political, ideological, and religious aspects of the lives of both cultures.

According to Nida and Taber (1969:99) culture can be defined as 'the total beliefs and practices of society'. Words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect society's beliefs and practices. Furthermore, understanding is a very important issue for the translator as the source language expression may express a concept which is unknown in the target culture; i.e. it is important that translators understand not only the language but also the cultural differences which may or may not be translatable. In other words, what is acceptable to one group is not acceptable to another as Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1988: 94), thus acknowledging that each language group has its own culturally specific features.

In this way, Egyptian humor does not translate well into Libyan humour, even though they are basically the same people. This leads one to believe that cultural attitudes and regional variants are as important as the actual knowledge of the languages. Therefore, a good translator must be aware of the culture of both the source and target language readers. In this way, he or she will be able to translate into the target language based on the culture of the target readers and thus facilitate the reading and understanding of the translated text by the target readers.

Translation is doomed to inadequacy because of irreducible differences not only between languages and cultures, but within them as well. The view that language itself is indeterminate would seem to preclude the possibility of any kind of adequate translation.

Interestingly, Venuti sees the foreign text itself as the site of "many different semantic possibilities" which any translation only fixes in a provisional sense. Meaning itself is seen as a "plural and contingent relation, not an unchanging unified essence" (Venuti 1995: 18). When a text is retranslated at a latter period in time, it frequently differs from the first translation because of the changes in the historical and cultural context. As Venuti notes, "translation is a process that involves looking for similarities between language and culture – particularly similar messages and formal techniques – but it does this because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site at which a different culture emerges, where a reader gets a glimpse of a cultural other and resistency. A translation strategy based on an aesthetic of discontinuity can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures" (Venuti 1995: 305).

The cultural model of translating differs from the grammatical one in that it concerns itself with the semantic aspects of language defined in cultural terms rather than with the syntactic aspects of languages concerned. Thus, the role of the translator is to substitute one cultural system for another. This is incompatible with the role of the translator in the Grammatical Model, which is tantamount to the substitution of one linguistic code for another.

According to Nida and Taber (1969), the phrase "Lamb of God" into the Eskimo language has been translated as "Seal of God". Here "lamb" stands for innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", the phrase "Seal of God" is used to transfer the message and to consider cultural aspects.

Finally, it must be pointed out that the cultural model pays attention to context, though to the cultural context only. In this way, it converges with the interpretive model, the Text Analysis method in particular. For example, in Arabic there are no such unspecific kinship terms as the English 'cousin', 'uncle', 'aunt'. When translating the word 'cousin' into Arabic, we have to determine the exact blood relationship between the two persons in question so as to arrive at the precise rendering. The translator has to select the appropriate word, by depending necessarily on the proper context, from the eight possible translations of the word 'cousin'.

Regarding the need to observe the pragmatic meaning of cleft sentences, this model takes the cultural differences between both languages into consideration and in some ways observes pragmatics. However, this model sometimes does not work on the level of the text. Therefore, it neglects many aspects of pragmatics such as the notions of theme/rheme, focus, stress and intonation. As a result of considering these aspects in perspective, that are so essential to translate cleft sentences which is our particular focus in this study we can conclude that the cultural model is not an adequate one for translation in general and for the translation of cleft sentences in particular.

4.3.3 The Interpretive Model

With the emergence of text linguistics in the 1970s, the preoccupation with morphemes, words, or isolated sentences as units for studying language has been abandoned and claims for an alternative above-the- sentence unit, 'text', as the proper unit of examination have been upheld. At the same time, furthermore, there has been a major shift of interest in modern linguistics towards expanding the emphasis from the level of langue to that of parole (Chau, 1984b:112). Bassnett-McGuire (1980:79) sums up the characteristic features of this new trend in linguistics as follows:

- 1- The text is regarded as the relevant unit for examination;

2- Meaning is studied in relation to co-text and context²¹;

3- Efforts are made to discover recurrent patterns of structure common among texts of the same type;

4- The place of the reader, as a producer rather than the consumer of the text is reevaluated.

Being based on Text-Linguistics, the Interpretive Model of translating shares the same characteristics (Lefevere 1980:154- 56; de Beaugrande 1978: 7):

1- Unlike the Grammatical and the Cultural Models, the Interpretive Model operates on the level of text. Translating is basically a text to text operation, rather than an interlingual or intercultural operation.

2- The interpretive model rejects the view inherent in the grammatical model that translating means decoding and encoding. The task of the translator is not to match the SL text code with that of the TL code but to interpret the SLT, i.e. to reconstruct its meaning first and then to convey it to the reader of the TL. Nida (1968: 123) points out the difficulty, or rather the impossibility, of divorcing text interpretation from translating when he says: “the so called objective, scientific translation does not exist. We all have to recognize that the moment we try to understand what the author wanted to say, we begin to interpret the message”.

Thus the translator is seen once and for all as a text interpreter who not only reconstructs the text but also recreates its past. According to Steiner (1975: 24), "A text is embedded in specific historical time; it has what linguists call a diachronic structure. To read fully is to restore all that one can of the immediacies of values and intent in which speech actually

²¹ **Co-text** refers the words or sentences surrounding any piece of written (or spoken) text (linguistic context) (Malinowski's *context of utterance*)

Context is the whole situation in which an utterance is made (i.e. who is addressing whom, whether formally or informally, why, for what purpose, when, where, etc) (extra-linguistic context) (Oxford Dictionary of English Grammar)

occurs". Such emphasis on the role of the translator as reader is in line with recent developments in the field of semiotics. The reader is viewed not so much as a consumer of the text but as a producer. He uses all his previous experience and knowledge of previous texts to interpret the text at hand;

3- The third feature of the interpretive model is its emphasis on studying meaning in relation to co-text and context;

4- The fourth feature of the interpretive model is the classification of texts into different text types, an operation considered useful in translating. Many classifications have eventually emerged differing from each other in terms of focus.

These classifications will be dealt with when we discuss the text typological model in translating.

It might be useful to note that not all proponents of the interpretive model agree on the second characteristic of the model described above, i.e. that the reader is seen as a producer of the text. They mainly disagree on how the reader can fulfill his role as a text producer. Chau (1984a: 267 and 1984b:190) identifies two prevalent views within this model: the text analysis method and the hermeneutic method.

4.3.3.1 The Text Analysis Method

This model is based on text linguistic theories, and also makes use of insights derived from other adjacent disciplines such as pragmatics, semiotics, sociolinguistics, literary criticism, stylistics, rhetoric, and communication theory. Its very existence hinges on the assumption that context has a major role in text interpretation. By carefully analyzing the co-text (i.e. the linguistic context), the translator will be able to arrive at a full reading of the text and, eventually, be able to recreate the original. The text analysis method emphasizes the study of meaning in relation to co-text and context. Proponents of the text analysis method maintain

that words as such cannot be translated and that context is paramount in translating. Newmark (1995:113) emphasizes this role of context in translating saying that 'Context is the overriding factor in all translations, and has primacy over any rule, theory, or primary meaning.'

The importance of context for the study of meaning was for a long time overlooked by Formal Linguists who laid more emphasis on studying forms. It was not until the Fifties that the significance of context was highlighted by J. Firth, who developed his own theory by modifying Malinowski's conception of the 'context of situation'. Later, Neubert (1981) and other translation theorists (e.g. Kade 1981 and Jager et al. 1981) were the first to emphasize the pragmatic element of context in translating. Apart from context, a full grasp of the meaning of a text cannot be achieved without reference to co-text. The text analysis method pays as much attention to this point as it does to context. Just as one has to treat the text as a whole as a unit of translating, one cannot translate isolated words or sentences unless they are part of a complete discourse which is, in turn, embedded in a more general context of situation. Through the study of co-text, context can be recreated and a full reading of the text can be obtained. The most important feature of this method, which distinguishes it from all the previous methods, is that it regards the text rather than the words or individual sentences as the unit of examination. Like every reader, the translator takes into consideration the whole communicative event. The text analysis method utilizes a variety of adjacent disciplines for analyzing the SLT such as comparative grammar, comparative ethnology, sociology, stylistics, literary criticism, and semiotics.

It is believed by many translation theorists that text linguistics is a reliable aid for the translator as it assists him in interpretation. De Beaugrande (1996), for example, hypothesizes the setting of a text linguistic translating model and draws a general outline of such a model. This model will lay emphasis on text as the relevant unit of translating. A text linguistic model of translating will also pay attention to all factors of communication, and sees

translating as a process of interaction between author, translator, and TLT reader in a real-life situation. The primary concern of text linguistic theories of translating is the establishment of strategies which facilitate the job of the translator by systematizing the methods and the procedures of translating.

As mentioned earlier, text linguistic translation theorists classify different text types, each of which has its own distinctive features and its different methods of translating. Neubert, A. and Shreve, G.M. (1993) for example, classified texts according to their translatability and discussed the relevance of text types to the process of translating. Many classifications have eventually emerged, differing from each other in terms of orientation. These classifications will be dealt with when we discuss the text typological model in translating (see 4.2.4 below). To sum up, the text analysis method, though more sophisticated and more helpful to translators than the grammatical and the cultural models, is inadequate because it relies on indiscriminate selections of samples as well as on quantitative analysis.

4.3.3.2 The Hermeneutic Method

Unlike all the translation methods discussed so far, the hermeneutic method is not based on current trends in linguistics or other related disciplines. Rather, it is associated with a predominantly German School of Philosophy, namely: 'Existential Hermeneutics.' This school has flourished as a result of Martin Heidegger's conception of 'Philosophical' or 'Existential' Hermeneutics and Hans-Georg Gadamer's idea about the influence of Hermeneutics on translating.

While all the other methods are 'epistemic', the hermeneutic method is 'ontological' in that the interpretation of the SLT is conducted on a metaphysical plane. To the proponents of this method, interpretation is not merely recreating the 'meaning' hidden in the texts, as text analysts do. The text, instead of being an 'object', is a 'co-subject' with which the translator as interpreter 'falls into a dialogue to create new meanings' (Chau 1983: 131; 1984b:150). Thus,

the idea of 'objective' understanding, which is upheld by text analysts, is rejected and the possibility of a uniquely definitive reading is ruled out. While text linguists deny Hermeneutics the status of a theory, undermining the usefulness of its insights especially in TT, some of them do believe that Hermeneutics is closely related to the activity of translating, as Wilss (1982:77) points out that hermeneutics is linked to translating and interpreting the source text is one of the translator's primary tasks.

One of the essential elements of ontological understanding, ignored by the scientific approach, is historicity. The translator assumes an interactive role which consists in mediating past meaning into the present situation. Gadamer (1975:273) calls this 'bridging of temporal and spatial gulfs the fusion of the interpreter's and the author's horizons' in which the text and the interpreter remain in tension but 'continually grow together to make something of living value, without either being explicitly distinguished from the other'.

There are many insights that a translator can gain from Hermeneutics. Chau (1984b:74-6) lists the following:

- a) There is no truly 'objective' understanding;
- b) Prejudices are unavoidable and can be positive;
- c) There is no final or definitive reading;
- d) The interpreter cannot but change the meaning of the SL;
- e) No translation can represent its source text fully.

According to this method, meaning is defined in terms of 'inter subjective recreation' where the 'historical situation' of the interpreter plays a significant role. In this respect, one can conclude that no two interpretations of the same text by the same reader are the same.

Gadamer (1976: xxiv) rules out the possibility of 'a definitive, canonical interpretation.' Proponents of the hermeneutic method believe that Hermeneutics is complementary to other

methods of translating. While accepting the fact that insights derived from other methods are useful, they hold that they are inadequate as they are not interpretation. A translation must be an interpretation, which is the ultimate aim of Hermeneutics, as Gadamer (1960: 360, quoted in Chau 1984b: 152) points out that "every translation is... *ipso facto* interpretation, indeed we can say it is the consummation of the interpretation the translator has put upon the work he is faced with".

George Steiner's After Babel: Aspects of Language and Translation (1975) is a typical case of the Hermeneutic Method. It pays attention not only to the cultural and the pragmatic context, but also to the reader's 'emotional' context, i.e. his interaction with and reaction to the SLT. It is this reaction of the reader at the time and place of the reading that determines the reconstruction of the meaning of the text. This is a subjective process where no final reading is definitive, and no fixed context can be identified. The result of this subjectivity is a kind of free translating which, according to de Beaugrande and Dressler (1981: 216), 'may cause the SL text to disintegrate and disappear altogether.' Though the hermeneutic method fails to account for co-text adequately, its insights are, however, useful to a certain extent in highlighting the intimate relationship between certain elements of context and some textual features. Such elements involve the field of lexis²², when the translator is faced with a situation where he has to respond to the context, and therefore has to choose lexical items which best suit the situation.

4.3.4 Assessment of the Models

From the above discussion of the translating models, one can conclude that none of these is adequate to be adopted on its own as a model of translating and translation of pragmatic meaning of sentences.

²² Words that relate to a certain group.

The grammatical model is inadequate because of its emphasis on form while meaning is totally forgotten. As a consequence of this, isolated sentences or rather individual words are translated out of context. The cultural model improves on the grammatical model by paying attention to meaning and by accounting for context. This improvement, however, is limited since the cultural model accounts for the cultural context only. The interpretive model surpasses both previous models in accounting for context. Yet its adequacy is impaired by differences in view between its two methods. While the text analysis method, on the one hand, is scientific and quantitative in approach, the hermeneutic method, on the other hand, is somewhat subjective and unsystematic. This makes the text analysis method a more feasible one to adopt in translation of pragmatic meaning of sentences, since it employs systematic strategies and procedures. We can conclude that the interpretative model is more comprehensive than the other models as operating on the level of the text, but it is too scientific and quantitative. Although, its register analysis aspect considers the pragmatic meaning of words and text, it is too imaginative and goes too far in contemplation which wastes time and produces strange translations.

It is, perhaps, the need for text typology model that accounts more adequately for contextual meaning and makes use of insights from all the models mentioned above, which has prompted the emergence of the model below

4.3.5 The Text Typological Model

Like the text analysis method, this model is based on text linguistics. It also incorporates concepts and makes use of insights from other adjacent areas including, among others, discourse analysis, pragmatics, semiotics, text grammar, and contrastive textology. Chau (1984b) does not consider text typology as a separate model, but rather as a feature of the interpretive model. Other translation theorists, however, have recognized the outstanding

significance of this model in translating. Wilss (1982:180), for instance, contemplates the promising nature of 'a text linguistic approach, i.e. the attempt to develop transfer guidelines for specific types.' As mentioned earlier, devising different classifications of text types has been one of the focal areas in Text Linguistics which has attracted a great deal of enthusiasm. As a result, this approach is to be considered not merely as a sub-area of text linguistics; it can, in effect, stand on its own as a reliable and fully-fledged model of translating.

The distinctive feature of the text typological model is its view of a text as an actual representation of a certain text type, i.e. it can be considered as a token of that text type. It also takes text analysis as a preliminary step to translating. For example, the translator should study a number of basic notions such as structure, texture, and context. By learning how to take the text to pieces, the translator will be able to reconstruct its context and to relate context to structure and texture. Structure refers to how a text is organized. This kind of organization is hierarchical: a text is composed of paragraphs, of sentences, and sentences of smaller units such as clauses, phrases and words.

According to Halliday and Hasan (1976: 2) a text has texture: the texture is the way various elements of a discourse hang together to form bigger chunks of language by means of cohesive relations, and this is what distinguishes the text from something that is not a text. The cohesive elements present in the text signal to the reader that a certain element in that text is dependent on another, and has to be interpreted in relation to it. Of course, understanding structure and texture is very useful for the translator, as it enables them to achieve an objective reading of the SLT. As a result, the translator will be able to preserve the SL text type.

For Dressler (1995:186), a "text type" is a set of heuristics for producing, predicting, and processing textual occurrences and hence acts as a prominent determiner of efficiency, effectiveness and appropriateness.

Schmidt (1978: 58) spells out some general problems involved in the setting of typologies. One important point which a text theory should attempt to elucidate is 'whether the rules for text production and text analysis it has formulated are applicable to all types of texts. To Schmidt, this methodology proposes two approaches to setting up text types. The first approach is inductive or empirical. The linguist starts with taking observable texts as his point of departure. With the help of a consistent text theory, the linguist will retrospectively use his own intuitions about the classification of texts in order to process, reconstruct, predict, and produce concrete and virtual textual occurrences. The second approach is deductive. It begins with a given text theory which will allow for a certain theoretically possible and ideally realised text typology. This typology, then, will have to be examined and correlated with actual text instances.

Robinson. D (1997, 2002) indicates that the earliest classification of text types dates back as far as St. Jerome. In his pioneering efforts to highlight the aspect of interdependence between the text type and the transfer method, St. Jerome identified two basic principles of translating methods:

1. Literal translating which is the only procedure that the translator should adhere to when translating the Bible;
2. Sense-oriented translating: a principle which the translator should adhere to when translating secular texts. (See Wilss 1982 for more details.)

The first among translation theorists to recognize the role of and to deal with existing text types in translating was Neubert (1988:123). He devised a classification of text types on the basis of their 'translatability'. He set up a 'translatability' parameter, ranging from relative untranslatability (text type 1) via partial translatability (text type 2) to optimal translatability (text types 3, 4). Accordingly, Neubert identified four categories of translation related text types:

1- exclusively SL-oriented texts, for example in the field of area studies.

2- primarily SL-oriented texts, for example literary texts (text types 1. and 2. correspond roughly to House's class of "overt translation"; 1977);

3- SL-and TL-oriented texts;

primarily or exclusively TL-oriented texts, for example, texts intended for propaganda abroad (this text type corresponds roughly to House's class of "covert translation"; (Wilss, 1982:114).

Other classifications of text type have been put forward. Reiss (1977, 1989, 2000) has devised a tripartite classification of texts. Her classification is 'function-centered' as opposed to 'content-centered'. Reiss (1976,1989) underlines the importance of the identification of text type and text variety when translating. Influenced by Bühler's (1934) three functions of the linguistic sign, Reiss (1976,1989) distinguishes three text types:

1- Informative: A text involved in the communication of content (e.g. scientific report, news reports, the expressing of opinions without aiming at provoking argument or evaluation, etc.);

2- Expressive: A text the aim of which is the communication of artistically organized content (e.g. literary works);

3- Operative: A text the aim of which is the communication of content with a persuasive character (e.g. advertisement, political speeches, editorials). Reiss also recognizes other text types which she calls 'mixed forms'. For example, there are operative texts, for instance sales promotions with elements of poetic writing, such as an advertisement in the form of a poem. According to Reiss, identifying the text type is very important in translating as it, more often than not, determines the function of the text and the intention of the text producer as well as determining the general method of translating. Text types can be identified by the frequency of words and phrases of evaluation, the frequency of rhetorical devices, and the system of linkage used (e.g. connectors, parallelisms). Next follows the identification of text variety,

which is defined by Reiss (1981: 126) as "Super-individual acts of speech or writing which are linked to recurrent action of communication and in which particular patterns of language and structure have developed because of their recurrence in similar communication constellation". Text variety is, therefore, responsible for the deployment of elements of structure and texture. In Reiss' own words, 'text variety demands consideration for language - and text structure conventions' (ibid.).

Another classification has been proposed by de Beaugrande (1978:1980) and de Beaugrande and Dressler (1995). They classified text types according to their contribution to human interaction. They point out the fact that while it is very difficult to arrive at a strict categorization, it is possible to identify dominances. Accordingly, they identify three text types: descriptive, narrative, and argumentative. One major drawback of de Beaugrande and Dressler's classification is assigning to literary and poetic texts the full status of proper text types. The problem is partly resolved when they admit that the above classification is inadequate, since 'literary texts also contain various constellations of description, narration, and argumentation. (cf. de Beaugrande and Dressler 1981: 185).

Werlich (1976) develops a more elaborate classification, distinguishing five types of text:

- 1- Description: is the type of textual communication in which the encoder more or less selectively deals with *factual phenomena in space*;
- 2- Narration: is the type of textual communication in which the encoder more or less selectively deals with factual and/ or conceptual *phenomena in time*;
- 3- Exposition: is the type of textual communication which the encoder chooses for presenting either constituent elements which can be synthesized into a composite concept (manifested in a 'term' or a mental construct (manifested in a 'text'), or those constituent elements into which concepts or mental constructs of phenomena can be analyzed;

4- Argumentation: is the type of textual communication in which the encoder proposes relations between concepts of phenomena. The encoder makes his propositions in explicit or implicit opposition to deviant or alternative propositions;

5- Instruction: is the type of textual communication in which the encoder tells himself (in sender-directed instruction) or others (in receiver-directed instruction) - what to do. He uses linguistic communication in order to plan the future behavior of himself or others (Werlich 1976: 39-40). Werlich's classification has inspired many linguists, translation theorists, and those interested in text types. Zydatiss (1983:200), for example, subscribes to Werlich's five text types. He analyses a German instructive text and compares it with its published English translation, demonstrating the application of text typology to translating and its implications for translation pedagogy at a higher level. Hatim (1984) has also drawn on Werlich's text type classification, presenting a text typology along similar lines. With description and narration subsumed under the major heading 'exposition', text types accordingly are reduced to three major types:

1. Expository texts which include descriptive, narrative and conceptual (used to analyze and synthesize concepts).

2. Argumentative texts: are used to evaluate events, entities or concepts with the aim of making a case or putting forward a point of view and, consequently, to influence future behaviour. Argumentative texts can be sub classified into: Overt argumentation: an example of this could be the counter argumentative 'letter to the editor', and Covert argumentation: an example of this can be the implicit argument in an editorial or what is called 'the thesis cited to be opposed' or the case-making propaganda tract;

3. Instructional texts: aim at planning and directing future behavior of the addressees. It is sub-divided into: instruction with option as in advertising, and instruction without option: as in treaties, contracts, and legal documents.

Hatim's text-typology emerges from his notion of text/discourse as an entity composed of three inter-related layers of meaning: the pragmatic, the semiotic, and the communicative. The transition from sentential linguistics to supra-sentential linguistics or, to use more recent terminology, text-linguistics, is essentially a functional one. It is an indisputable fact that the study of language aims primarily at the explication of how communication among human communicants is achieved. Consequently, language studies should not focus on sentence-based linguistics, which deals with virtual systems in a non-communicative environment, but rather on realistic or 'actual' systems, which serve specific communicative goals.

The text-typological theory, itself an off-shoot of the Functional Sentence Perspective hypothesis, distinguishes between various text types on the basis of the concept of 'thematic progression' within the textual world. Hatim postulates that textuality, in the course of text-production, is based on two factors which he labels 'macrocontextual instructions' and 'micro-contextual instructions' respectively. According to the macro-contextual instructions, the general framework of the text is envisioned and finalized; whereas micro-contextual instructions help in the sequential arrangement of the text's internal structure within the general framework of the text. Hatim uses 'text' to refer to "a string of clauses, etc, which map a set of communicative intentions onto the linguistic surface with the aim of fulfilling a particular rhetorical purpose". (1983, p306) He views the text/discourse as a network of inter-related and inter- dependent layers of pragmatic, semiotic, and communicative meanings. "Discourse processing", he continues, "is envisaged in terms of the discourse producers' utilization of 'texts' as a means of action on the environment and in terms of the discourse receivers' reaction to such actions. For such pragmatic purposes to be contextually accessible, texts take on a set of semiotic values. These establish interaction with the environment by regulating producers' pragmatic actions and receivers' reactions. They define the nature, form and function of the message as a sign among signs. Pragmatic action and semiotic

interaction only materialise when a 'communicative' dimension is introduced to set up the transaction between text users' actions and reactions, on the one hand, and between these and the text, on the other hand." (ibid:298)

The text-typological focus, which is the outcome of semio-pragma-communicative interface, is, according to Hatim, the basic determinant of expository, argumentative, or instructional text types. Hatim refers to discourse as "the totality of undifferentiated linguistic material, eg. a whole article". His distinction between discourse and text is empirically irrelevant since discourse, in actual fact, is text in action.

Hatim who employs the theme-rheme theory, which has come to be collectively referred to as 'Functional Sentence Perspective', in his explanation of how texts are internally structured. The term is used to indicate that sentence elements function within a certain perspective of communicative importance. Thematic elements may be identified as those, which present known information, while rhematic elements are those which introduce new information. The theme-rheme sequence is carried on, through commitment-response, to a point beyond which any more textual element would be considered a redundancy. Hatim calls this point the 'threshold of termination'. His view that the text/discourse would be 'incomplete' before it reached the threshold of termination does not necessarily apply to literary discourses in which redundancy, particularly stylistically acceptable redundancy, assumes a considerably functional role. Hatim's abundant and scholarly contributions to discourse analysis are of paramount importance in the training of translators and interpreters and in designing translation and interpretation syllabi.

Following Hatim (1984, 1995) the employment of thematic structure and information structure to the text type and his text-typological theory, together with the complex terminology he employs, has made text/discourse analysis and processing very much akin to an intellectual exercise in translating cleft sentences. Cleft sentences as they have discussed

earlier in (2.1), have to look at the theme/ rheme rules and the meaning of the focal part of the sentence and textual meaning in general. For a good translation of cleft sentences, pragmatics has to be taken into consideration. Pragmatics of clefts involves the meaning of stress, intonation and focus of cleft sentences. Consequently, this model of translation, especially with preference to Hatim's text typology, is very adequate to account for the pragmatic meaning of the text, and expected to give in reliable interpretations of cleft sentences.

According to the text typological model, how to translate is primarily a function of the text to be translated. The ultimate aim of the translator is to achieve an objective reading of the SLT and to produce an identical TLT, preserving the SL text type. In doing so, the translator can be said to have achieved a functional meaning.

What matters more is the ways and means of achieving a reliable translation. The text typological model is certainly of enormous help in discourse analysis.

It might be also useful to mention that though the text typological model of translating permits the modification of the structure, it does so without taking the freedom of changing it completely as the Hermeneutic Method does. On the contrary, it allows the text structure to be 'modified' only as far as necessary to achieve the appropriate meaning. By seeking 'appropriateness' as a solid criterion for establishing meaning between the SLT and the TLT, the Text Typological Model clearly rejects the proposition articulated by the proponents of the grammatical model who view translating as a mere matching of codes, and Catford's (1965) argument in this regard is no longer valid. According to de Beaugrande and Dressler (1981: 217), whether or not the elements in the goal language text occupy the same position in their virtual systems as do the elements of the original in theirs, is a secondary matter, often leading to irresolvable and unnecessary conflicts. Thus, this model is not like the previous models as it takes the pragmatics into consideration, and Hickey (1998:47) points out

that text typological model can serve to increase our understanding of the relevance of the text by revealing its pragmatic function . It focuses on the function of words not on their being formal or informal but on their function in the text .

To round off this discussion, the researcher concludes that the text typological model of translating is a great improvement on all the other models discussed so far. It pays attention to contextual meaning in text interpretation and highlights the importance of the contextual variables in the deployment of the elements of structure and texture. Therefore, the text typological model is assumed to be an appropriate approach to preserve the pragmatic meaning of cleft sentences in the translation task.

4.4 Summary

Having analyzed the text, the translators then translate some problematic areas which crop up during the analysis. In this way, the translators can easily recall these strategies and apply them in similar cases. In generic terms, text type can be defined as any set of texts which share common characteristics in terms of lexis, grammar, structure, and function. This set of texts is supposedly amenable to the same methods of analysis. The researcher's task, then, is the study of cleft sentences, and especially its pragmatic meaning, through literary texts. In the applied part of this thesis, the researcher intend to study the treatment of certain translations of some texts that exhibit cleft sentences and discuss whether any of them convey the pragmatic meaning as it is found in the English text. If none of them do so, the researcher will attempt to provide her own proposed translation for each particular faltiure of transferring the pragmatic meaning.

CHAPTER FIVE

Translation Analysis

5.1 Introduction

Having laid down the theoretical framework within which clefts are to be discussed, the researcher is now in a position to apply it to a corpus selectively chosen. The corpus analysed is a novel entitled *A Tale of Two Cities* (more details about the novel see page 331) written by Charles Dickens (see 329 for the biography of Dickens) and translated into Arabic by Muneer Al-Ba'albaki whose translation seems literal and shows sometimes that he is adept at transferring grammar. However, this kind of situation can pose a dilemma for the translator, for problems may also arise from grammatical differences between English and Arabic, where the translator needs to make certain changes in the order of information, grammar, and lexical items in the TT to convey the meaning properly.

Accordingly, the central task of this chapter is to clarify the class of clefts, to present the function of clefts, to examine whether the translator of *A Tale of Two Cities* does preserve the intended pragmatic meaning (i.e. preserving the focal meaning of cleft sentences) as in the ST, and finally to suggest a suitable rendering if the translator fails to perceive and preserve the focal meaning of clefts. Due to the fact that misrepresentation of the pragmatic meaning of clefts in translation can distort the meaning intended by the author as well as make the translation sound very unnatural and ambiguous, a careful analysis of some extracts will be conducted with reference to the different ideas discussed in the previous theoretical chapters.

This chapter consists of three sections. Section One introduces the chapter. Section Two analyses the corpus under investigation. Section Three then shows the findings. The final section is a conclusion.

5.1 The Analysis of Clefts and Their Realisations in Arabic

This study aims at pinpointing the role of pragmatics and pragmatic meaning in translation. Therefore, it is worth pausing for a moment to wonder whether a pragmatic meaning of cleft sentences is preserved or not in the TLT.

Accordingly, the central tasks of this section are:

- 1- Stating the texts underlining the clefts in both ST and TT.
- 2- Analysing the ST cleft, highlighting its type, function, intentionality, implied meaning(s), and certain other pragmatic aspects.
- 3- Examining the TT.
- 4- Showing what similarities and/or differences there are between the ST and TT, to what extent the translator is successful in highlighting the pragmatic meaning of the cleft or pseudo- cleft, and what strategies he follows when he translates the clefts.
- 5- Suggestions as to translations are added whenever the translator unable to achieve and preserve the pragmatic meaning of the chosen clefts.
- 6- The criteria for assessment of the translation product TT will identified by using some strategies, drawing a table showing the different types of cleft constructions the researcher is going to examine in English in one side, and another table showing strategies in Arabic which can be considered strategies for translating them in the other way.

The table divided into three criterions for assessment. Each point contains a category of the cleft constructions and their translations in Arabic; those translation grouped in one stand with their numbers kept as it is in the appendix for easy reference. Those translations were extracted from the specialist Arab scholars in the theoretical part of this work.

Cleft constructions ST	Strategies for translating them into Arabic and achieving Focus TT
It- cleft sentence	<p>A- it-cleft can be translated into Arabic and achieved focus through the following construction:</p> <p>1-the absolute object²³- المفعول المطلق</p> <p>2- Changing word order²⁴- التقديم و التأخير</p> <p>B- it-cleft can be translated into Arabic and achieved focus through certain particles:</p> <p>1-Pronoun of separation²⁵- ضمير الفصل</p> <p>2-Pronoun of status²⁶ - ضمير الشأن والقصة والحكاية</p> <p>C-it-cleft can be translated into Arabic and achieved focus through the particles of emphasis:</p> <p>1- the use of Inna²⁷- إن</p>

²³ The absolute or cognate object is a verbal noun. It can be used for emphasis or specification. It introduces the same root as the verb which occurs after the subject. Mace(1998:181), the cognate object is used to emphasize the meaning of its verb, and it is considered as a kind of repetition to the verb. As a result, it functions to remove ambiguity and any doubt on the part of the listener/ reader on the interpersonal level. Thus, the use of cognate object in Arabic is an effective way to show emphasis on the process of action (verb). Consider the example:

/kasara al-walad-u[theme] al- qalam-a kasran[rheme]./ (كسر الولد القلم كسراً)
It is breaking the pen that the boy did.

²⁴ al-Antaki (1975, vol.2, p.5), who follows in the steps of Ibn caql in the latter's interpretation of Ibn *Alfiyya*, "Arabic language has devoided the verb 'to be' (كان) of its lexical meaning [exist] because it does not need it [i.e. when it is placed as an initial element in the nominal sentence]; it [language] only needs its 'inflectional dummy form', that carries the temporal notion". As a result of its loss of its lexical meaning, the verb to be (كان) becomes no more than a means of linking the predicand with the predicate in an equational-equivalent sentence.

Antaki (1975) changing word order in Arabic maintains grammaticality of sentences, since Arabic has a relatively free word order. In Arabic, cleft constructions merely take a constituent from its unmarked position and place it in an 'unusual' one, hence the marked word order of SVO, OVS and VOS are produced, which is, in some way, similar to Halliday's notion of a marked theme. Changing word order is meant to function focus for the various parts of the proposition. Ex:

نائماً كان زيداً.
/ kana Zayd-un na'im-an./ (كان زيداً نائماً)
Zeid [theme/given] was a sleep [rheme/new]. (or)
Zayd-un kana na'im-an./ (زيداً كان نائماً)
It was Zeid (and nobody else) [theme/new] who was a sleep [rheme/given]. (or)
/ nā'im-an kana Zayd-un./ (نائماً كان زيداً)
Zeid was the one who was a sleep. (or) Zeid was asleep.

²⁵ bn Yacish points out in his *sharh alMufasssal* (vol.3:109-114), among many others, including rhetoricians as well, that the pronoun of separation (*thamir al-fasel*) is one of the main syntactic devices in Arabic, by which 'copulative-equivalent' structures are created. According to Dickins and Watson (1998 :383), the use of this kind of pronoun *ضمير الفصل*, has a function of emphasis. It separates the subject and predicate when both are defined. They are also mentioned that this kind of pronoun often occurs where the subject has been introduced by *إن*, as shown in the example and its translation:

/ 'inna ll ā ha (huwa) t-tawwabu r-rah īm./ (إن الله هو الثواب الرحيم)
(empathic) Allah (copula) the-forgiving (and) the-compassionate
It is Allah (no body else) who is the forgiving and the compassionate .

²⁶ according to Ibn Yacish's *Sharhi.: al-Mufamal* (vol. 3., pp. 114- 117), closely related to it-cleft construction in English and it-cleft-equivalent constructions in Arabic is what TAGs call 'the pronoun of status' (*thamir ash' n aw l- hikāya awl-qisa*), which, precedes the verbal or nominal clause; the clause following it acting as its predicate, as in:
(هو زيدٌ قادمٌ) / (huwa) Zayd-un qadim-un/ (294a)

It is ZEID who is coming .

²⁷ This particle gives emphasis to the predicand (*mubtada*) in the nominal sentence and thematize the subject and focus the predicand, and above all, it is used to signify the truth value of the clause (Irfan, quoted Nor-addeen 1991:65). This particle /inna/ and introduce a marked

	<p>2- the use of Qad, Laqad²⁸ - قد, لقد</p> <p>3- the use of Maa²⁹ - ما</p> <p>4-the use of La'la-³⁰ لعل</p> <p>5-the use of double emphasis³¹ - الام و الفاء</p> <p>6- the use of Inama³² - إنما</p> <p>7-the use of amaa³³ - أما</p>
Wh-cleft sentence	<p>wh-cleft can be translated into Arabic and achieved focus through the following construction:</p> <p>1- the use of Inaa³⁴ - إن</p> <p>2- the use of Specification³⁵ - التعريف بالدي التخصيص</p> <p>3- the use of amaa³⁶ - أما</p>
The-cleft	<p>the-cleft can be translated into Arabic and achieved focus through the following particle:</p> <p>1-"identification by means of (the one who)"³⁷ - التعريف بالدي</p>

clause in Arabic. If the governed noun / 'sem/ follows the particle/inna/ immediately, then it is the theme which is emphasized; whereas, the rheme receives the focus .However, if its noun occupies the final position in the clause, it becomes the rheme. Thus, it receives the focus (ibid: 257). Consider:

(297) /inaa alqamar-a muniir-un/
Theme Rheme

It is the moon that is lighting.

²⁸ (Irfan1979:20), the particle is used to emphasize the verbs in the past tense in Arabic. It is placed before the verb. Sometimes, this particle is prefixed by the emphatic / la-/ so as to strengthen its emphasis. Examples are the following:

/ qad DAHABA zayd-un ila 1-Basrat-i./ (قد ذهب زيد إلى البصرة.)

Zeid [theme] DID GO to Basra [rheme]. OR It was Ahmed who did go to Basra.

The particle / qad / helps thematize the verb in the past (ibid). The insertion of the emphatic / la / is exemplified in the following:

/ Laqad nama [theme] Zied-un [rheme]./ (لقد نام زيد)

It was Zeid who slept.

In short, the particle /qad/ enables the verb to remain in the theme of the clause and still receives the focus.

²⁹ it achieves a special emphasis and focuses on a value part of sentence. (cf. Aziz:2001).

³⁰ لعل is also a particle of emphasis. It governs a noun in the accusative case. (Cantarino, 1975:V.2)
[العلك في حاجة اليها] it is perhaps that you need it

³¹(Ghazala.H: 2008), the double emphasis particle is used to emphasize the truth value of to preserve the meaning of the focal part of a statement

³² "Innamaa" is a very important focusing subjunct used in Arabic as a restrictive modal whose function is to colour the clause it introduces with emphasis. Cantarino (1975: 20) points out that the structure following "innamaa", the variable must always precede the value irrespective of marked disposition of word order

innamaa ZAYDAN akramta

only Zeid-acc rewarded-(I)

(It was only ZEID that I rewarded.

³³ أما is used for focus on important part of sentence . In most cases أما does not occur before any other particle ,
Dickins&Watson(1998)

³⁴ See chapter 2,section(2.2.5)

³⁵ al-Ansaarii (n. d., 609-13), alladhii huwa nadimun ZAYDUN the-one-who, he sleeping-nom Zeid-nom
(The one who is sleeping is Zeid.)

Bearing out New information, the constituent "Zeid" is placed at the end for end-focus.

³⁶ See chapter 2,section(2.2.5)

³⁷ See chapter 2,section(2.2.5)

7- Based on this qualitative analysis, a statistical analysis is presented to show how the translator preserves the pragmatic meaning of the clefts (Graph: Data Evaluation 2), how the clefts are realized in Arabic (Graph: Data Evaluation2), how the general meaning of the STs is successfully (Graph: Data Evaluation 3) realized in Arabic (Graph: Data Evaluation 2) and finally, how the general meaning of the STs is successfully rendered (Graph: Data Evaluation 3) ,will be shown in the findings section (5.3).

5.2.1. Example 1

ST

(Book the first: Recalled to life. Chapter II: THE MAIL, p: 5 , line:1)

It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business. The Dover road lay, as to him, beyond the Dover mail, as it lumbered up Shooter's Hill. He walked up hill in the mire by the side of the mail, as the rest of passengers did; not because they had the least relish for walking exercise, under circumstances, but because the hill, and the harness, and the mud, and the mail, were all so heavy, that horses had three times already come to stop, besides once drawing the coach across the road, with the mutinous intent of taking it back to Blackheath.

TT

الكتاب الاول: عودة الميت. الفصل الثاني : مركبة البريد. ص:11. السطر: 1 .
كانت طريق دوفر هي التي امتدت ، ذات ليلة من ليالى الجمعة فى أواخر تشرين الثانى أمام أول شخص من اشخاص هذه القصة . وكانت طريق دوفر هذه تقوم ، بالنسبة إليه ، وراء مركبة البريد المصعّدة بتناقل وضوضاء ، في ((هضبة شوتر)). لقد ارتقي الهضبة علي قدميه مخوضا في الوحل إلي جانب المركبة ، كما فعل سائر المسافرين . وما كان ذلك رغبة منهم في الاستمتاع برياضة المشي في تلك الظروف ولكن بسبب من أن الهضبة ، وجهاز الفراس ، والوحل ، والبريد كانت كلها بالغة الثقل الي حدّ يجعل الخيل تقف ثلاث مرات متواليات وتحزن مرة فتلوي بالعربة عن سبيلها محاولة أن ترجع بها إلي بلاكهيت .

The underlined cleft can be considered as a purely specificational sentence because it specifies a value "the Dover road" for a variable "that lay before the first of the persons with whom this history has business". Specifically, this sentence is called a contrastive cleft according to Declerck (1984), and is labeled a (stressed focus cleft) according to Prince (1978). The WH/that-clause of the sentence "that lay before... the first of the persons with whom this history has business" gives information that is not new but 'given. In the terminology of Givon (1983), the WH/that-clause pursues the thematic line of the stretch of

discourse in which it is couched; the variable is therefore a 'continuous topic' and the focus NP does not occur in the preceding context, i.e. it will be a 'continuous' topic' (Decklerck, 1984:19). In this respect, the material in the it-clause is unknown /new information to the reader. That is to say, the information represented in the it-cleft clause does not have to be assumed to be in the reader's mind. If we apply this assumption to our material, one can find that the sentence is found at the beginning of Chapter II and its it- clause (it was the Dover road) can be considered as new information to the reader, since 'Dover road' has not been mentioned in Chapter I. To clarify this, the author (who is describing the place where the events of this story began) clearly does not presume that the reader is thinking or expecting that the occasion had happened on the Dover road.

Regarding the information unit, it-cleft serves to structure discourse into two parts according to the status the writer/speaker wishes the reader/listener to accord to it as information. One part is the new: what the reader is being invited to attend to as new or important or unexpected. The other part is old: what is presented as being already known to the reader who can take that as given. In other words, an element which is not recoverable in the preceding context represents new, unpredictable information. In this scene, the Dover road can be considered as an unrecovered unit of information as it has not previously been written about. Now, it was said above that the information of focus is at the beginning of the clause and located on the theme part. To explain the function of the cleft, one has to anticipate that focus is placed on the geographical location in which the event happened and tends therefore to suggest a contrast: it was the Dover road that lay on, not Oxford road or anywhere else.

Considering the rendering given above, one notices that the true picture of the original meaning can be represented, and the pragmatic meaning of the sentence is preserved and also the meaning of the focal part is observed by the use of هي, which is called in

Arabic a separating pronoun (ضمير الفصل). The main subject is طريق دوفر (Dover road). The predicate is the phrase هي التي امتدت. The predicate phrase itself can be divided into a subject and predicate. The subject of the predicate is هي and its predicate is التي امتدت. In this case, the separation pronoun (هي) emphasizes the preceding subject (طريق دوفر) so that here we can basically say that the translator succeeded in perceiving the meaning of the text in general and to preserve the pragmatic contrastive meaning of the cleft sentence in particular. In addition, this rendering reflects the translator's ability to identify the pragmatic function of the cleft sentence and transfer the focal meaning of the structure into the target text.

5.2.2 Example 2

ST

(Book the first: Recalled to life. Chapter IV: THE PREPARATION, p:21, line:20)

When Mr. Lorry had finished his breakfast, he went out for a stroll on the beach. The little narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it likes was destruction. It thundered at the town, and thundered at cliffs, and brought the coast down, madly.

TT

الكتاب الاول: عودة الميت. الفصل الرابع: الاستعداد. ص: 28. السطر: 24
حتى إذا فرغ مستر لوري من تناول فطوره مضى إلى الشاطئ يمشى. وكانت بلدة دوفر الصغيرة الضيقة المتعرجة الطرق
تُخفي نفسها عن الشاطئ وتُتقحم رأسها في الصخور الطباشيرية الشاهقة، مثل نعامة بحرية. وكان الشاطئ صحراء تملأها
روابي الماء والحجارة المتدحرجة هنا وهناك. وكان البحر فعلاً لما يريد، وما كان الذي يريده غير الدمار. كان يهدر في وجه
البلدة، ويهدر في وجه الصخور الشاهقة الشديدة الانحدار. ويُذل الساحل في جنون.

This type of sentence is a WH-cleft (AT) sentence in terms of Gundel's (1986:305) classification, since the phrase following the copula describes the clause. In this sentence, the old information in the WH-clause 'what it likes' refers back to the preceding discourse. The 'rheme' of this sentence (i.e. the value) 'was destruction' presents the new information and comments on the 'theme' (i.e. variable). Traditionally, we find known information in the first part of the pseudo- cleft sentence; whereas the focus is placed after the

verb be. If we go further now to look at the function of this WH-cleft, one can see that it operates as a conclusion to explain that what the sea wants is more than rage, more than mass, more than hitting the town with its high waves; the thing that the sea wants is destruction and damage. This brings to the reader's mind that there is nothing that can stop the sea with its power and rage; and one can do nothing to come between the sea and its goal. The whole scene can be conceptualized as a portrayal of human struggle in this life. Contradictions, conflicts, and hardship are always expected.

Turning to the translator's rendering, one can see that the translator has tried to preserve the pragmatic meaning of the WH-cleft sentence and the meaning of the focal part. The rendering "وما كان الذي يريده غير الدمار" (And what it wanted was nothing but destruction) of the wh-cleft (what it likes was destruction) is couched in terms of the double negative, using a relative pronoun (*ism mawSuul*) and the particle "ما" which are added together in many cases to achieve a special emphasis and also to be used or refer to inanimate objects (cf. Cantarino 1974:177). In general, the translation above shows similar imagery. The translator interpretation seems achievable in reflecting the author's portrayal of things in terms of animate creatures and emotions.

5.2.3Example 3

ST

(Book the first: Recalled to life. Chapter IV: THE PREPARATION , p:26, line:17)

"I speak, miss, of twenty years ago. He married an English lady- and was one of the trustees. His affairs, like the affairs of many other French gentlemen and French families, were entirely in Tellson's hand. In a similar way I am or I have been, trustee of one kind or other for scores of our customers. There are mere business relations , miss; there is no friendship in them, no particular interest, nothing like sentiment. I have passed from one to another, in the course of my business life, just as I pass from one of our customers to another in the course of my business day; in short I have no feelings; I am a mere machine. To go on"

"but this is my father's story, sir and I began to think"-the curiously roughened forehead was very intent upon him- "that when I was left an orphan through my mother's surviving my father only two years, it was you who brought me to England.

TT

الكتاب الاول: عودة الميت. الفصل الرابع: الاستعداد. ص:34. السطر:12

- ((اقصد منذ عشرين سنة، يا آنسة. لقد تزوج من... سيدة إنكليزية... وكنت أنا أحد الأمناء. وكانت اعماله المالية شأن أعمال كثير من الرجال الفرنسيين والأسر الفرنسية، منوطة كلها بمصرف تلسون. وعلي هذا النحو كنت ولازال وكيلاً بطريقة من الطرق، لكثير من عملائنا. تلك صلات تجارية خالصة لا تنطوي علي شيء من الصداقة، أو الشوق اي شيء يشبه العاطفة. ولقد انتقلت خلال حياتي العملية من واحد من تلك الأعمال التجارية إلي آخر كمثل انتقالي خلال نشاطي اليومي في المصرف من واحد من الزبائن إلي آخر. وعلي الجملة فأنا رجل بلا عواطف. أنا مجرد آلة. وعلي أية حال، فلأتابع حديثي...))

- ((ولكن هذه حكاية أبي، يا سيدي. ولقد بدأت اذكر،))- وسُمر عليه الجبين علي نحو غريب تسميرا وثيقا
- ((إنني حين غودرتُ يتيمَةً بعد ان عاشت أُمي سنتين ليس غير انقضت علي وفاة أبي كنت الذي حملتني الي انكلترة.

This sentence can only be interpreted specificationally, i.e. as answering the question 'who did bring me to England?'. This type of cleft can be considered as a contrastive cleft which is a sub-classification of the specification type. This is considered to be a structure consisting of focus which represents new information and of the WH/that-clause that provides information that is 'given'. According to (Declerck1983:151, Givon 1983:9), one of the characteristics of contrastive clefts is that the focus NP is heavily stressed, whereas the WH/that-clause is weakly stressed; and because it is heavily stressed, the focus NP is strongly contrastive, and is likely to be an 'important topic', i.e. "a rather persistent topic in terms of the succeeding discourse context"

Now, we are in a position to apply this characteristic to this sentence. The NP focus 'it was you' which has been specified as a value for the variable 'who brought me to England' is strongly contrastive as the speaker points that the person who brought her to England was you (Mr. Lorry) and not Mr. John, or George for instance. Because this sentence is heavily stressed when uttered, one naturally realizes that the value part or NP focus continues to be a topic in the succeeding sentences. For example the next sentence in the next paragraph (see Appendix:2) begins with Mr. Lorry... In other words, this clause indicates that the Mr. Lorry is the only one who took Miss Manette to England and nobody else. The that-clause (who brought me to England) which is located in the second part presents old information. Thematically speaking, Halliday (1985: 2004) new information should be stressed and highlighted on 'theme', whereas the old information should be weakly stressed and is located on the rheme part.

The function of this cleft is to highlight the characteristics of Teleson's bank's clerk "Mr. Lorry" as a business man who is the only man with full credibility to make Miss. Manette lay her hand on for help in this issue. The focus here occurs on Mr. Lorry as being the only person who could provide Miss. Manette a future of safety and stability with her father, and nobody else. This cleft implies that Mr. Lorry is the only person who survived Miss Manette, contrasting with other persons.

Let us now turn to the Arabic translation to see whether it offers the same meaning intended by the author, or whether the translator realizes the reason behind using such instance of cleft in this context. Although, the translator seems to be acceptable in conveying the general meaning of the TT, he still loses some of the associations connected with the ST cleft sentence. The author's intention here is to highlight the role of Mr. Lorry as the only responsible man who cares about Miss Manette and takes her to England, there being nobody else. The translator's rendering, however, focuses on Miss Manette herself and how she

suffered from the loss of her parents, and how this prompts Mr. Lorry in deciding to take her to England. Another point that can be discussed regarding the rendering of TT2 above is that the translator tries to render the verb (*was left*: passive voice of *leave*) into (غُودِرْتُ the passive voice of غَادَرَ). This indicates that the translator's reliance is on grammar (i.e. a grammar-focused strategy) rather than meaning. In other words, the distinctive feature of this strategy is associating translation with grammatical transfer. Within such a perspective, language is viewed as grammar, and translating is no more than substituting the grammar and vocabulary of one language for the grammar and vocabulary of another. Along these lines, translating is a matter of replacing SL grammar and lexis by equivalent TL grammar and lexis. Underlying this attitude is the reality that the actual pragmatic meaning of the text goes unnoticed.

We believe that the translator tries to make the TT more grammatical in his rendering and this is what he has done so far. In order to make this, he neglects the translation of the cleft and its pragmatic meaning. On the contrary, however this should not be neglected since it reflects on the author's reasons for using them in this particular context.

We conceptualize the whole issue as something related to the translator who hopes to put himself in the author's safe hands and to be led reliably through the matter to be read by following the grammatical approach while translating the text. In other words, it seemed that the translator is strongly agree with GTM (Grammatical Traditional Method) in translation that confirms that method is able to read literature within a target language. However, this kind of situation can pose a dilemma for the translator. Problems may also arise from grammatical differences between English and Arabic, where the translator needs to make certain changes in the order of information, grammar, and lexical items in the TT to convey the meaning properly. Therefore, translators should pay more attention to the pragmatic meaning of the cleft and be sure their readers will grasp the writer's intention. For this reason I suggest the following: إنك أنت الذي حملتني إلى إنجلترا بعدما أصبحت يتيمة الأبين بعد سنتين.

I think, this seems more acceptable than the translator's rendering as it observes the function and the pragmatic meaning of this cleft. Here we also use the emphatic particle *إن* which is considered a particle that emphasizes the subsequent substantive. This particle mainly functions as confirmation of what is said in the sentence mentioned (cf. Fischer, 1985); I think using *Inna* in this rendering can confirm that Mr. Lorry is the only person who brought Miss. Manette to England. In this way, the author's intended meaning can be obvious to the readers. Moreover, since *إن* *Inna* is the only emphatic article which is used at the beginning to preserve the emphatic meaning of the sentence (cf. Dickins and Watson 1998, and Cantarino 1974). The lexical word (اصبحت) in the suggested translation which is replaced instead of the word (غُودِرْتُ : it is the passive voice of غادر). In fact, the word غادر can only use when leaving a place, not departing people. In addition, one can notice that the aesthetic side of the text in the suggested rendering is more remarkable than in the translator's rendering. For, as Lefevre (1981:52) points out, the treatment of translation "was limited to the aesthetic evaluation of translations of literature". The literary text is universally recognized as work of art, which contains aesthetic essence within and beyond the linguistic structure. It is constituted by the possession of aesthetic qualities as a necessary though not perhaps a sufficient condition (Osborne 1983; Mitias 1988). Thus, the aesthetic essence should be preserved in the TT text as well

5.2.4 Example 4

ST

**BOOK THE SECOND: THE GOLDEN THREAD. CHAPTERI: FIVE YEARS
LATER, PAGE:59, LINE:4)**

TELLSON'S BANK by Temple Bar was an old-fashioned It was an old-fashioned place, moreover, in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its commodiousness. They were even boastful of its eminence in those particulars, and were fired by an express conviction that, if it were less objectionable, it would be less respectable

TT

الكتاب الثاني: الخيط الذهبي الميت. الفصل الأول: بعد خمس سنوات. ص: 73. السطر: 3.

كان مصرف تلسون القائم ((قرب تامبل بار)) مكاناً قديماً الطراز.... وكان فوق ذلك مكاناً قديماً الطراز من الناحية المعنوية أيضاً حتى لقد كان أصحابه يفخرون بصغره، ويفخرون بظلمته ويفخرون بقياحته ويفخرون بضيقه. بل لقد كانوا يعتزون بامتيازهم في هذه الصفات ويؤمنون إيماناً راسخاً بأنه لو أن ذلك المصرف ذا مساوي أقل اذن لكان أقل احتراماً في أعين الناس.

This sentence is called an unstressed-anaphoric-focus cleft (cf. Decklerk: 256; it exhibits the *that*-clause (viable part) "that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its incommodiousness " it also highlights information which is new but represented as if it were old. It is therefore a discontinuous topic. That is to say, the topic is not going to be mentioned in the following discourse. The focus NP "It was old-fashioned place" is anaphoric and therefore is a continuous topic in terms of the preceding context "TELLSON'S BANK by Temple Bar was an old-fashioned" (see Appendix:13) Furthermore, the focus NP is not heavily stressed. This is in keeping not only with the fact that it is anaphoric but also with the observation that this kind of sentence specifies Tellson' Bank as being -an old-fashioned place and not a modern one. It also predicates that its people wanted it to be like this however, since they were proud of its smallness, darkness, and ugliness. The function of this cleft is to underline Tellson's

insistence on resisting all attempts at change or renewal. The writer here wants to lay emphasis on the place being old –fashioned and how that makes its partners proud of its state and insistent on keeping it as it was.

Turning to the rendering given above, one notices that the translator did not convey what the author actually intended. Pragmatically, the reason behind using such a kind of cleft is that the author wants in some way to lay stress on a place that made the partners of Telleson Bank proud of it, even though it was old-fashioned; whereas the translator focuses in his rendering only on the people of Telleson Bank and how they explain their philosophy to the Bank. Although this translation seems to convey all the information in the target text, it is still inadequate since it is loaded with explicit information.

Even though, as Jordan (2001:69) points out, repetition plays a role in strengthening the web of associations in a literary work, rendering it into Arabic poses innumerable problems. For example, the adjective (proud) which may contribute to humour (in Dickens's style) in this context is repeated four times; the TT conveys this repetition appropriately using the verb (to be proud), but the rendering hence becomes less acceptable. Returning to our focus, we may say that the pragmatic force of this cleft sentence is not rendered in the Arabic translation. Comparing the ST with the translation given above is somehow confusing, since the author's intention is to emphasize the place which is an old fashioned place and how its people are proud of it, while the translator's rendering is to show that this place is old-fashioned especially in the ethical attribute; as a result of that its people are proud of its smallness, ugliness, and of incommensurateness. We believe that the author's intention is not rendered, and that the pragmatic function of the sentence is not transferred properly. Therefore if we want to maintain the total meaning of the English cleft and to consider the confusion in the translation above, we suggest the following rendering:

أميز ما يميزه طرازاً قديماً حتى أن أصحابه يفخرون بصغره و ظلمته وقبحه و ضيقه

I think, the suggested rendering preserves the pragmatic meaning of the cleft as it is ; it also achieves a special emphasis by using ما (cf. Aziz:2001). In this context, the function of the particle ما is to put focus on the Telson's bank as being an old-fashioned place and to get rid of the repetition, which is not acceptable as such in Arabic and sometimes should be avoided in translation. As (Musil 1985: 51) points out that the repetitions in translation are handled in two main ways; they are either omitted, or replaced by synonyms.

5.2.5 Example 5

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTERV:THE JACKAL*, PAGE:101, LINE:12)

It had once been noted at the Bar that while Mr. Stryver was a glib man, and up unscrupulous, and already, and a bold, he had not that faculty of extracting the essence from a heap of statements, which is among the most striking and necessary of the advocate's accomplishments. But, a remarkable improvement came upon him as to this. The more business he got, the greater his power seemed to grow of getting at its pith and marrow; and however late at night he sat carousing with Sydney Carton, he always had his points at his fingers ends in the morning. Sydney Carton, idlest and most unpromising of men, was Stryver's great ally. What the two drank together, between Hilary Term and Michaelmas, might have floated a king's ship.

TT

الكتاب الثاني: الخيط الذهبي. الفصل الخامس: ابن آوي. ص:121. السطر:10.
وقد لوحظ في اوساط المحامين يوماً أن مستر سترايفر، برغم طلاقة لسانه وجرأته وحضور بديهته، ما كانت له تلك الموهبة التي تمكن المرء من استخلاص لباب القضية من بين ركام من البيانات الخاصة بها والتي تُعدّ من لوازم المحامي الناجح الأساسية. بيد أنه ما لبث أن أصاب تحسناً يلفت النظر في هذه الناحية. وكلما اتسعت أعماله تعاظمت قدرته علي النفوذ إلي سر الصناعة. ومهما أطل السهر وأفرط في الشراب مع سيدني كارتون، فقد كنت تجده في الصباح عالماً بدقائق القضية التي أوكلت إليه، عن ظهر قلب.
وكان سيدني كارتون، وهو أكسل الناس جميعاً وأقلهم حظاً في مستقبل باهر، حليف مستر سترايفر الكبير وكانت مقادير الخمر التي يشربانها معاً ما بين موسمي القضاء كافية لأن تطفو فيها إحدى سفن صاحب الجلالة

The cleft in TT 5 is exclusively the predication element "floated a king's ship". The meaning of the cleft as a whole is also purely predication because the cleft does not specify a value for a variable, but predicates something of that variable 'What the two drank together, between Hilary Term and Michaelmas', while the variable itself is left unspecified. In other words, the focal item does not contain any specificational information whatever; it is purely

predicational. The function of the sentence is to imply that the two men are drunks habitually and regularly during all the year by using the utterance "between Hilary Term and Michaelmas". The utterance 'kings 'ship' also suggests that the amount of drink consumed is extremely large. However, although the Arabic rendering is acceptable, it still needs some modification since the lexical items "Hilary Term and Michaelmas" are not effectively translated. Therefore, to achieve successful translation, the utterances should be pragmatically enriched to help the target reader understand the meaning. In my opinion, the translator should maintain the information focus by means of using a nominal sentence with the emphatic particle(أن) and by placing a pronoun of separation in the Arabic between the theme and the rheme. In general, of course, he does not maintain the cleft structure as whole. Consider the proposed translation below:

إن ما يشربونه من نبيدٍ ما بين موسمي القضاء: أي ابتداء من شهر أكتوبر إلي شهر يوليو هو كافياً لأن تطفو عليها سفينة الملك.

The phrase "between Hilary Term and Michaelmas " is successfully translated because its legal words are explicated. The pragmatic meaning of the cleft is also preserved ; thus, the TT reader can easily grasp its meaning.

5.2.6 Example 6

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER VI:HUNDREDS OF PEOPLE, PAGE:112, LINE:16)

“How do you do?” inquired that lady then- sharply, and yet as if to express that she bore him no malice.

“I am pretty well, I thank you,” answered Mr. Lorry, with meekness; “How are you?”

“Nothing to boast of,” said Miss Pross.

“Indeed?”

“Ah! Indeed!” said Miss Pross. “I am very much put out about my ladybird.”

“Indeed?”

“For gracious sake say something else besides ‘indeed, or you’ll fidget me to death,” said Miss Pross: whose character (dissociated from stature) was shortness.

“Really, then?” said Mr. Lorry, as an amendment.

“Really is bad enough. “returned Miss Pross, “but better. Yes I am very much put out.”

“May I ask the cause?”

“I don’t want dozens of people who are not at all worthy of ladybird, to come here looking after here,” said Miss Pross.

“Do dozens come for that purpose?”

“Hundreds,” said Miss Pross.

It was characteristic of this lady (as of some other people before her time and since) that whenever her original proposition was questioned, she exaggerated it.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس: مئات من الناس. ص:134. السطر:3.
وهنا تسألت تلك السيدة: ((كيف حالك؟)) وكان في صوتها قسوة، ومع ذلك، فكأنما أرادت بهذا السؤال أن تظهر أنها لا تضر له حقاً.

فقال مستر لوري، في وداعة ((أنا في خير حال، اشكرك، وكيف أنت؟))
فأجابت مس بروس ((لست في حال يمكن الاعتزاز بها.))

-((حقاً؟))

فقالت مس بروس ((إكراماً لله قل شيئاً غير كلمة ((حقاً)) وإلا أثرت أعصابي حتي الموت!))
وعندئذ قال مستر لوري، معدلاً أسلوبه في الكلام ((فعلاً إذن؟))

فأجابت مس بروس: ((إن كلمة فعلاً رديئة جداً، لكنها أفضل من سابقتها. أجل، أني شديدة القلق عليها؟))
-((هل أستطيع أن أسأل عن السبب.))

فقالت مس بروس: ((أنا لا أريد أن يقد إلي هنا عشرات من الرجال الغير اللائقين أبداً بعصفورتي الجميلة ويتطوعوا للعناية بأمرها.))

((وهل يقد عشرات من الناس لهذا الغرض؟))

-فقالت مس بروس ((بل مئات.))

وكان من دأب هذه السيدة (شان بعض الناس قبل عصرها وبعده) أن تعتمد على تأكيد قولها الأصلي من طريق المغالاة

The underlined sentence could be interpreted as an informative-presupposition/it-cleft (see section 2.1.3.1). This kind of cleft differs from the stressed focus it-clefts type in several respects: (a) the focal item is not as heavily stressed (value part) ‘It was characteristic of this lady’ (b) the WH/that-clause ‘that whenever her original proposition was questioned she exaggerated it’ conveys information which is not presupposed (known) to the hearer/reader,

but is represented as if it were known. For example, the reader does not know that Miss Pross has a tendency towards exaggeration but s/he can presume that from her actions and emotions from previous scenes and can also guess at this characteristic on her part, since this can be considered as a common characteristic of all women before and after her time. For that reason, the WH/that-clause is normally stressed. Therefore, the function of this cleft is to highlight the fact that Miss Pross' characteristic is exaggeration of her statements once she is questioned by others.

Let us now turn to the Arabic translation to see whether the translator transfers the same pragmatic meaning as the sentence contains. The author here, places an emphasis on the distinctive feature of Miss Pross as being a person who always exaggerates whenever her statement is doubted by someone. He wants to focus on this characteristic; however, the rendering provided in the Arabic may not reflect the same pragmatic meaning as its counterparts in English. For example, the translator's rendering only amounts to a description of this lady's characteristic without emphasizing it. Consequently, the general proposition of the sentence is transferred. However, the equivalent of (characteristic) provided in the Arabic may not reflect the same connotation as its counterparts in English because it is rendered into (دأب) which means in Arabic as "persistence, indefatigability" Thus, we can say that the translator failed to achieve the pragmatic meaning and to put a focus on the proper part of the cleft. A better rendering, therefore, could be:

لعل المبالغة في قولها والإصرار عليه كلما لمست شكاً من مخاطبها هي صفة من صفاتها.

Here, لعل is introduced as a particle of emphasis. لعل, to be noted, usually governs a noun in the accusative case. (cf. Cantarino, 1975:V.2)

5.2.7 Example 7

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER VI: HUNDREDS OF PEOPLE, PAGE: 116, LINE:21)

It was such a curious corner in its acoustical properties, such a peculiar Ear of a place,
that Mr Lorry stood at the open window, looking for the father and daughter whose steps
he heard, he fancied they would never approach.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس: مئات من الناس. ص: 138. السطر: 22.
كانت زاوية بالغة الغرابة، في خصائصها السمعية، بل كانت أذنًا ضخمة عجيبة تنقل كل صوت ونأمة. فما إن وقف مستر
لوري أمام النافذة المشترعة متربحاً الأب وابنته بعد أن سمع وقع أقدامهما، حتي خيل إليه أنهما لن يصلأ أبداً.

The value of the cleft sentence is to highlight the ‘corner’ that Mr. Lorry stood at ‘It was such a curious corner in its acoustical properties, such a peculiar Ear of a place’. This cleft can be considered an it-informative presupposition type (see 2.1.3.1) which may be found as a discourse opener. The WH-clause which is called variable (see 2.1) ‘that Mr. Lorry stood at the open window’ represents unknown information, i.e. information which the writer cannot assume to be already there in the reader's consciousness at the time of reading the utterance. The author clearly does not presume that the reader is thinking of someone standing at that strange corner. The it-cleft that is used discourse-initially is called the ‘informative-presupposition’ type. This class of sentences has several features: firstly, the focal item is not as heavily stressed. Secondly, the WH/that-clause conveys information which is not presupposed (known) to the hearer; thirdly for that reason, the WH/that-clause is normally (vs. weakly) stressed; and finally a WH/that is not deletable.

The function of this cleft is to emphasize the corner that Mr. Lorry had stood on beside the window. He describes it as a questioning corner with audio characteristics, and like an odd shell that echoes the sounds of people approaching there. The translator’s rendering fails to understand that the author’s intention is to focus on the place where Mr. Lorry stood not to highlight the features of this place as he interprets it. It seems that the translator’s rendering

has lost its pragmatic meaning. Therefore, in order to preserve the pragmatic meaning of the cleft, the value should be stressed as the following rendering :

وقف السيد لوري وقوفاً عند النافذة الموجودة في هذه الزاوية المثيرة للفضول في صداها الصوتي والغريبة في شكلها القوقعي.

In this rendering, the absolute object called (المفعول المطلق) in Arabic is stressed. This keeps the value part focused and conveys the author's intended meaning. Moreover, this verbal noun object can be used for emphasis or specification. It, as Mace (1998:181) points out, introduces the same root as the verb, which occurs after the subject

5.2.8Example 8

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER VI: HUNDREDS OF PEOPLE, PAGE:119, LINE:30)

What the unknown prisoner had written will never be read, but he had written something, and hidden it away to keep it from the gaoler.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس: مئات من الناس. ص:142. السطر:6.

إن ما كتبه ذلك السجين المجهول سوف يظل أبد الدهر لغزاً لا سبيل إلى قراءته، ولكنه كتب شيئاً ما وخباه لكي يظل في نجوة من عيني السجناء.

This type of sentence is a WH-cleft sentence (attributive sentence) in terms of Gundel's classification, since the phrase following the copula "never be read" describes the clause. In this sentence, the old information in the wh-clause "What the unknown prisoner had written" refers back to the preceding discourse. The 'rheme' of this sentence (the value) "never be read" presents the new information and comments on the 'theme', the variable. The function of this WH-cleft is that it operates as a conclusion to give the meaning that what the anonymous prisoner had written would never be identified by

others. This brings to the reader's mind that there is a secret beyond the writing. That is why the prisoner hides his writing from others.

Let us now turn to the Arabic translation to see whether it offers the same pragmatic meaning of the cleft sentence. One can note in the first place, that the translator skillfully tries to preserve the author's intended meaning and to convey the focal meaning of the sentence by using the particle (إن) which is conventionally referred to as an emphatic particle. It is used to focus the attention of the readers on a certain part of the text. However, though placing such an emphatic particle in such a way as to focus the value part "never be read" that the author intended, the rendering still needs some revisions. If we go back to the translator's rendering, we find that the translator tries to preserve the implicit meaning that the sentence contains. In other words, the disappearance of the writing the prisoner had written will leave some questions for the readers as there is a secret behind them; but unfortunately he displaces it since "الغزأ" which is defined by Arabic as a problem that requires ingenuity and often persistence in solving or assembling. Therefore, the proper lexical word to fit the meaning here is "سراً" as it refers to concealing something in an unknown place.

5.2.9 Example 9

ST

(THE SECOND BOOK: THE GOLDEN THREAD. CHAPTER VI: HUNDREDS OF PEOPLE, PAGE:122, LINE:1)

"Are all these footsteps destined to come to all of us, Miss Manette, or are we to divide them among us?"

"I don't know Mr. Darnay; I told you it was a foolish fancy, but you asked for it. When I have yielded myself to it I have been alone and I have imagined them the footsteps of people who are to come into my life, and my father's."

"I take them into mine!" said Carton

"I ask no questions and make no stipulations. There is a great crowd bearing down upon us, Manette, and I see them—by the lightning." He added the last words, after there had been a vivid flash which had shown him lounging in the window.

"And I hear them!" he added again, after a peal of thunder. "Here they come, fast, fierce, and furious!"

It was the rush and roar of rain that he typified, and it stopped him, for no voice can be

heard in it. A memorable storm of thunder and lightning broke with that sweep of water, and there was not a moment's interval in cash, and fire, and rain until after the moon rose at midnight.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس: منات من الناس. ص: 145. السطر: 1
 ((أنا لا أوجه أسئلة ولا أشرط شروطاً. إن ثمة حشوداً ضخمة تُقبل نحونا يامس مانيت، وأنا أرى هذه الحشود- علي ضوء البرق.)) وإنما أضاف الكلمات الأخيرة بعد أن أومضت السماء إيماضة ساطعة اظهرت كيف كان يتكئ مسترخياً علي النافذة. وأضاف بعد أن دوي قصف الرعد ((وأني لأسمعها. ها هي ذي تُقبل مسرعة ضاربة متميزة من الغيظ!)) وإنما صور بهذه الألفاظ انهمار المطر و هديره. وأسكته الوابل المنسكب إذ لم يكن في الامكان أن يُسمعه أيما صوت من الأصوات. ومع ذلك الغيظ المدرار انفجرت عاصفة من الرعد والبرق تاريخية ولم تنقض لحضه من غير قصف ولا إيماض ولا تهطل إلي أن طلع القمر عند منتصف الليل.

This scene describes the period after dinner time which Dr. Manette and her daughter expected to share, with hundreds, but only a few people attended. The hosts sat at a wonderful corner for echoes which resounded to the echoes of footsteps coming and going to their place, but there was not a footstep there yet. At the same time, it was raining heavily outside. In this scene, the author wants to emphasis the roar and rush that Mr. Carton drew in his mind and that made him stop to hear footsteps. This can be seen in Text 9 (target text), in which the underlined portion indicates the location of focus expressed by the cleft construction. This cleft sentence is of the specification type as it implies that “the rush and roar of rain” is the only thing that makes him stand up. It specifies that the sudden storm of thunder is the only phenomenon that can interrupt him from his relaxation and nothing else. It also specifies a value “the rush and roar” for a variable “that he typified, and it stopped him” and presents new information which is “the rush and roar”. At the same time , the variable of this sentence presents old information which is stressed and therefore continues in the following discourse.(see 2.1.3.3)

The function of this cleft is to highlight the power of nature that the writer typifies as "the rush and roar" as an extraordinary power that can wake Mr. Carton up from his imagination while he was lounging on that window. The focus here occurs on "the rush and roar" as being the only thing that could break the silence of the scene and not anything else.

One might wonder about the explanations provided by the translator: (وإنما صور بهذه الألفاظ انهمار) (المطر وهديره). Essentially, he failed to decipher the exact meaning of the original, where the writer is describing the utterance

made by Mr Carton as the rush and crash of rain that is heard at that moment. Comparing his rendering with the cleft sentence in the source text, one can observe that the author describes and focuses on the 'roar and rush' that Mr. Carton drew in his mind and stopped him from hearing any more sounds of footsteps. Thus, the sentence would be better translated as follows:

اندفاع المطر وهديره اللذان في مخيلته هما اللذان اوقفاه.

Keeping such an emphasis on the value part (It was the rush and roar), in the Arabic rendering ensures its comprehensibility. In other words, the translator should have clarified the author's intended meaning and preserved the emphasis he placed on the sentence.

5.2.11 Example 11

ST

(BOOK THE SECOND: THE GOLDEN THREAD CHAPTERVII: MONSIEUR IN TOWN, PAGE:131, LINE:14)

The people closed round, and looked at Monsieur the Marquis. There was nothing revealed by the many eyes that looked at him but watchfulness and eagerness; there was no visible menacing or anger. Neither did the people say anything; after the first cry, they had been silent, and they remained so. The voice of the submissive man, who had spoken, was flat and tame in its extreme submission.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السابع: مولانا في المدينة. ص:154. السطر:24
وأطبق القوم علي حضرة المركيز، وأنشأوا ينظرون إليه، ولم تتكشف العيون الكثيرة التي حملقت فيه عن شيء غير الفضول والتلهف. أنها ما كانت تنطق بالموجدة أو الغضب. بل إن القوم لم ينطقوا بشيء. فقد ران الصمت عليهم بعد الصرخة الأولى، فهم معتصمون به. وكان صوت الرجل الذليل الذي تكلم من قبل خفيضاً سحقه الاستسلام البالغ

The cleft in this extract is a mixture of the specificational and predicational type, because the only new information in the NP 'The voice of the submissive man' is the adjective 'submissive'. The contrastive implicature of the sentence emerges from the fact that its value 'flat and tame' contrasts with an 'accentuated' and 'animated' one. WH-clefts are all in the predicational class because both the variable of the pseudo-cleft (The voice of the submissive man who had spoken) and the value that is assigned to it (flat and tame in its extreme submission) may be predicational; but even then the structure as a whole is specificational, precisely because it specifies a value for a variable. The function of this cleft highlights the contrasts between Monsieur the Marquis's character before and after he had been arrested by rebels. The difference between the two views is enormous; it is the contrast between power and weakness that the author wants to highlight.

This cleft implies that the dominant man who had violently spoken to his people, turns now into an obedient man with softened voice willing to give over his rights, his desires, and himself to these rebels (i.e. servant-like or humble). The contrastive implicature here is very strong. The adjectives involved are only the tame and flat and the accentuated and animated. Therefore, the contrastive implicature implies an emphasis on the value 'flat and tame'. The function of this sentence is to highlight that the voice that is heard is just the flat and tame voice. Regarding the rendering, although the translator achieves in giving a similar image in Arabic, it seems that his translation ignores the task of placing the focus on the value part, since the emphasis of the original text placed on it. The pragmatic meaning of this sentence does not appear in the Arabic rendering. If we want to maintain the pragmatic meaning of the English cleft, the value should be stressed as in the following translation:

منخفضاً مستسلماً صوت ذلك الرجل الدليل الذي تكلم قبل قليل.

In order to convey the meaning properly and to preserve the emphasis the author had placed on the ST, we have made certain changes in the order of information, grammar, and lexical items in the TT. The most common word order in Arabic sentence is Verb-Subject-Object-Adverb. Sometimes, if we want to place focus on some element, it is better to make WO change.(see 2.2.1)

5.2.12 Example 12

ST

(BOOK THE SECOND: THE GORGONS. CHAPTERVII: MONSIEUR IN TOWN, PAGE:156, LINE:31)

It was again a summer day when, lately arrived in London from his college occupation, he turned into the quiet corner in Soho, bent on seeking an opportunity of opening his mind to Doctor Manette.

TT

الكتاب الثاني: الخيط الذهبي. الفصل التاسع: رأس الغول. ص:182. السطر: 22
وكان يوماً صائفاً أيضاً ذلك الذي رجع فيه إلى لندن، منذ قريب- بعد أن أنجز عمله التعليمي- وعرج علي الزاوية الهادئة في "سوهو" موطناً النفس علي أن يغتنم أول فرصة تسنح له لمفاتيحة الدكتور مانيت بالذي يجول في ذهنه.

This type of sentence is called a discontinuous cleft. The main characteristic of this type is as follows. The WH/that-clause "when, lately arrived in London" represents information which is new, but which is no longer clearly represented as if it were known. The latter fact can be explained as follows. It has seen that, in the unmarked use of specificational sentences, the value part represents old information. It follows that if a specificational sentence is used with a value part that is new, the effect is that the new information is represented as if it were known. The author may prefer sometimes to use discontinuous cleft rather than a simple sentence as he wishes to create implicature and to emphasize rather than identify. (Declerck 1984:266). Therefore, the focus has been placed on the variable part.

The implicature triggered by the word ‘again’ in this sentence refers to the fact that this is not the first time for Mr Charles Darnay to arrive London at the same time as summer. This sentence implies that Mr Darnay works daily at an official educational establishment and that after he finishes his work, he revisits the idea of going to London to visit Doctor Manette’s house again. That is to say, by using the word (again), this sentence creates an impression that Mr Darnay is a hesitant character, who finds difficulty in saying what he has in mind to Mr Manette; and this is why he has repeated the visits to London.

As for the rendering, the researcher thinks the author’s intention is not maintained. The author’s intention is that Mr Darnay visited Dr Lorry’s family before this time, while the translator’s rendering focuses on Mr Darnay’s visit was in a sunny day as the last visit. By using the word (ايضاً) in the rendering, TT readers may think that the author wants to add more information about the day, beside the fact that the day was sunny. For example, they /the readers may think that day was warm as well by using the word (ايضاً). The connector (ايضاً) which literary means too or also is usually used in Arabic to create logical relationship between ideas such as addition. Therefore, this connector is not suitable in the rendering as it causes problem in the TT regarding the accuracy and preserving the pragmatic meaning of the cleft. The following translation could be more accepted, since it preserves the pragmatic meaning intended by the author:

لقد رجع ثانية الي لندن مؤخراً في يوماً صائفاً

The particle (لقد) According to Dickinis and Watson (1998:451) gives a greater emphasis on the value part, which transfers the pragmatic meaning of the it -cleft.

5.2.13 Example 13

ST

(BOOK THE SECOND:THE GOLDEN THREAD. CHAPTER XII:THE FELLOW OF DELICACY, PAGE:171, LINE:23)

It was Stryver's grand peculiarity that he always seemed too big for anyplace, or space. He was so much too big for Tellson's, that old clerks in distant corners looked up with looks of remonstrance, as though he squeezed them against the wall.

TT

الكتاب الثاني: الخيط الذهبي. الفصل الثاني: الرجل اللطيف. ص: 199. السطر 20

وكانت أكبر خصائص سترافير انه يبدو دائما أضخم من أن يتسع له مكان ما أو فسحة ما. فلاعجب اذا ما ضاق به مصرف تلسون الى درجة جعلت الموظفين الشيوخ القابعين في الزوايا القصية يرفعون ابصارهم في احتجاج، و كأنه قد زحمهم على صفحة الجدار.

The kind of sentence is an unstressed- anaphoric-focus cleft. The focus NP 'It was Stryver's grand peculiarity' is anaphoric in terms of the preceding context. The focus NP represents given/ old information as it has been mentioned in the preceding context; so it is weakly stressed. By contrast, the WH/THAT-clause 'that he always seemed too big for anyplace, or space' is more heavily stressed and represents new information, since this is new to the reader (i.e. not recoverable before).

The function of the sentence is that the author focuses on one of the biggest peculiarities of Mr Stryver as being stout, and the place he is contrasted with is small and dark. This situation makes the man's size very prominent. His body seems to occupy a large part of the place. Therefore, the ST's emphasis is on the man's big size.

Looking at the Arabic rendering, one can observe that the general meaning of the sentence is achieved and its pragmatic meaning in particular is also preserved by maintaining the core of the sentence which emphasises the abnormality of Mr Stryver as being very huge. This has been achieved by the use of the particle (أن), basically used in Arabic sentences to emphasize noun phrases. This is evident in books on Arabic grammar where scholars (e.g.

Bloch1986:102) maintain that the main function of the particle ان is that of emphasizing the speaker/writer's certainty that what is said in a sentence is a fact.

5.2.14 Example 14

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XII:THE FELLOW OF DELICACY, PAGE:176, LINE:25)

It was a bit of the art of an Old Bailey tactician that he found great relief. "You shall not put me in the wrong, young lady," said Mr. Stryver; "I'll do that for you."

Accordingly, when Mr. Lorry called that night as late as ten o'clock, Mr. Stryver, among a quantity of books and papers littered out for the purpose, seemed to have nothing less on his mind than the subject of the morning. He even showed surprise when he saw Mr. Lorry, and was altogether in an absent and preoccupied state.

TT

الفصل الثاني: الرجل اللطيف. ص:205. السطر3--الكتاب الثاني: الخيط الذهبي.
 وكان ذلك جزءاً من حنكة متمرس بمحكمة الجنايات عاد عليه بأعظم العزاء. وقال مستر سترافير ((إنك لن تلبسني توب المذنب النادم أيتها السيدة الصغيرة. أنا الذي سوف ألبسك ذلك التوب.))
 وحيناً انكفأ مستر لوري في الساعة العاشرة من تلك الليلة بدا مستر سترافير، وسط ركام من الكتب والأوراق بعثرها خصيصاً لهذه الغاية، وكأنه قد نسي المسألة التي أثارها في الصباح نسياناً تاماً. بل لقد أبدي الدهش لرؤيته مستر لوري، وبدد وكأنه خالي الذهن من هذه القضية، مشغول البال بغيرها.

This sentence is of the type known as 'Unstressed-anaphoric-focus clefts' since the wh/that-clause represents information that is new. In this case 'new' means that the information is not mentioned in the previous context (see Appendix 35). It is therefore a discontinuous topic (Declerck 1984:162). And the focus NP is anaphoric and therefore by definition a continuous topic (in terms of the preceding context). The function of this cleft is to highlight the way how Mr Stryver's conduct with people. In other words, a method that was one of the tricks that were used by lawyers at the Old Bailey. The focus here is put on the technique and skill that he acquired from his career as a lawyer. The implicit meaning embedded inside the utterance indicates that his behave and inelegancy with people around him is just a little part of his great experience as a skilful layer.

Turning now to the translator's rendering, one may judge that the rendering illustrated above is acceptable, not because it has been rendered by our prominent translator, but because the meaning of the utterance in the ST does make sense and, the general meaning is maintained in the context. However, the implicit meaning of 'It was a bit' is not preserved in translation. Thus, the TLT reader will not grasp the writer's implicature. Grice (1975), cited in Baker (1992: 223) uses the term implicature to refer to what the speaker means or implies rather than what h/she literally says. On this point, I think the translator seems not totally in agreement with Grice or does not seem to be aware of the phenomenon of implicature, as if we have a look at his rendering, we may note that his rendering seems to be literal translation. He does transfer the utterance but without giving attention to the focus of the sentence. In other words he only conveys the utterance in terms of a general meaning neglecting the author's intended meaning. The focus in this sentence is placed on 'it was a bit of the art of an Old Bailey...' As has been mentioned earlier, the sentence implied that this is the only diminutive part of a very experienced lawyer's skill. The translator, as always does, he tries to convey the meaning using only a straightforward narrative, forgetting that such types of sentences imply some pragmatic meanings and that these should be included and done justice to in the rendering.

إنه لجزء بسيط من حنكة محاماً في محكمة اولد بيلي التي أدخلت السكنية الي قلبه

The researcher tried to use the particle (إن) to place focus on the value part as Dickinis and Watson (1998) point out that, (إن) is traditionally described as an emphatic particle. It is also mentioned by Cantarino that (إن) is the only emphatic particle which is used at the beginning of the sentence as it preserves its emphatic and pragmatic meaning. It is used to focus the attention of reader to a certain part of the text. It is also worth mentioning that the researcher insists on adding the word (بسيط) to convey the implicit meaning of the sentence and this is what the translator failed to convey.

5.2.15 Example 15

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XIV: THE HONEST TRADESMAN, PAGE:184, LINE:23)

With his straw in his mouth, Mr. Cruncher sat watching the two streams, like the heathen rustic who has for several centuries been on duty watching one stream—saving that Jerry had no expectation of their ever running dry. Nor would it have been an expectation of a hopeful kind, since a small part of his income was derived from the pilotage of timid women (mostly of a full habit and past the middle term of life) from Tellson's side of the tides to the opposite shore. Brief as such companionship was in every separate instance, Mr. Cruncher never failed to become so interested in the lady as to express a strong desire to have the honour of drinking her very good health. And it was from the gifts bestowed upon him towards the execution of this benevolent purpose, that he recruited his finances, as just now observed.

TT

الكتاب الثاني: الخيط الذهبي. الفصل الرابع عشر: التاجر الأمين. ص:224. السطر: 24
وراح مستر كرانشر والقشة في فمه، يراقب الجدولين معاً، مثل ذلك الفلاح الوثني الذي كُلف طوال عدة قرون مراقبة
أحد الجداول مع فارق وحيد وهو أن جيرري ما كان يتوقع قط أن ينضب الجدولان في يوم من الأيام. وما كان مثل هذا
التوقع من النوع المرجو لأن جزءاً صغيراً من دخله كان مستقي من مرافقة النسوة الوجلات، ومعظمهن في ثياب كاملة
‘وقد تجاوزن خريف العمر، من شاطئ تلسون الي الشاطئ الآخر. وعلي الرغم من قصر تلك المرافقة، وما كان ليفوت
مستر كرانشر أن يبدي من الاحتفال بالسيدة ما يحمله علي أن يعبر لها عن رغبته الشديدة في أن يتشرف بشرب كأس
من الخمر علي صحتها. فكانت السيدات يمنحنه بعض المال، ابتغاء من تحقيق ذلك الغرض الشريف، فهو يُصلح به من
حالته المالية، كما لا حضنا منذ قريب.

This cleft sentence is purely specificational because of specifying a value ‘gifts’ for a variable ‘he recruited his finances’. This variable (which is the rheme) presents new information which is continued in the following sentence (see Appendix 44) by forming its ‘theme’. The function of this cleft is to focus on the thing that increased Mr. Cruncher’s financial position namely the gifts from those women, and nothing else. The IT-cleft sentence function is to convey that Mr Cruncher always became so friendly with these women that he would tell them that he wanted to drink to their health. They gave him money to do just that, adding to his income. One of the functions of such a sentence is that the author may choose to use this type of cleft rather than a simple sentence as the former

suggests a higher degree of involvement of the reader with what is being said. This is clear when we compare the non-cleft (A) with it- cleft (B):

A- He recruited his finances from the gifts bestowed upon him towards the execution of this benevolent purpose.

B-It was from the gifts bestowed upon him towards the execution of this benevolent purpose, that he recruited his finances,

The explicit presence of a WH-clause entails that (B) more easily suggests the interpretation ‘You would like to know what recruited his finances?’ Well, the answer is the gifts. These sentences therefore more easily suggest interest and involvement on the part of the reader than the non-cleft.

Let us now turn to the Arabic translation to see whether it-cleft offers the same range of pragmatic meaning as the source text or not. The researcher thinks a lack of understanding of what goes with what in the ST inevitably results in misinterpreting the intentionality of the (ST) author and consequently confuses the TT readers’ expectations. Let us be clearer, the translator endeavoured to translate the sentence by using the word- for -word method. His translation was exactly what it said: the replacement of each individual word of the ST with its closest grammatical equivalent in Arabic. But this is not enough to get the readers of the TT to grasp the core meaning of the text. According to Baker (1998: 320–1), the word-for-word method considered to be unsuccessful and had to be revised using a sense-for-sense method for instance. The researcher is totally in agreement with Baker, however she thinks the method that the translator should follow is that of the- typological model. In this respect, Hickey (1998:47) points out that the text - typological model (see chapter 4, section4.3) can serve to increase our understanding of the relevance of the text by revealing a pragmatic function .It focuses on the function of words not on their occurrence. In

other words, it does not pay attention to words as being formal or informal but instead puts emphasis on their function in the text.

Considering the translation above, one notices that the rendering of the sentence is a bit shaky as the meaning is not fully understood by readers. If we highlight the translation once again (فكانت السيدات يمنحنه بعض المال، ابتغاء من تحقيق ذلك الغرض الشريف، فهو يُصلح به من حالته المالية) we observe that the translator here does not focus on the value part as the author does. What the translator does is just to convey the general meaning of the text. As a native speaker of Arabic, I can see that the rendering is so prosaic and colourless, quite apart from the loss of pragmatic meaning of the cleft. In this example, also, the translator is more or less comprehensible, although he fails in some way to present an adequate translation, which is true to the original. The choice of (الغرض الشريف) for 'benevolent purpose' is ambiguous as Arabic readers may think that as something negative.

The researcher suggests the following translation:

ف {أما} الشيء الذي يُحسن بيه حالته المادية كان من المنح التي يتلاقاها من النسوة.

أما is used here to focus on the value part (it was from the gifts bestowed upon him) , and for this reason I should say that the intention of the author is perceived and the pragmatic meaning of the it-cleft is maintained . In most cases أما does not occur before any other particle ,but may be precedes by تم, ف or و . Dickins & Watson (1998:108).

5.2.16 Example 16

ST

(BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XIV: THE HONEST TRADESMAN, PAGE:194, LINE:5)

It was now Young Jerry's turn to approach the gate: which he did, holding his birth. Crouching down again in the corner there, and looking in, he made out the three fisherman creeping through some rank grass! And all the gravestones in the churchyard- it was a large churchyard that they were in- looking on like ghosts in white, while the church tower itself looked on like the ghost of a monstrous giant.

TT

الكتاب الثاني: الخيط الذهبي. الفصل الرابع عشر: التاجر الأمين. ص:224. السطر: 24
وجاء دور جيرى الصغير الآن، في أن يقترب نحو الباب فقام بذلك حابساً أنفاسه ثم إنه جثم كرة أخرى في زاوية هناك وأخذ يختلس النظر فبصر بالصيادين الثلاثة يديون خلال بعض العشب الغزير القذر وقد أطلت جميع شهود القبور في فناء الكنيسة- وكان ذلك الفناء رحباً-وكانها أشباح تتشع بالبياض، علي حين أطل برج الكنيسة نفسه كأنه شبح عملاق راعب.

Type of it- cleft is stressed-focus it-cleft, since the that-clause 'that they were in' represents known information, which is not assumed to be in the reader's consciousness. Linguistically, the function of this sentence is that such kind of clefts present new information before old information. It implies that the churchyard where they were is a big area which, in turn, refers to the hugeness of the graveyard and number of deaths and casualties of that black period. Thus, the focus here is on 'Large churchyard' as it surrounds a massive number of dead people.

One examining the translator's rendering as to see how he preserves the pragmatic meaning of this cleft, one can easily notice that the translator omitted the second "that clause" part or rather he tried to ignore putting two parts of the cleft sentence together. Although, the translator tries to preserve at least the general meaning of the sentence, he does not achieve to account for the pragmatic meaning of this cleft. Since the writer's intention is not focused and the function of the sentence is not stressed, it is the researcher's role now to suggest a rendering for this sentence. If we want to maintain

the pragmatic meaning of the cleft, the value part should be stressed as in the following translation: إنه لكبير هذا الفناء الذي يتواجدون فيه.

The particle (إن) in the suggested translation placed a heavy focus on the adjective (Large) , to show the largeness of the Churchyard as the writer intended to, compared with translator's rendering which only focuses on describing the yard.

5.2.17 Example 17

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XV:KNITTING, PAGE:199, LINE:24)

A suspended interest, and prevalent absence of mind, were perhaps observed by the spies who looked in at the wine-shop, as they looked in at every place, high and low, from the king's palace to the criminal's goal. Games at cards languished, players at dominoes musingly built towers with them, drinkers drew figures on the tables with spilt drops of wine, Madame Defarge herself picked out the pattern on her sleeve with her toothpick, and saw and heard something inaudible and invisible a long way off. Thus, Saint Antoine in this vinous feature of his until mid-day. It was high noontide, when two dusty men passed through his streets and under his swinging lamps.

TT

الكتاب الثاني: الخيط الذهبي. الفصل الخامس عشر: الحبك. ص 304. السطر: 20
ولعل الشوق المتوتر والذهول الشامل كانا موضع ملاحظة الجواسيس الذين أَلَمُوا بالحانة كما كانوا يلمون بكل مكان، ربيعاً كان أم حقيراً، من قصر الملك الي سجن المجرم. لقد تطاول لعب اللاعبين بالورق وراح لاعبو الدومينو يشبّدون بحجارته في
إطراق وتفكير، أبراجاً عالية، وأنشأ الشاربون يرسمون علي الموائد، بقطرات الخمر المسفوحة، صُوراً. حتي مدام دوفارج نفسها عكفت علي نقب ردنّها بعو أسنانها، ورأت وسمعت شيئاً لا يُري ولا يُسمع في مكان بعيد. وضلّت هذه السيما ترين علي حي سان انطوان حتي الظهر. وعندئذ تخذ رجالان سبيلهما في شواره تحت مصابيح المئارجة

ت

This sentence can be classified as an unstressed anaphoric-focus cleft; it shows the that-clause which is called a viable part 'when two dusty men passed through his streets and under his swinging lamps' highlights information which is new to the readers but it represented as if it were old. It is therefore a discontinuous topic. That is to say, the topic is not going to be mentioned in the following discourse. (See Appendix 34).

The focus NP "It was high noontide" is anaphoric and therefore is a continuous topic in terms of the preceding context "Saint Antoine in this vinous feature of his until mid-day" The author used this kind of sentence in specific to focus on this time(noontide) as midday is a bit of an odd time for people to be drunk. This sentence implies that the people of Saint Antoine are still a wake from last night. This time is supposed to be the midnight time since it is the time for being drunk, unconscious and tired. The pragmatic meaning of the sentence is to convey the uniqueness of this time. It is well established in the literature that all clefts convey an assumption that the element(s) named by the clefted constituent are an exhaustive listing of the element(s) to which the presupposed predicate applies, assuming some salient set of potential such elements. (Delin 1992: 291, 1995: 98) That is, when a cleft such as 'It was high noontide, when two dusty men passed through his streets and under his swinging lamps' is uttered, it is taken to mean that noontide and only noontide was when two dusty men passed through his streets and under his swinging lamps, and not noontide among others times.

Turning to the rendering given above, one notices that the author's intention is not realized in the rendering. Although this translation seems to convey all the information in the target text, it still needs to focus on a value part which has melted away and disappeared in the translation; that is to say, the translator, fails to stress the value part which results in some confusion as to what goes with what. Comparing the ST with the translation given above one can easily determine the degree of misunderstanding that the target language readers might face. In other words, the author's intention is to place emphasis on the time when the two dusty men passed Saint Antoine, while the rendition into Arabic conveys the appearance of the two guys when they accessed Saint Antoine at noon time. In this example, the translation is more or less comprehensible, although the translator's rendering does not transfer in one way or another to present the pragmatic

rendition which is true to the original. The researcher thinks, the translator neglected to place some focus on important details that are deliberately put in by the author. It seems that his strategy is to render the general meaning of the text, but depriving the reader of *A Tale of Two Cities's* purpose from being allowed to view the entire process of focus, as it would have been seen by Dickens. For this reason, I suggest another rendering:

وقت الظهيرة مر رجلين مُغبرين بمصاييحهم المتأرجحة في شارع سانت انطونيو.

The most common word order in Arabic sentence is Verb-Subject-Object-Adverb. Sometimes, changing the word order results from emphasis certain elements of sentence. Dickins and Watson (1998 :340) discuss the notion of sentence-initial emphasis in more detail. The suggested translation has the word order A-Vc (Adverbial-Verbal clause) which will display sentence- initial emphasis (noontide is potentially focused).

5.2.18 Example 18

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XV:KNITTING, PAGE:205, LINE:9)

“Listen then, Jacques,” Number one of that name sternly interposed. “Know that a petition was presented to the King and Queen. All here, yourself excepted, saw the King take it, in his carriage in the street, sitting beside the Queen. It was Defarage whom you see here, who, at the hazard of his life, darted out before the horses, with the petition in his hand.”

TT

الكتاب الثاني: الخيط الذهبي. الفصل الخامس عشر: الحبك. ص236. السطر: 15:
واعترضه جاك رقم واحد مقطب الجبين ((اسمع إذن، يا جاك يجب أن تعرف أن عريضة قد قدمت إلي الملك والملكة، وكل من في هذه الغرفة، ما عداك، رأي الملك بتسليمها، في مركبته التي تجتاز الشارع. وكانت الملكة إلي جانبه. إن دوفارج هذا هو الرجل الذي غامر بحياته فوثب أمام الخيل والعريضة في يده

The underlined sentence in the extract above is a discontinuous cleft, the function of which is to represent new information in the WH/that-clause; but it is not clearly represented, as if it were known. It is also seen that, in the unmarked use of specificational sentences, the value part usually represents old information. It follows that if a specificational sentence is used with a value part that is new, the effect is that the

new information is represented as if it were known. The misrepresentation of what goes with what negatively affects the intention of the sentence that the author wants to emphasise. Mr Defarge's adventure and the idea that he is a courageous man with a heedful. The intention of the author is to place some emphasis on Defarge, this man, who risking his life, ran out in front of the horses with the request in his hand. Looking at the Arabic rendering, one can observe that the general meaning of the sentence is successfully achieved and the pragmatic meaning of the cleft sentence in particular is realized by using the pronoun of separation (هو). It is also fair to conclude that the translator has provided the pragmatic meaning, just as in the original.

5.2.19 Example 19

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XVI: STILL KNITTING,
PAGE:219, LINE:24)

The spy had kept his eyes open, but had been able to detect no sign. They had lounged away in a poverty-stricken, purposeless, accidental manner, quite natural and unimpeachable.

“JOHN,” thought Madame, checking off her work as her fingers knitted, and her eyes looked at the strangers. “Stay long enough and I shall knit ‘BARSAD’ before you go.”

“You have a husband, Madame?”

“I have.”

“Children?”

“No children.”

“Business seems bad?”

“Business is very bad; the people are so poor.”

“Ah, the unfortunate, miserable! Miserable people! So oppressed, too-as you say.”

“as you say.” Madame reported, correcting him, and deftly knitting an extra something into his and deftly knitting an extra something into his name that boded him no good.

“Pardon me; certainly it was I who said so, but you naturally think so.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس عشر: الحبك يستمر. ص:252. السطر: 21

وكان الجاسوس قد فتح عينيه جيداً ولكنه لم يهتدي إلى إمارة ما. لقد قتلوا الوقت علي نحو مُعَدِّم، عَرَضِيٍّ، لا هدف له. نحو، ليس إلي انتقاده من سبيل.

وفكرت السيدة، متفحصة شغلها فيما كانت أصابعها منطلقة في الحبك واتجه بصرها نحو الرجل الغريب: ((جون. إبق فترة كافية من الوقت، وعندئذ أحبك لفظة ((بارساد)) قبل أن تذهب.))

- ((ألك زوج يا سيدتي؟))

- ((نعم.))

- ((ليس عندي أولاد))

- ((والسوق هل تبدو كاسدة؟))

- ((السوق كاسدة جداً. إن الناس في غاية الفقر.))

- ((أه، بالناس التعساء، البؤساء! إنهم مظلومون أيضاً، إلي أبعد الحدود كما تقولين.))

- ((كما تقول أنت،)) كذلك أجابت السيدة، مصححة له، حابكة في مهارة شيئاً إضافياً إلي جانب اسمه لا يبشره بخير ما.))

هو عفوك. إني أنا الذي قلت ذلك من غير شك. ولكن من الطبيعي أن تفكري بمثل ذلك أيضاً.

This sentence can only be interpreted as a contrastive cleft as it is answering the question 'who did say that?' The focus here is located on the value part as it represents new information and it is of course the given information that occurs on the variable part. (Declerck.R1983:14). According to (Declerck R 1983: 165, Givon1983: 9), one of the characteristics of contrastive clefts is that the focus NP is heavily stressed, whereas the WH/that-clause is weakly stressed and because it is heavily stressed, the focus NP is strongly contrastive. Because it is heavily stressed, the focus NP is likely to be an

'important topic', i.e. "a rather persistent topic in terms of the succeeding discourse context". The function of this cleft is to confirm that the sentence emphasizes what was said is said by the spy himself not someone else. As a result he confirmed to the lady by using this special sentence that she is not responsible for what he said. This cleft implies that the spy is the only person who is responsible for the said, contrasting with Mrs. Defarage.

Let us now turn to the Arabic translation to see whether it offers the same pragmatic meaning intended by the author or not. The researcher thinks this rendering is more acceptable than the translation of previous examples as, it observes the function and the pragmatic meaning of this cleft by using the emphatic particle **إن** which is considered as a particle that emphasizes the subsequent substantive. This particle functions namely as confirmation of what is said in the sentence mentioned.

5.2. 20 Example 20

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XVI: STILL KNITTING, PAGE:222, LINE:24)

He did not take the identification as a compliment; but he made the best of it, and returned it off with a laugh. After sipping his cognac to the end he added:

“Yes, Miss Manette is going to be married. But not to an Englishman; to one who, like herself is French by birth. And speaking of Gaspard (ah, poor Gaspard! It was cruel, cruel!), it is a curious thing that she is going to marry the nephew of Monsieur the Marquis.

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس عشر: الحبك يستمر. ص:256. السطر: 7
ولم يرتح إلي معرفتها هويته ولكنه تقبل المسألة في رحابة صدر وتجاهلها في ابتسامة. وبعد أن ارتشف آخر
جرعة من الكونياك أضاف: أجل إن مس مانيت سوف تتزوج. ولكنها لن تتزوج فتي إنكليزياً، بل فتي فرنسي
المولد مثلها. وعلي ذكر غاسبار (به، مسكين غاسبار! لقد كانت نهايته وحشية! وحشية) أقول إن العجيب في الأمر
أنها سوف تتزوج ابن أخي المركيز

This cleft can be considered as unstressed-anaphoric-focus cleft. It reveals how the that-clause/ variable part "that she is going to marry the nephew of Monsieur the Marquis" highlights information which is new but represented as if it were old. The function of this cleft is to underline the curious thing that is going to happen. The writer's intention is to highlight the strange event of Miss Manette's marriage, namely her marriage to a nephew of the Marquis. This sentence implies that if this marriage is going to be arranged, this means Miss Manette will be in an apprehensive state. This sentence implies that this marriage seems to be connected with aspects of killing, vagueness, and strangeness.

Turning to the rendering given above, one notices that the translator did convey the author's intention to his readers. In other words, the pragmatic meaning is absolutely transferred into the target text. The endeavour of the translator to make his translation natural and to achieve the target of maximum effect of pragmatic meaning works satisfactorily as he uses the particle (*wa*) to place the focus on the value part of the it-cleft . According to Dickins and Watson (ibid), *wa* is traditionally described as an emphatic particle. It is also mentioned by Cantarino that *wa* is the only emphatic particle which is used at the beginning of the sentence as it preserves its emphatic meaning. It is used to focus the attention of listeners/readers on a certain part of the text.

5.2.21 Example 21

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XVIII:NINE DAYS, PAGE:233, LINE:14)

“And so,” said Mr. Lorry, who could not sufficiently admire the bride, and who had been moving round her to take in every point of her quiet, pretty dress; “and so it was for this, my sweet Lucie, that I brought you across the Channel, such a baby! Lord bless me! How little I thought what I was doing! How lightly I valued the obligation I was conferring on my friend Mr. Charles!”

TT

الكتاب الثاني: الخيط الذهبي. الفصل الثامن عشر: تسعة أيام. ص:266. السطر: 9:
وقال مستر لوري الذي لم يعرف إعجابه بالعروس حداً، والذي كان يطوف حولها ليلاحظ كل نقطة من ثوبها
الساجي الجميل)) وهكذا، فلمثل هذا يالوسي الحبيبة اجتزت بك القناة وأنت طفلة صغيرة! فليباركني الله!
مأفل ما فكرت في الذي كنت أصنعه، ومأفل ما قدرت الفضل الذي أسديته إلي صديقي مستر تشارلز!))

The underlined cleft can be classified as a stressed-focus *it*-clefts as the WH-clause/variable part ‘that I brought you across the Channel’ represents known information, which is not assumed to be in the reader’s perception and the focus is located on the value part ‘it was for this’. In other words, this cleft specifies the value for a variable. This sentence implies that the marriage itself is the main reason for Mr. Lorry bringing Miss Manette into England. It also implies that Mr. Lorry was very happy and proud of the couple’s marriage. It is also implies in what extent Mr. Lorry owed Miss Manette love, respect, and further successes and luck. This sentence also refers that Mr. Lorry behaved with Miss Manette as her real father.

Regarding the rendering, one can notice that the pragmatic meaning of the sentence is preserved and the meaning of the focal part is also observed by using double emphasis the initial emphatic (ف) which is usually used in a resultative sense followed by the emphatic (لام) which emphasizes the truth value of a statement. (Ghazala.H: 2008)

5.2.22 Example 22

ST

THE SECOND BOOK: THE GOLDEN THREAD. CHAPTER XVI: NINE DAYS, PAGE: 243, LINE: 21)

Mr Lorry saw that they understood one another, and proceeded. “ my dear Manette, it is the case of an old and a prolonged shock, of great acuteness and severity to the affections, the feelings, the – the-as you express it- the mind. The mind. It is the case of a shock which the sufferer was borne down, one cannot calculate the time himself, and there are no other means of getting at it.....”

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس عشر: تسعة أيام. ص: 277. السطر: 17
ورأي مستر لوري ان كلاً منهما قد فهم الآخر فتابع حديثه ((يا عزيزي مانيت إنها حالة صدمة قديمة متطاولة كان لها أثر حاد جداً، قاس جداً، في العواطف والمشاعر وال.. ال..- كما تعبرون أنتم- والعقل. أجل العقل. إنها حالة صدمة رزح تحتها المصاب دهرأ لا يستطيع أحد أن يحدد مداه، لأنه هو نفسه يجهل ذلك في ماعتقد، وليس ثمة وسيلة أخرى للوصول إلى الحقيقة

The type of the cleft here is the informative- presupposition-it cleft. The fact is that this kind of cleft may present information as known without making any claims that the reader is thinking about it. Thus the informative- presupposition-it cleft is common in historical narrative, or wherever the writer wishes to indicate that he does not wish to take personal responsibility for the truth or originality of the statement being made (Prince 1987:889:). Another characteristic of this kind of cleft appears here as it has a persuasive function in the context. To point up, one can identify the idea that Mr. Lorry wants to convince Dr Manette that what happened with him is not an easy task and he should not easily become a submissive character in the light of what happened.

As for the rendering in Arabic, the translator tries to achieve a similar effect or emphasis in a special way. He tries to preserve the focus of the ST by using the emphatic particle (إن) which puts stress on the NP (حالة صدمة). The persuasive function is also conveyed skilfully by choosing the word (رَزَحَ) which refers to falling down or to succumbing. The rendering carries the same convincing meaning as the ST.

5.2.23 Example 23

ST

BOOK THE SECOND: THE GOLDEN THREAD. CHAPTER XXII: THE SEA STILL RISES, PAGE:276, LINE:16)

It was almost morning, when Defarge's wine- shop parted with its last knot of customers.....

TT

الكتاب الثاني: الخيط الذهبي. الفصل السادس عشر: البحر لا يزال طامياً. ص:313. السطر: 3

وكان الصبح علي وشك الانبلاج عندما غادر حانة دوفارج آخر فوج من أفوج الزبائن.....

The cleft here can be considered as a stressed focus it-cleft. As mentioned earlier in Chapter 2 (see Appendix 47) the it-cleft can be used when the focus represents new, and the that-clause represents known or old information, which is not marked as assumed to be in the reader's consciousness. This sentence implies that people on Saint Antoine had not slept until early morning and implies that the wine-shop had not normally been open at such a time. This prompts one to think that there is something that has happened to make those people stay up until early morning.

Let us now turn to the Arabic translation to see whether it offers the same range of intended pragmatic meanings of the cleft. Although the translator's rendering is very close to the original, his rendition of the first part of the cleft is less satisfactory. By contrast, the author, Dickens used this kind of sentence to identify the time and to focus on it; while the translator's rendering only described the time when Defarge's wine shop was empty of customers. For this reason , I will suggest the translation

لقد قارب الصباح عندما غادر حانة دوفارج آخر فوج من الزبائن

The researcher has chosen to use the particle (لقد) to place some focus on the time (almost morning) intended by the author. It is also to indicate to the readers that there is an implicit meaning behind and make them connect to previous events that put off the shop

closure until early morning. Dickins and Watson (1998:451) points out that the particle لـ, which is frequently prefixed to قد to give the form لقد, is felt to achieve a greater focus on value part of the clause.

5.2.24 Example 24

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER V: THE WOOD-SAWYER, PAGE:341, LINE:31)

In all weathers, in the snow and the frost of winter, in the better winds of spring, in the hot sunshine of summer, in the rains of autumn, and again in the snow and frost of winter, Lucie passed two hours of every day at this place; and every day on leaving it, she kissed the prison wall. Her husband saw her (so she learned from her father) it might be once in five or six times: it might be twice or thrice running: it might be, not for a week or for night together. It was enough that he could and did see her when the chances served, and on that possibility she would have waited out the day, seven days a week.

TT

الكتاب الثالث: أثر العاصفة. الفصل الخامس: ناشر الحطب. ص: 386. السطر: 4
وعلي تباين الأحوال الجوية، في ثلج الشتاء وصقيعه، في رياح الربيع الصاخبة، تحت أشعة شمس الصيف اللاهبة،
وتحت أمطار الخريف ثم تحت ثلج الشتاء وصقيعه، أمضت لوسي ساعتين من كل يوم في ذلك المكان حتي إذا
غادرته قبلت جدران السجن. ولقد رآها زوجها (كذلك علمت من أبيها) مرة كل خمس زيارات أو ست زيارات، وقد
تتعاقب هذه الرونة مرتين أو ثلاثاً وقد ينقضي اسبوعان قبل أن يراها مرة واحدة. كان حسبها أن يتمكن من رؤيتها
وأن يراها فعلاً حين تسمح الظروف بذلك، ولقد كانت مستعدة، من أجل هذه الإمكانية، أن تنتظر النهار بطوله، سبعة
أيام كل أسبوع.

This extract includes a stressed-focus it-cleft type, in which the focus represents new information, and the that-clause represents information which is often, though not always, known from the context. The function of this cleft is to focus on the idea that the possibility of Mr.Darney' having short meetings with his wife is considered sufficient for him, if it were to happen. This sentence implies the extent to which Mr. Darney was so patient and extremely satisfied with these swift meetings. The focus occurs on the value part as it includes new information. The author's intention is to focus on the conviction of Mr. Darney by using the adjective 'enough'. As for the rendering, the translator tries to

achieve a similar effect in a special way although he fails to emphasize the word 'enough', which is considered as highly focused information in this sentence.

Judging from this example, it is fair to conclude that the translator has provided general meaning as in the original. However, there are some instances where a specific word is replaced by a more general one. The translator has chosen حسبه for the word 'enough'. He is somewhat inconsistent

in his rendering of pragmatic meaning and intention on the part of the author. Therefore, to keep the pragmatic function of this cleft, the translation should be reconsidered as follows:

ولكن هذه الزيارات كانت كافية بالنسبة له كلما سمحت الظروف بذلك.

5.2.25 Example 25

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER VII: A KNOCK AT THE DOOR
-, PAGE:356, LINE:12)

It was an ordinance of the Republic One and indivisible of Liberty, Equality, Fraternity, or Death , that on the door or door post of every house the name of every inmate must be legibly inscribed in letters of certain size, at a certain convenient height from the ground.

TT

الكتاب الثالث: دقة علي الباب. الفصل السابع: ناشر الخطب. ص: 401. السطر 9:
كانت قوانين الجمهورية الواحدة التي لا تتجزأ، جمهورية الحرية والمساواة والإخاء أو الموت، تقضي بأن يُخطَّ
على باب كل بيت أسماء نزلائه جميعاً، بأحرف واضحة ذات حجم محدد، وعلى ارتفاع ملائم.

The underlined sentence represents a contrastive cleft as its WH/that-clause gives information that is not new but 'given'. The variable is therefore a 'continuous topic'. As for the focus NP, it may or may not occur in the preceding context, i.e. it may be a 'continuous' topic. This cleft implies that the ordinance of the Republic One is the only law issued for writing residents names on their doors in contrast with any other ordinance. The contrastive implicature here is very strong, for the rules involved are

only the ordinance of the Republic and Monsieur the Marquis's ordinance. Therefore, the contrastive implicature implies an emphasis on the value "ordinance of the Republic". The function of this sentence, on the other hand, is to highlight the role of the government that forces its people to inscribe their names legibly on the doors or door posts of all the houses. The Arabic translation, to a certain extent, preserves the pragmatic meaning that the original writer wanted his readers to interpret properly by using the emphatic particle 'أن'.

5.2.26 Example 26

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER VIII: A HAND at CARD-, PAGE:363, LINE:32)

What was said in this disappointing anti-climax, by the disciples of the Good Republican Brutus of Antiquity, except that it was something very voluble and loud, would have been as so much Hebrew or Chaldean to Miss Pross and her protector, though they had been all ears.

TT

الكتاب الثالث: اثر عاصفة. الفصل السابع: يدُ علي الثامن. ص:409. السطر: 1
أما مقالة ((تلامذة الجمهوري الصالح بروتوس العصور القديمة))، عند هذا الهبوط الفجائي من قمة التوقع علي نحو مخيب للآمال تفهم منه مس بروس وحاميه شيئاً ما خلا أنه صاحب مهذار. كان بالنسبة إليهما أشبه شيء بالعبرية أو الكلدانية، علي الرغم من أنهما كانا، كلهما، أذاناً.

The variable part of a WH-cleft opens with a question word because it has a specific meaning and is therefore compatible only with certain types of value, Prince (1978: 182). In this sense, the WH-cleft (What was said in this disappointing anti-climax...) which contains of the question word *what* inevitably means that there is a variable to be identified. The type of the cleft in this example is clearly seems to be a specificational one.

At first glance, when one looks at the rendering, he/she can judge the translator succeeded in conveying the general meaning of the sentence. But if one contemplates the translation once again he/she feels that the translator' manipulation of the sentence leads to disappear the essential meaning of the original. The meaning of the sentence is 'the customers were

disappointed that this change only resulted in talk. The customers of the Good Republican Brutus of Antiquity wine shop all stared talking loudly. Even though they listened carefully, Miss Pross and Jerry understood so little of what they were saying that they could have been speaking Hebrew or Chaldean'. I think the translator tried to use a strategy of literal translation, which makes ridiculous and boring rendering, since it does not convey the exact effect of the language and meaning of the original text. Jerome in Lambret (1991:7) rejected such approach because, it is so closely the form of the ST, it produced an absurd translation. I think the rendering is a bit complicated as the main constituents are not emphasised.

If we look at the Arabic translation, we can see that the strategy the translator used to translate this example affects the transfer of the pragmatic meaning of Wh- cleft. That is to say the first part of the cleft is stressed as the translator was insisted on conveying the message literary and by using the particle أما. (For the function of this particle, see section 2.2.5) In my opening, a more accepted translation should be modified like the following:

أما زبائن الحانة (موالى الجمهوري الصالح بروتوس العصور القديمة) يتحدثون بصوتاً صاخب والملاحظ أنهم كانوا كلهم أذناً صاغية لبعضهم البعض. إن الذي قيل من قبل الزبائن هو شيئاً أشبه ما يكون باللغة البربرية أو الكلدانية بالنسبة لسيدة بروس ولسيد جيرى ومواليهم.

5.2.1.27 Example 27

<p>ST</p> <p>BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER V:THE GAME MADE, PAGE:385, LINE:16)</p> <p><u>It was ten o'clock at night when he stood before the prison of La force,</u> where she had stood hundreds of times.</p> <p>TT</p> <p>الكتاب الثالث : أثر العاصفة. الفصل التاسع: وضع الخطأ. ص:43السطر:11</p> <p><u>كانت الساعة العاشرة ليلاً عندما وقف أمام سجن لافورس، حيث كانت قد وقفت مئات المرات.</u></p>
--

The underlined cleft can be classified as a contrastive cleft because it has many faces such as its WH/that-clause which gives information that is not new but 'given' and

which pursues the thematic line of the stretch of discourse in which it is couched; the variable is therefore a 'continuous topic'. As for, the focus NP, it may not occur in the preceding context, i.e. it may be a 'discontinuous' topic (see Appendix 53).

This cleft fulfils the function that is mostly fulfilled by emphasis, i.e. this cleft specifies a value 'ten o'clock at night' for a variable "when he stood before the prison of La force" which presents the new information. The focus in this sentence falls exactly on that time exactly and nothing else when Mr Lorry stood before the prison of La force. It could be concluded that this sentence has purely a specificational interpretation. This sentence implies the lateness of this time and specifically it is unusual for people to stay there until that time. It implies also the endurance and patience of Mr Lorry. It also implies the loyalty to this family.

Turning to the rendering, although the translation is fairly close to the original, the translator does not convey the focus of the cleft sentence. It would appear that the translator has mentioned the time in his rendering but has not focused on it. The rendering seems like a straightforward narrative and has not shown its importance in the context. In other words, it gives a description of the event rather than transferring the focused meaning of the sentence. For this reason, consider the suggested rendering:

إنها الساعة العاشرة ليلاً عندما وقف امام سجن لافورس.

5.2.28 Example 28

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER V: THE GAME MADE, PAGE:387, LINE:10)

It was not a reckless manner, the manner in which he said these words aloud under the fast sailing clouds, nor was it more expressive of negligence than defiance.

It was the settled manner of a tired man, who had wandered and struggled and got lost.

TT

الكتاب الثالث: أثر العاصفة. الفصل التاسع: وضع الخطة. ص:435. السطر: 17

ولم تكن طائشة تلك الطريقة التي لفظ بها هذه الكلمات، في صوت عال. تحت السحاب المقلعة في سرعة، بل لم تكن لتفصح عن الإهمال أكثر من إفصاحها عن التحدي. كانت الطريقة الجازمة بصطنعها ر جل متعب تاه وناضل وضل.

The cleft in this instance is a mixture of the specificational and predicational types , because the only new information in the NP 'settled manner' is the adjective 'settled'. The contrastive implicature of the sentence materialises from the fact that its value "settled manner" contrasts with a reckless manner.

The ST implies Mr Darney's suffering in this life and highlights how tired he is from continuous struggling. The author uses a discontinuous cleft rather than a simple sentence because he wants to create suspense, i.e. he wishes to suggest that what he is saying will turn out to be important for the future development of his story. The use of the it-cleft here emphasizes the fact that Mr Darney had strolled, fought and got lost; this might perhaps even be a turning-point in the story, since it creates the impression of impending misfortune. The passage would easily fit in a story in which the heroine eventually becomes exhausted and dies, but it would be very unnatural if the writer did not pursue the topic of struggle and loss in the rest of the story. The reason why this discontinuous cleft creates this impression is that it represents new information as if it were known. Thus, the it-cleft in this extract suggests that everybody knows about the fact that Mr Darney had struggled in this life very hard. In this instance, the translator

does not render the peculiarities implied in the cleft sentence. The translator's rendition which only describes Mr. Darney's indignation and his reaction is incompatible with the original meaning. I he the translator, tried to follow the word –for word translation, which caused the lacks of focus on the two parts of the cleft. As Bassnett. S (2002:87) points out that in literal translation the emphasis on word-for-word translation distorts the focal meaning and the syntax of the original.

To make the target reader feel this focus, the following translation is proposed:

لعل طريقة التعامل التي يتخذها كل رجل تعب وناضل وصل في هذه الدنيا هي طريقة الحزم.

5.2.29 Example 29

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER V: THE GAME MADE, PAGE:392, LINE:16)

This short examination followed, for the court was quick with its work. “You did good service at the taking of the Bastille, citizen?”

“ I believe so.”

Here, excited women screeched from the crowd: “You were a cannonier that day there, and you were among the first to enter the accursed fortress when it fell.

Patriots, I speak the truth!”

It was The Vengeance who, amidst the warm commendations of audience, thus assisted the proceedings.

TT

الكتاب الثالث : أثر العاصفة. الفصل التاسع :وضع الخطبة. ص:441. السطر 5.

ثم إن المحكمة وجهت إليه هذه الاسئلة الموجزة، إذ كانت تبتغي إنجاز عملها علي وجه السرعة:

((لقد أبليت بلاً حسناً يوم الاستيلاء علي الباستيل، أيها المواطن؟))

(-اعتقد ذلك.))

وهنا صرخت أمراءه مهتاجة وسط الحشد: ((لقد كنت واحداً من اشجع الوطنيين هناك. لماذا لا تقول هكذا؟ لقد

كنت مدفعياً ذلك اليوم وكنت بين الأوائل الذين دخلوا القلعة اللعينة حين سقطت. أيها الوطنيون ، إنني أقول

الحقيقة!))

كانت ((الانتقام)) هي التي شاركت في الإجراءات علي هذا النحو، وفي غمرة من تأييد النظارة الحار.

This sentence can only be interpreted specificationally, i.e. as answering the question ‘who’. If one asks the question ‘who does assist the proceedings?’ the only answer will be The Vengeance ‘a companion of Madame Defarge referred to as her shadow’, the lieutenant (a member of the sisterhood of women revolutionaries in

Saint Antoine and a revolutionary zealot). This type of sentence can be considered as a contrastive cleft. The focus represents new information on the value part, and the WH/that-clause only gives information that is 'known'. In the contrastive clefts, as Declerck (1983:14) points out, the focus NP is heavily stressed, so it is likely to be an 'important topic'. The NP focus 'It was The Vengeance' which has been specified as value for the variable 'who, amidst the warm commendations of audience, thus assisted the proceedings' is strongly contrastive as the speaker points that the person who assisted the proceedings was The Vengeance not anybody else. It was The Vengeance who was yelling. The crowd cheered warmly along with her.....

The function of this cleft is to highlight the characteristics of The Vengeance as being helpful and providing assistance . This cleft also implies that The Vengeance is the only person who is showing a willingness to cooperate, contrasting with other persons. The Arabic translation offers the same meaning intended by the author. The translator realizes the reason behind using such an instance of cleft. Therefore, it seems that the Arabic rendition preserves the author's intention, retains the pragmatic meaning and places emphasis on the initial clause by using the pronoun of separation (هي).

5.2.30 Example 30

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER XIII:FIFTY-TWO, PAGE:440, LINE:12)

“Apparently the English advocate is in a swoon?”

It is hoped he will recover in the fresher air. It is represented that he is not in strong health, and has separated sadly from a friend who is under the displeasure of Republic.

“Is that all?” It is not a great deal, that! Many are under the displeasure of Republic, and must look out at the little window. Jarvis Lorry. Banker. English. Which is he?”

“I am he. Necessarily, being the last.”

It is Jarvis Lorry who has replied to all the previous questions.

TT

الكتاب الثالث: أثر العاصفة. الفصل ثلاث عشر: اثنان وخمسون. ص:493. السطر: 25

((يبدو أن المحامي الأنكليزي مغشي عليه؟))

((يرجى أن يستعيد نشاطه حين يفوز بهواء أكثر طلاقة. ويخيل إلي أنه لم يكن علي صحة حسنة، وإنه فصل

فصلاً محزناً عن صديق له غضبت عليه الجمهورية.))

((أهذا كل شيء؟ إنه ليس شيئاً كثيراً! هناك كثيرون أصابهم غضب الجمهورية وينبغي أن يطلوا من النافذة

الصغيرة. جارفيس لوري. مصرفي. إنكليزي. أيهم هو؟))

((أنا هو، بالضرورة. لأنني آخرهم.))

كان جارفيس لوري هو الذي أجاب عن جميع الأسئلة السابقة.

The underlined cleft sentence has a ‘specificational’ interpretation as it implies that ‘Jarvis Lorry’ is the only one who responded to all the questions and nobody else. This sentence specifies a value “Jarvis Lorry” for a variable ‘who has replied to all the previous questions’ and presents old information which is ‘Jarvis Lorry’. At the same time, the variable of this sentence presents new information which is stressed and therefore continued in the following discourse. (see Appendix 56)

The function of this cleft is to highlight the characteristics of the English Lawyer Mr Jarvis Lorry as an extraordinary, confident, and fearless man who replied to all the answers that they were not relate him but with other people beside him. The focus here is placed on Jarvis Lorry as being the only person who could open the conversation with protesters and give an answer to all their queries.

Judging from this example, it is fair to conclude that the translator has provided general meaning as in the original. The pragmatic meaning of the cleft has been preserved and focus on the sentence also has been maintained by using the pronoun of separation (هو)³⁸. The main subject is جارفيس لوري. The predicate is the phrase هو الذي أجاب. The predicate phrase itself can be divided into a subject and predicate. The subject of the predicate is هو and its predicate is الذي أجاب. In this case the separation pronoun (هو) emphasizes the preceding subject جارفيس لوري.

5.2.31 Example 31

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER XIV: THE KNITTING DONE, PAGE:447, LINE:32)

She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.

It was nothing to her that an innocent man was to die for the sins of his forefathers.

TT

الكتاب الثالث: أثر العاصفة. الفصل الرابع عشر: اختتام الحبك. ص: 502. السطر: 9
كان قلبها خلواً من الشفقة. ولئن عرفت هذه الفصيلة طريقاً إليها في يوم من الأيام، فقد زابتها الآن بالكلية.
لم تكن لتجد أيما بأس في أن يموت رجل بري بسبب من آثام أسلافه

The underlined cleft can be classified as stressed-focus *it*-cleft. The part of the sentence that represents known information is the ‘variable part’ which is not assumed to be in the reader’s mind and the focus is located on the value part. In other words, this cleft specifies the value for a variable. This sentence implies that the only concern of Miss Defarge is revenge and she does not care about the family when they lose their father, She does not care that an innocent man was about to die for the evil actions of others.

The sentence also highlights the characteristics of this lady as being a careless, cruel and unpleasant woman. Her problem, it seems, is that Madame Defarge just

³⁸See chapter 2 for more details.

doesn't know where to draw the line. As far as she is concerned, 'justice' for the fate of her family is not just that the Marquis gets murdered. Justice should, she thinks, include the "extermination" of all of the Marquis' family. Given her preferences, Charles, Lucie, and even little Lucie would fall under the sharp blade of La Guillotine. As Madame Defarge exclaims to her husband, "Tell the Wind and the Fire where to stop; not me!"

Madame Defarge is one piece of work. If anyone has a right to be upset about the abuses that the aristocracy heaps upon the commoners, she is that person. After all, her sister was raped by the Marquis St. Evrémont. Her father died of grief. Her brother was killed trying to avenge his sister's honor. All in all, she didn't have the happiest of childhoods. It is therefore completely understandable that she would want to play a big part in the revolutionary attempts to overthrow the power of the aristocracy

Regarding the rendering, although the translation is fairly close to the pragmatic meaning of the original, the translator does not convey the exact meaning of the word (nothing), but rather he renders this word into بأس which denotes in Arabic power, intensity, and courage; scourge. Therefore, this word is incompatible with the original in this rendering. For this reason, I suggest the rendering

ان هذا لا يعنيه امرأ عندما يموت رجلاً بريئاً بسبب أخطاء أجداده.

5.2.34 Example 32

ST

BOOK THE THIRD: THE TRACK OF A STORM. CHAPTER XV: THE FOOTSTEPS DIE OUT FOR EVER⁴⁶⁶, PAGE:447, LINE:3)

I see him, foremost of just judges and honoured men, bringing a boy of my name, with a forehead that I know and golden hair, to this place-then fair to look upon, with not a trace of this day's disfigurement- and I hear him tell the child my story, with a tender and a faltering voice.

“ It is a far, far better thing that I do, than I have ever done; It is a far, far better rest that I go to than I have ever known. ”

TT

الكتاب الثالث: أثر العاصفة. الفصل الخامس عشر: وقع الأقدام يتلاشى إلى الأبد. ص:522. السطر: 6

إنني أراه في طليعة القضاة العادلين والرجال المجلين، يقود غلاماً يحمل اسمي- غلام إذا جبين أعرفه وشعر ذهبي- إلي هذا المكان بعد أن يغدو بهي الطلعة لا أثر فيه للتنشويه الذي يصيبه اليوم، وإنني لأسمعه يروي علي الطفل قصتي في صوت متهدج يفيض حناناً
(إن ما أفعله الآن خير ألف مرة مما قُدر لي أن أفعله، عمري كله. وإن الراحة التي أمضي إليها الآن خير ألف مرة من أيما راحة قُدر لي أن أعرفها، عمري كله!))

The type of the cleft in this example is an informative-presupposition it-clefts because it functions by presenting its statement as facts. Let us now elucidate this function with respect to our material, Sydney Carton says these words ‘It is a far, far better thing that I do, than I have ever done; It is a far, far better rest that I go to than I have ever known’ standing on the scaffold of the guillotine at the end of *A Tale of Two Cities*. He means that by sacrificing himself in Charles Darnay's place in order to make Lucie Manette Darnay (whom he loves) happy, he utters these words to be sure that what he is going to do is fact and not daydream.

He is performing the best and most noble act of his life, and will therefore go to a better rest than he has ever known. He is keeping a promise he made to her years earlier and it is time to make this promise real. The focus here is not contrastively stressed and its WH/that-clause represents information which is not presupposed but entirely new.

These closing lines bring Dickens' theme of doubles into the story one last time. Dickens' uses the literary device of *anaphora*, which is the repetition of a word or phrase over many lines, many times throughout *A Tale of Two Cities*. 'It is a far, far better...' is repeated twice in these cleft lines, as "It was the ____ of times, it was the epoch of _____," etc. (see appendix 58) is repeated in the opening lines. This motif of doubles makes up the entire plot of the novel: the two main characters, Darnay and Carton are doubles of each other; London and Paris are the 'two cities' to which the title refers. The very last thoughts attributed to Carton, in their poetic use of repetition, register this faith as a calm and soothing certainty: that both the name of Sydney Carton and of France will be reborn into glory and made "illustrious."

As can be seen above, Al-Ba'alabakki's rendering changes and adds things. First, he deletes the theme of double 'a far, far' and uses one of the translation techniques called compensation which as Dickins J, Hervey. S & Higgins. I (2005:40) point out, is absolutely crucial to successful translation. The translator compensates for the repetition of 'a far, far' with ألف مرة which is very suitable in this rendering and conveys the exact message in the text.

Additions in literary translation, as (Hassan, H. 1998:73) believes, may help clarify the meaning. He argues that 'Sometimes the translator might find he needs to give a little more explanation to make the point especially in a literary text where the style of writing is concise and especially where there seems to be a paradox'. Hassan adds that the translator is not to resort to these additions unless there is a real need for them, as, for example, when the meaning will not be clear without them.

The translator uses the elative noun: خير (اسم التفضيل) form to show the author's feeling that Mr. Carton's action now is something much better than what he had done before. It is worth pausing now to see whether the translator preserved the

pragmatic meaning of the cleft or not. If we refer back to the rendering, it is noticeable that the pragmatic meaning of the cleft is maintained since the translator, tries to retain the focus of the cleft in a form recognizable to the Arabic reader and represents the information in the that-clause as new information which is in fact the point.

5.2 FINDINGS

The above analysis has revealed the following points

- 1- The pragmatic meaning has not always been preserved in the cleft sentences in the literary texts that has been analysed. The reason for this could be attributed to the translator's unawareness of the implications of this type of device.
- 2- Many unjustifiable mistakes have been made in translating cleft sentences in *A Tale of Two Cities* into Arabic. This reveals a lack of understanding of the intention of the author and inadequate knowledge of English literary style.
- 3- The translator's reliance on grammar only is not enough to enable him to appreciate the pragmatic meaning fully and adequately in translating the cleft sentences into Arabic.
- 4- The translator's unsuccessful renditions of some of the cleft sentences are due to the original stylistic devices used by Dickens, who relies on concrete rather than abstract language. It has been argued (see 4.1.7) that translating the stylistic features of Dickens's language in *A Tale of Two Cities* into Arabic is crucial for providing the Arab reader with a version that helps in discerning not only the novel's themes, and messages, but also its author's

vision of life. Rendering these features into Arabic is a challenging task, as they may affect the rendering of cleft sentences and then cause loss of their pragmatic meanings. Repetition for example, is found to be one the features of Dickens's style. Albalabakki's rendering of this feature reflects his awareness of the importance of conveying it into Arabic. Problems also arise from his ignoring or perhaps we should say his simply being unaware of the importance of cleft constructions.

- 5- The translator always hoped to put himself in the author's safe hands and to be led reliably through the matter to be read by the grammatical approach while translating the text. However, this kind of situation can pose a dilemma for the translator, for problems may also arise from grammatical differences between English and Arabic, where the translator needs to make certain changes in the order of information, grammar, and lexical items in the TT to convey the meaning properly. The analysis has also revealed that the general meaning of both it-clefts and pseudo-clefts can sometimes be realised by a non-cleft construction since the main concern is not the construction itself but how much pragmatic meaning it achieves.
- 6- It is noticeable that the structure of it-cleft is always (*it is....that / wh...* or *it was....that / wh...*) and that this is found to be simply rendered with a narrative form....كان , كانت . Such rendering leads us to judge that the translator has insufficient knowledge of or is totally unaware of the importance of translating the pragmatic meaning of the cleft sentences.
- 7- A larger number of the mistranslations of the cleft sentences are due to inadequate translation strategies and to carelessness on the part of the translator, rather than to structural differences between English and Arabic.

It would have been possible for the translator to achieve more accurate renditions if a strategy of closer reading of the original had been followed and if better understanding of the hidden meaning had been acquired. This supports the hypothesis we set out in Chapter One that a sound understanding of the pragmatic meaning of a literary text requires a comprehensive knowledge of its setting and it also supports our assertion in Chapter Four (section: 4.2.5) regarding the importance of the act of reading in the translation process.

- 8- Most of the circumstantial details upon which much of the effectiveness of the story depends have not been rendered. Balabakki's rendering is altogether too literal.
- 9- Disregarding the implicit meaning is considered one of the main factors that have led to pragmatic failure in translating the cleft sentences into Arabic.
- 10- Losing presuppositions or implicatures for example, resulted in the distortion of the source message and communication breakdown between the source message and the target reader. Another finding of the study is that some presuppositions or implicatures are not maintained at all.
- 11- The translator partially achieved in transferring the pragmatic meaning of the cleft sentences in the novel with a acceptability rate of 41% as compared to 59 % instances of unacceptability. See figure (1) below

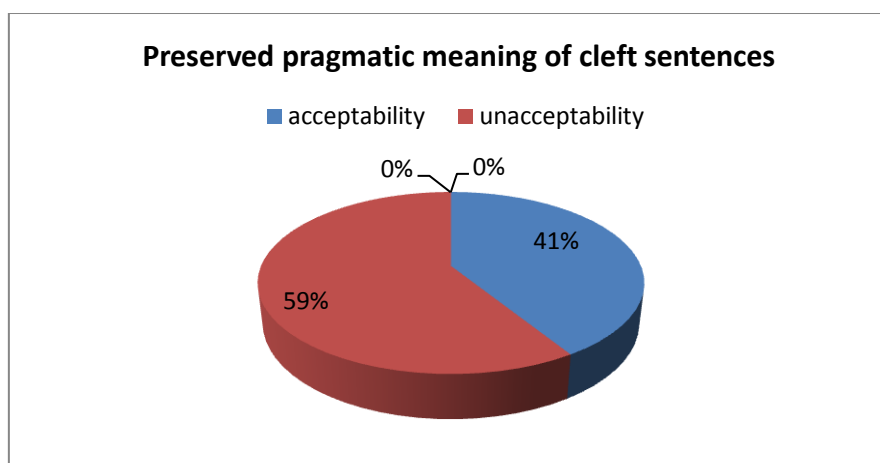


Figure (13): Data Evaluation (1) preserved pragmatic meaning of cleft sentences

12- As for the Arabic realisations of clefts, the highest score has been achieved by the pattern: (emphatic particle) + pronoun of status. See figure (2) below:

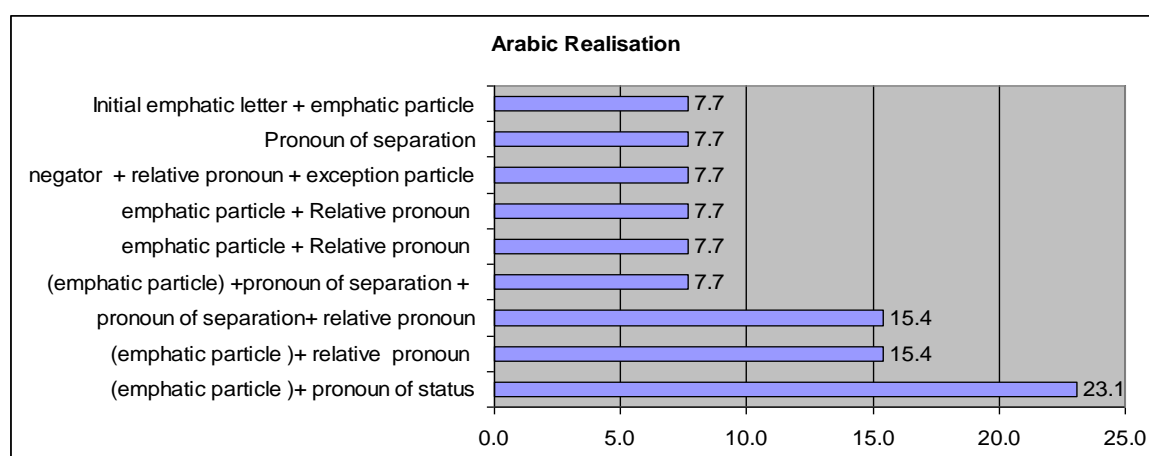


Figure (14): Data Evaluation (2) Arabic realization of cleft sentences

13- Transferring correctly and adequately, the pragmatic meaning of the source text results in a more acceptable translation than simply transferring the form of the original text. That is to say, literal translation is not the suitable method or procedure for translating the cleft sentences into Arabic. The semantic and pragmatic translation may be preferable in order to convey the meaning of cleft sentences to Arabic.

14- The analysis has also revealed that the translator has achieved the general meaning of the ST of the cleft sentences, with a rate of 93.10% as compared to 6.89. See figure (3) below:

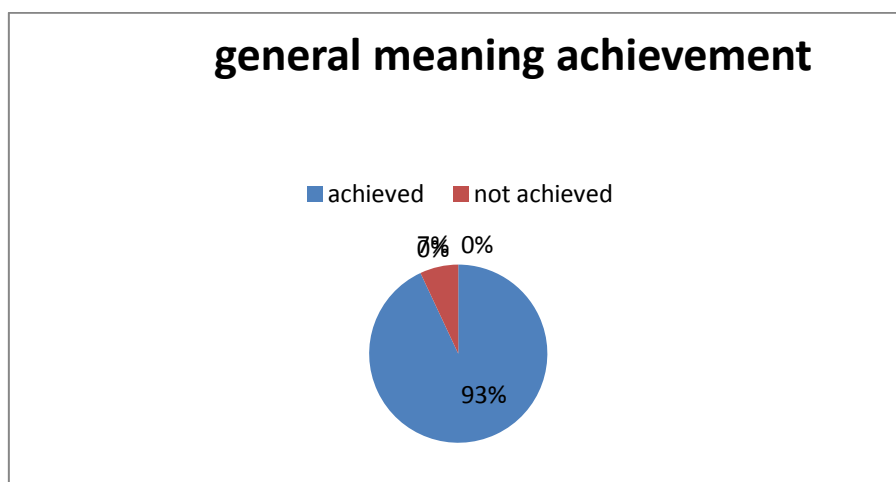


Figure (15): Data Evaluation (3) General meaning achievement

15- Al-Balabakki's translation of Dickens *A tale of Two Cities* concentrate on lexical accuracy rather than conveying the communicative value and pragmatic meaning of the source text. This is believed to be due to the fact that the translator usually tend to retain the form/style of the literary work at the expense of its pragmatic value. The researcher thinks that this is due to the translator's career background (teaching) Jaber. M (2012:208) translation of literary text should" preserve things like pragmatic function and text type, instead of only preserving style and form. He points out that Aballabki's most translations, such as *Oliver Twist* and *A Tale of Two Cities* which were literary translated and this was resulted from the translator teaching background. Jaber (ibid) suggests that the translator should never impose his perspective in translation

16 Translation of cleft sentences should be done pragmatically. One of the important objectives of this study is to demonstrate that the translation should not rely on the literal meaning. Bassnett. S (2002:87) points out that in literal translation; the

emphasis on word-for-word translation distorts the pragmatic sense and the syntax of the original.

CHAPTER SIX CONCLUSION

6.0 Introduction

So far in this thesis the researcher has looked at IT-cleft sentences and WH-cleft sentences in English and Arabic with their pragmatic implication. Having given the theoretical framework within which the topic of clefts is to be discussed, a practical study was conducted of different types of clefts selectively chosen from the novel *A Tale of Two Cities* with their translations produced by Mounir Albakki. This final chapter consists of four sections. Section One is an assessment of the validity of the hypotheses set forth in Chapter 1 (cf 1.4). Section Two states the additional findings that have been discovered in conducting the study. Section Three makes recommendations related to the translation of the pragmatic meaning of the IT-cleft sentences and WH-cleft sentences. Section Four lists some areas for further research.

6.1 Review of proposed hypotheses

The researcher will try to present the review of the hypotheses proposed in the Introduction to this study in a similar way to the order in which they were presented in the introductory chapter. On the basis of the theoretical and the applied studies that have been carried out, the status of the proposed hypotheses of this study is as follows:

It was hypothesized that ignoring the pragmatic meaning (implicit) of IT-cleft sentences and WH-cleft sentences in literary translation could lead to inadequate rendering characterized by different types of inconsistencies. This is evident from the applied analysis of the study (see Chapter 5).

It was also hypothesized that a sound understanding of the pragmatic meaning of a literary text requires a comprehensive knowledge of its setting as well as that of the context, which encapsulates the IT-cleft sentences and WH-cleft sentences.

As has been mentioned earlier (Chapter Three, section 3.4) the scope of a language description covers the knowledge of a fluent speaker "about the structure of his language that enables him to use and understand its sentences" (Katz & Fodor, 1963). The scope of a semantic theory is then the part of such a description not covered by a theory of syntax. There is a second aspect which Katz and Fodor make use of in order to delimit the scope of semantics. This is the pragmatic aspect of language and it excludes from the description any ability to use and understand sentences that depends on the "setting" of the sentence. *Setting*, according to Katz & Fodor can refer to previous discourse, socio-physical factors and any other use of "non-linguistic" knowledge. A nice demonstration of the essence of "non-linguistic" knowledge in the understanding of sentences has been provided by psychologists in the 70's (e.g. Kintsch 1974). Let's consider the following example (from Chapter 5: Example 5)

What the two drank together, between Hilary Term and Michaelmas, might have floated a king's ship.

I would suggest that we do not really understand what this sentence means until we know that this sentence is about the duration of the legal year. It is evident that this difficulty is not due to the translator's insufficient knowledge of English. The syntax involved is quite simple and there are no unknown words in the sentence. Instead, the difficulty is related to problems in accessing the relevant conceptual setting. The idea of legal year is simply too unexpected to be derived in a quasi-neutral utterance context. The example demonstrates that we have to distinguish carefully between the linguistic aspects of representing the 'formal' meaning of sentences and the pragmatic aspects of utterance

interpretation. This background knowledge helps a translator explain certain aspects that may not be clear in the context. Unfamiliarity with the background of the text may result in erroneous or confusing renderings. These requirements show the role translators play in achieving both bilingual and bicultural interaction between the two sides of their language pairs.

The study assumed that rendering of Dickens' style into another language poses problems in transferring the pragmatic meaning of the text. An experience or idea expressed in a certain way in one language may need to be expressed differently in another. This leads to the various modifications that translators need to introduce in order to give adequate renderings without distorting the pragmatic meaning in the ST. This is evident from the analysis of translations given in Chapter 5. In comparing the results obtained by examining the pragmatic meaning of all translations with the results obtained, it is found that there is no correlation between the pragmatic meaning and the style. When the translator fails in relaying the intended meaning of the original, he is also more successful in producing sentences with a more elegant style. Consider, for instance, example No. (4) in chapter 5. The translator's task is not primarily to seek similarities but to make his choices as appropriately and adequately as possible in such a way that the pragmatic meaning of the sentences is conveyed.

Transferring correctly and adequately the pragmatic meaning of the source text results in a more acceptable translation than transferring, even though correctly, only the form of the original text. This is evident from the analysis of translations given in Chapter 5. In comparing the results obtained by examining pragmatic meaning of all translations with the results obtained, it is found that there is a disparity between the pragmatic meaning and the form. The translator is more successful in relaying the intended meaning of the original, but is also more disinclined to transfer the same structure as the original.

In translation, transferring the basic/general meaning of cleft sentences is easier than transferring their pragmatic meaning. This is evident by observing that the translator succeeded in giving the basic/general meaning of the source text; whereas he less commonly succeeded in giving the pragmatic meaning of the source text (cf Chapter 5). The analysis has revealed that the translator succeeded in achieving transfer of the general meaning of the STs of the cleft sentences with an average success rate of 93.10% as compared to 6.89% failure.

6.2 Conclusion

In general, pragmatics could be considered as the study of purposes for which utterances are used in a real context (Hatim & Mason 1997:222). This context which motivates how elements and entities of the text hang together through many different devices of texture, could be considered as a determiner of a text structure. In other words, the writer's intention which is part of the context, plays a role in determining the structure and texture of the text. It may be concluded that the more pragmatically loaded a text, the more condensed its structure and texture will be. While the researcher was searching for cleft sentences, she found that cleft sentences are used when the writer wants avoid ambiguity, emphasize a certain issue or get the reader more involved by attracting his/her attention through the use of emphatic form. Therefore, during the translation process, it is very important to translate cleft sentences by preserving their semantic, pragmatic, and textual meaning. During her research into how cleft sentences are translated, the researcher found that the pragmatic meaning of cleft sentences is not always preserved in the Arabic translation of *Dickens's A Tale of Two Cities* as stated in the preceding chapter (see Chapter 5).

Given the above analysis of the Arabic translation of Charles Dickens's *A Tale of Two Cities*, the study shows that there are many mismatches between the SLT and TLT. One of the findings of the study is that Dickens's *A Tale of Two Cities* has certainly lost much of its meaning in Al Balabkki's translation into Arabic. His translation fails to assess the effectiveness of the source text and to preserve its implied meaning. Ignoring the implicit meaning is considered by Landers (2001: 7) as one of the many factors that may lead to pragmatic failure in a translation. Translators should also pay attention to elusive pragmatic meaning and implicit meanings to avoid changing or mistranslating them. In addition to the importance of taking care of the pragmatic meaning of the text they translate, translators should acquaint themselves with its cultural and pragmatic competence. Kasper & Roever (2005: 317-18) see pragmatic competence as "the ability to understand and produce sociopragmatic meanings with pragmalinguistic conventions. This background knowledge helps the translator explain certain aspects that may not be clear in the context. Unfamiliarity with the background of the text may result in erroneous or confusing renderings. These requirements show the role translators play in achieving both bilingual and bicultural interaction between the two sides of their language pairs.

It can be concluded from the above discussion that the unawareness of the significance of the pragmatics of the target text is one basic source of difficulty in the translation task. The researcher has to say, at the end of this conclusion, that the above findings do not mean that the resultant version can in all cases capture the pragmatic meaning of cleft sentences intended by the author. This research is only intended to suggest a more practical way for handling and dealing with cleft sentences in the translation of literary texts.

6.3 Recommendations

Drawing on the findings of the study, the researcher puts forward the following recommendations:

- 1- Pragmatic meanings of cleft sentences should be introduced as an important discipline which can contribute to translation studies.
- 2- All works of literature, whether they be prose, poetry, novels or drama, should demand a high degree of talent and artistry from those who seek to translate them.
- 3- Approaches to translation should combine both translation theory and practice.
- 4- From a pedagogical point of view, translation students need to take into consideration the pragmatic meaning intended by the author/writer and the means of arriving at this intention, so as to achieve a successful interpretation of any utterance.
- 5- Students of translation should focus on the balance between the speaker's intention and the hearer's recognition of this intention while deciding on their renderings.
- 6- Translators should focus on the implications behind the linguistic forms being used by writers with regard to clefts rather than focusing only on the structures these linguistic forms have.
- 7- The study is not only meant to provide renditions for the examples discussed above, but rather, it also aims at raising the translators' awareness of the fact that English clefts do undergo some pragmatic drifts of their meaning and that they have their own oscillating usages. Therefore, translators must delve into the semantic, social and pragmatic dimensions that can be greatly beneficial in translating such constructions and others. Finally, it is hoped that this study will help facilitate the mission of translators when it comes to translating pragmatic meaning of cleft sentences from English into Arabic and vice versa.

- 8- Finally, the researcher hopes that this study will pave the way for those interested in the translation of the It-clefts and Wh-clefts. Other renderings of the novel and renderings of Dickens other works can be investigated to see if they give rise to the same translation issues discussed in this study of Al-Ba'alabakki's rendering of *A Tale of Two Cities*.

6.4 Suggestions for further research

Further research may focus on the following:

- 1- To follow up, extend and develop the ideas on this thesis, this study suggests investigating other important aspects of focus in English and Arabic.
- 2- It is hoped that further studies will pursue the pragmatic analysis of other relevant areas along the same vein as the present model.
- 3- Benefits could also be obtained from investigating in detail other minor clefts such as reduced and premodified reduced clefts or specificational and predicational structures.

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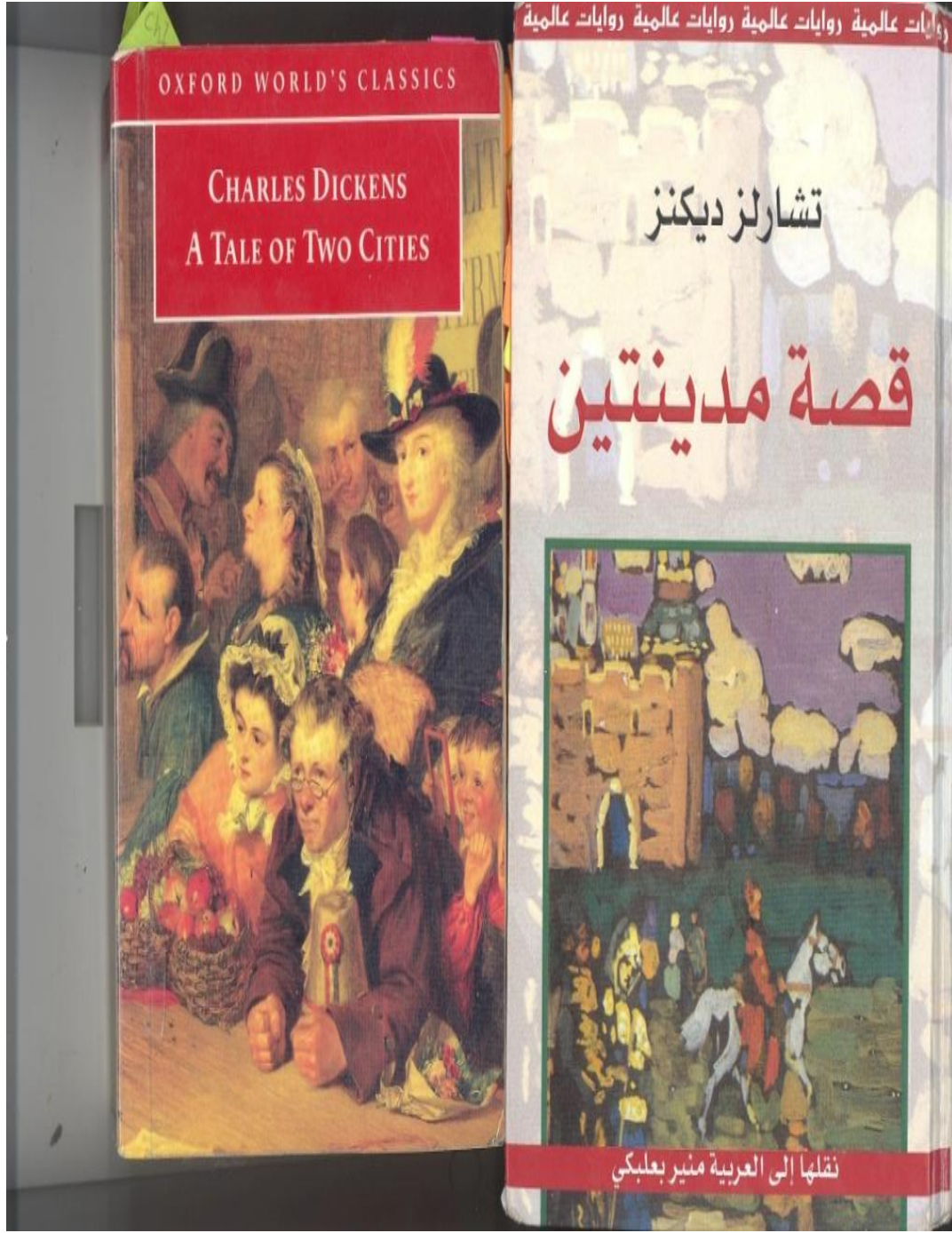
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Appendixes

Appendix 1: page cover



CHAPTER II

THE MAIL

It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business. The Dover road lay, as to him, beyond the Dover mail, as it lumbered up Shooter's Hill.* He walked uphill in the mire by the side of the mail, as the rest of the passengers did; not because they had the least relish for walking exercise, under the circumstances, but because the hill, and the harness, and the mud, and the mail, were all so heavy, that the horses had three times already come to a stop, besides once drawing the coach across the road, with the mutinous intent of taking it back to Blackheath. Reins and whip and coachman and guard, however, in combination, had read that article of war which forbid a purpose otherwise strongly in favour of the argument, that some brute animals are endued with Reason; and the team had capitulated and returned to their duty.

With drooping heads and tremulous tails, they mashed their way through the thick mud, floundering and stumbling between whiles, as if they were falling to pieces at the larger joints. As often as the driver rested them and brought them to a stand, with a wary "Wo-ho! so-ho then!" the near leader violently shook his head and everything upon it—like an unusually emphatic horse, denying that the coach could be got up the hill. Whenever the leader made

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مركبة البريد

كانت طريق دوفر هي التي امتدت، ذات ليلة من ليالي الجمعة في أواخر تشرين الثاني، أمام أول شخص من أشخاص هذه القصة. وكانت طريق دوفر هذه تقوم، بالنسبة إليه، وراء مركبة البريد المصعدة بشاغل وضوضاء، في «هضبة شوتر». لقد ارتقى الهضبة على قدميه، مخوضاً في الوحل إلى جانب المركبة، كما فعل سائر المسافرين. وما كان ذلك رغبة منهم في الاستمتاع برياضة المشي في تلك الظروف، ولكن بسبب من أن الهضبة، وجهاز الأفراس، والوحل، والبريد كانت كلها بالغة الثقل إلى حد يجعل الخيل تقف ثلاث مرات متواليات، وتحزن مرة فتلوي بالعربة عن سبيلها محاولة أن ترجع بها إلى بلاكهيث. ولكن الأعنة، والسوط، وسائق العربة، والحرس كانوا كلهم قد قرأوا تلك المقالة الحربية التي تشجب ذلك الرأي القائل بأن لبعض البهائم عقلاً، فإذا بالأفراس تستسلم وتستأنف أداء واجبها.

برؤوس مطاطنة وأذيال مرتجفة. شقت الخيل طريقها خلال الوحل الكثيف، متخبطة متعثرة بين الغينة والفينة، وكأنما توشك مفاصلها أن تتخلع. وكان الفرس الأمامي يهز رأسه وكل ما عليه هزاً عنيفاً كلما أراح السائق الخيل وأوقفها بكلمة «وو - هو، سو - هو!» يقظة حذرة، لكان ذلك الفرس البالغ القوة ينكر إمكان جذب المركبة حتى قمة الهضبة. فما إن يسمع المسافر المصعد إلى جانب المركبة جلجلة الفرس وطنينه حتى يجفل، شأن المسافر العصبي، ويستبد به الهم والقلق.

- «نعم يا سيدي. ولكنك لم تتعود الاكثار من السفر، على ما أظن،
يا سيدي.»

- «إن كلامك هذا يصح بالنسبة إلى السنوات الأخيرة. فلقد انقضت
خمس عشرة عاماً على مجيئنا - أريد أن أقول على مجيئي آخر مرة إلى
فرنسة.»

- «حفاً، يا سيدي؟ لقد كان ذلك قبل أن أبدأ عملي هنا يا سيدي.
قبل عهد جماعتنا بهذا الفندق، يا سيدي. لقد كان الـ «رويال جورج»
آنذاك في أيدي قوم آخرين، يا سيدي.»
- «أحسب ذلك.»

- «ولكنني أراهن بمبلغ عظيم، يا سيدي، على أن مؤسسة مثل
مؤسسة نلسون كانت مزدهرة منذ خمسين سنة، لا منذ خمس عشرة سنة
فقط؟»

- «في إمكانك أن تثبت هذا الرقم فتقول منذ مئة وخمسين سنة ثم لا
تبتعد كثيراً عن الحقيقة.»
- «حفاً، يا سيدي!»

وهنا دور النادل فمه وكلتا عينيه، وارتد مبتعداً عن المائدة. ثم إنه
نقل مندبله من ذراعه اليمنى إلى ذراعه اليسرى، واستسلم لوضع مريح،
وانشأ يراقب الضيف فيما هو يأكل ويشرب وكأنما يراقبه من مرصد أو
برج للحراسة، وفقاً لعادة النادل الخالدة في جميع العصور.

حتى إذا فرغ مستر لوري من تناول فطوره مضى إلى الشاطئ
يتمشى. وكانت بلدة دوفر الصغيرة الضيقة المتعرجة الطرق تخفي نفسها
عن الشاطئ وتُحجم رأسها في الصخور الطباشيرية الشاهقة، مثل نعامه
بحرية. وكان الشاطئ صحراء تملأها رواي الماء والحجارة المتدحرجة
ههنا وههنا. وكان البحر فعلاً لما يريد، وما كان الذي يريده غير
الدمار. كان يهدر في وجه البلدة، ويهدر في وجه الصخور الشاهقة

"But I would hold a pretty wager, sir, that a
House like Tellson and Company was flourishing, a
matter of fifty, not to speak of fifteen years ago?"
"You might treble that, and say a hundred and
fifty, yet not be far from the truth."

"Indeed, sir!"

Rounding his mouth and both his eyes, as he
stepped backward from the table, the waiter shifted
his napkin from his right arm to his left, dropped
into a comfortable attitude, and stood surveying the
guest while he ate and drank, as from an observatory
or watch-tower. According to the immemorial
usage of waiters in all ages.

When Mr. Lorry had finished his breakfast, he
went out for a stroll on the beach. The little
narrow, crooked town of Dover hid itself away from
the beach, and ran its head into the chalk cliffs,
like a marine ostrich. The beach was a desert of
heaps of sea and stones tumbling wildly about,
and the sea did what it liked, and what it liked
was destruction. It thundered at the town, and
thundered at the cliffs, and brought the coast down,
madly. The air among the houses was of so strong
a piscatory flavour that one might have supposed
sick fish went up to be dipped in it, as sick people
went down to be dipped in the sea. A little fishing
was done in the port, and a quantity of strolling
about by night, and looking seaward: particularly
at those times when the tide made, and was near
flood. Small tradesmen, who did no business what-
ever, sometimes unaccountably realised large for-
tunes, and it was remarkable that nobody in the
neighbourhood could endure a lamplighter.

As the day declined into the afternoon, and the
air, which had been at intervals clear enough to
allow the French coast to be seen, became again
charged with mist and vapour, Mr. Lorry's thoughts
seemed to cloud too. When it was dark, and he sat
before the coffee-room fire, awaiting his dinner as

A TALE OF TWO CITIES

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الشديدة الانحدار، وبُذِل الساحل في جنون. وكانت ريح السمك تملأ الهواء الطائف بالبيوت قوية حادة حتى ليخيل إلى المرء أن الأسماك المريضة ترتفع لتغتسل فيه كما يهبط المرضى من الناس للاغتسال في البحر. ولئن لم تكن حركة الصيد ناشطة في ذلك المرفأ، لقد كان كثير من الناس يحبون أن يمشوا هناك حين يهبط الليل، ويتطلعوا إلى البحر وبخاصة في حال المد واقتراب الفيضان. وكان التجار الصغار، الذين لا يقومون بأيما نشاط البتة، يجمعون في بعض الأحيان ثروات ضخمة لا سبيل إلى تعليلها. ومما يلفت النظر أنه لم يكن في ذلك الجوار شخص واحد يطبق رؤية مُشعل المصابيح.

وفيما انحدر النهار نحو الأصيل، وأخذ الضباب والبخار يُنقلان الهواء الذي كان من الرقة في بعض الفترات بحيث يشف عن الساحل الفرنسي، شرعت أفكار مستر لوري تغيم هي الأخرى وتكفهر. حتى إذا هبطت العتمة وجلس هو إلى جانب نار حجرة الطعام، منتظراً عشاء كما انتظر من قبل فظوره، طفق ذهنه يحفر ويحفر ويحفر وسط الجمرات الحُمُر المتقدة.

ليس في زجاجة من خمر «كلاريت» ما يؤذي رجلاً يحفر وسط الجمرات الحمر، خلا إنها تنزع إلى أن تصرفه عن ذلك العمل. وكان مستر لوري قد استسلم فترة طويلة للبطالة، وملاً منذ لحظة آخر كؤوسه بالخمر فبدأ الارتياح على محياه كأحسن ما يتجلى على محيا رجل متقدم السن ذي بشرة ناضرة، انتهى إلى أواخر زجاجة، عندما صعد في الشارع الضيق صرير عجلات، وأنشأ يدمدم في فناء التزل.

ترك الكأس طافحة لم تمسها شفتاه، وقال: «تلك هي الأنسة!» وبعد دقائق معدودات أقبل النادل ليعلن أن الأنسة مانيت قد وصلت من لندن، وأنها تكون سعيدة بأن ترى موفد مصرف تلسون.

- «بمثل هذه السرعة؟»

وكانت مس مانيت قد تناولت طعاماً خفيفاً في الطريق، فهي في غير

ما حاجة إلى شيء من ذلك الآن. كانت تافقة أشد التوق إلى أن تجتمع بموفد مصرف تلسون في الحال إذا كان ذلك يحلو له.

وهكذا لم يكن لموفد مصرف تلسون مندوحة عن أن يكرع كاسه وعلى محياه انطباعة من القنوط المتبلد. ويسوي لفته المستعارة الصغراء الصغيرة عند أذنيه، ويتبع النادل إلى حجرة مس مائيت. كانت غرفة واسعة مظلمة، مفروشة على نحو حدادي استعمل فيه شعر الخيل الأسود، ومثقلة بالطاولات الضخمة الداكنة. وقد أشربت هذه الطاولات بالزيت إشراباً مُسبِحاً حتى لقد انعكست صورة الشمعتين الطويلتين المنتصبين فوق المائدة التي تنوسط الغرفة على كل ورقة من أوراقها، فكان هاتين الشمعتين قد دُفنتا في قبرين عميقين من خشب الماهوغاني الأسود، فليس يُتوقع منهما أن يُطلقاً ضوءاً يستحق الذكر ما لم تُبعثا من ذنك القبرين.

وكانت الظلمة كثيفة يعسر اجتيازها حتى أن مستر لوري الذي راح يتلصص سبيله على السجادة التركية البالية حسب أن مس مائيت تنتظره في إحدى الغرف المجاورة. حتى إذا اجتاز الشمعتين الطويلتين رأى في استقباله عند المائدة الفاصلة ما بينهما وبين النار فتاة لا تعدو سنهما السابعة عشرة، ترتدي ثوب السفر وتمسك بقبعة الترحل القشبية من العصاية المحيطة بها. وحين استقرت عيناه على صورة قصيرة نحيلة جميلة، وعلى مقدار من الشعر الذهبي، وعينين زرقاوين لاقتا عينيه بنظرة مستطلعة، وجبين يتمتع، رغم نعومته ونضارته البالغتين، بقدره عجيبة على الارتفاع والتقطيب ليعبر عن معنى ليس هو الحيرة تماماً، وليس الدهش أو الذعر أو مجرد الانتباه المركز النير، وإن انطوى على المعاني الأربعة جميعاً، حين استقرت عيناه على هذه الأشياء كلها طاف في ذهنه، على التو، شبه حي بين هذه الفتاة وطفلة سبق له أن حملها بين ذراعيه يوم عبر هذه القناة نفسها ذات يوم قارس تساقط فيه البرد في غزارة، وارتفع الموج فهو أشبه بالجمال. وما لبث الشبه أن زال كما

he had awaited his breakfast, his mind was busily digging, digging, digging, in the live red coals.

A bottle of good claret after dinner does a digger in the red coals no harm, otherwise than as it has a tendency to throw him out of work. Mr. Lorry had been idle a long time, and had just poured out his last glassful of wine with as complete an appearance of satisfaction as is ever to be found in an elderly gentleman of a fresh complexion who has got to the end of a bottle, when a rattling of wheels came up the narrow street, and rumbled into the inn-yard.

He set down his glass untouched. "This is Mam'selle!" said he.

In a very few minutes the waiter came in to announce that Miss Manette had arrived from London, and would be happy to see the gentleman from Tellson's.

"So soon?"

Miss Manette had taken some refreshment on the road, and required none then, and was extremely anxious to see the gentleman from Tellson's immediately, if it suited his pleasure and convenience.

The gentleman from Tellson's had nothing left for it but to empty his glass with an air of stolid desperation, settle his odd little flaxen wig at the ears, and follow the waiter to Miss Manette's apartment. It was a large, dark room, furnished in a funereal manner with black horsehair, and loaded with heavy dark tables. These had been oiled and oiled, until the two tall candles on the table in the middle of the room were gloomily reflected on every leaf; as if they were buried, in deep graves of black mahogany, and no light to speak of could be expected from them until they were dug out.

The obscurity was so difficult to penetrate that Mr. Lorry, picking his way over the well-worn Turkey carpet, supposed Miss Manette to be, for the moment, in some adjacent room, until, having

إنكليزية. . . وكنت أنا أحد الأمناء. وكانت أعماله المالية، شأن أعمال كثير من الرجال الفرنسيين والأسر الفرنسية، منوطة كلها بمصرف تلسون. وعلى هذا النحو كنت ولا أزال، وكيلاً، بطريقة من الطرق، لكثير من عملائنا. تلك صلات تجارية خالصة لا تنطوي على شيء من الصداقة، أو الشوق، أو شيء يشبه العاطفة. ولقد انتقلت خلال حياتي العملية من واحد من تلك الأعمال التجارية إلى آخر كممثل انتقالي خلال نشاطي اليومي في المصرف من واحد من الزبائن إلى آخر. وعلى الجملة فأنا رجل بلا عواطف. أنا مجرد آلة. وعلى أية حال، فلأنايخ حديثي . . .

- ولكن هذه حكاية أبي، يا سيدي. ولقد بدأت أذكر، - وسُمر عليه الجبين المخشوش على نحو غريب تسميراً وثيقاً - «إنني حين غودرتُ يتيمة بعد أن عاشت أُمِّي سنتين ليس غير انقضتاً على وفاة أبي كنت الذي حملتني إلى إنكلترة. أكاد أجزم أنك أنت الذي حملتني إلى هناك.»

وأمسك مستر لوري باليد الصغيرة المرتعشة التي تقدمت في ثقبه للامساك بيده، ووضعها في شيء من الاحتفال على شفتيه. ثم إنه أعاد السيدة الصغيرة، على التو، إلى كرسيها، ممسكاً ظهر الكرسي بيسراه مستعملاً يمينه - على التعاقب - في حك ذقنه، وتسوية لفته المستعارة عند أذنيه، أو تحديد ما قاله، خافضاً بصره إلى وجهها فيما كانت تجلس رافعةً بصرها نحوه.

- «لقد كنت أنا ذلك الرجل، يا مس مانيت. ولسوف تجددين مبلغ الصديق الذي ينطوي عليه الكلام الذي وصفت به نفسي اللحظة إذ قلت إنني رجل بلا عواطف. وإن جميع صلاتي مع أبناء جلدتي لا تعدو أن تكون صلات عمل، حين تذكرين أنني لم أرك منذ ذلك الحين، وكنت أنا مشغولاً ببعض أعمال المصرف الأخرى. عواطف! ليس عندي متسع للعواطف. أنا انفق حياتي كلها، أيتها الآنسة، أدير آلة ضخمة لتسوية الأوراق النقدية وتمليسيها.»

—an English lady—and I was one of the trustees. His affairs, like the affairs of many other French gentlemen and French families, were entirely in Tellson's hands. In a similar way I am, or I have been, trustee of one kind or other for scores of our customers. These are mere business relations, miss; there is no friendship in them, no particular interest, nothing like sentiment. I have passed from one to another, in the course of my business life, just as I pass from one of our customers to another in the course of my business day; in short, I have no feelings; I am a mere machine. To go on—

“But this is my father's story, sir; and I begin to think”—the curiously roughened forehead was very intent upon him—“that when I was left an orphan through my mother's surviving my father only two years, it was you who brought me to England. I am almost sure it was you.”

Mr. Lorry took the hesitating little hand that confidingly advanced to take his, and he put it with some ceremony to his lips. He then conducted the young lady straightway to her chair again, and, holding the chair-back with his left hand, and using his right by turns to rub his chin, pull his wig at the ears, or point what he said, stood looking down into her face while she sat looking up into his.

“Miss Manette, it was I. And you will see how truly I spoke of myself just now, in saying I had no feelings, and that all the relations I hold with my fellow-creatures are mere business relations, when you reflect that I have never seen you since. No; you have been the ward of Tellson's House since, and I have been busy with the other business of Tellson's House since. Feelings! I have no time for them, no chance of them. I pass my whole life, miss, in turning an immense pecuniary Mangle.”

After this odd description of his daily routine of employment, Mr. Lorry flattened his flaxen wig upon his head with both hands (which was most

ومن غير أن تجيبه عن هذه الرغبة إجابة مباشرة جلست في سـ
بالغ، حين رفعها في كثير من اللطف، وغدت اليدان اللتان ما انف
متشبتين بمعصمه أقل ارتعاشاً من ذي قبل، حتى لقد أعادت إلى نا
مستر جارفيس لوري شيئاً من الثقة.

- «هذا صحيح. هذا صحيح. شجاعة! عمل! إن أمامك عما
عملاً مفيداً. أيتها الأنسة مانيث، لقد سلكت أمكِ هذا السبيل معاً
وحين توفيت - منكسرة الفؤاد في ما أعتقد - من غير أن تفتّر همتها له
عن البحث غير المجدي عن أبيك، غادرتك، وليس لك من العمر
ستان، لتشتي في مطارف الغضارة والجمال والسعادة، من غير أن تعـ
صفو حياتك سحابة سوداء من الشك في أمر أبيك: أفضى نحبّه عاج
في السجن أم يلي هناك خلال سنوات عدة متطاولة.»

وفيما كان ينطق بهذه الكلمات خفّض بصره، في إشفاق يمازج
الاعجاب، نحو الشعر الذهبي المرسل. لكنّما تصوّر أن ذلك الشـ
كان خليفاً بأن يشتعل شيئاً لو أن الفتاة عرفت قبل اليوم بالذي أصاب
والدها.

- «أنت تعلمين أن أبوك لم تكن لهما ممتلكات ذات شأن، وأن
امتلاكه قد حفظ لك ولأمك. ونحن لم نفع على كشف جديد، سواء مر
حيث المال أو أيما ضرب آخر من المُلْك، ولكن...»

وأحس بالفتاة تشبّت بمعصمه تشبّت أكثر إحكاماً، فكفّت عر
الكلام. وكان التعبير المرتسم على جبينها، والذي لفت نظره من قبل
على نحو خاص، والذي غدا الآن جامداً لا حراك به، قد استحال عميقاً
يتميز من الألم والذعر.

- «ولكنه قد... ولكنه قد وجد. إنه حي يرزق. لعله قد تغير تغيراً
كبيراً، فهذا متوقع جداً. ولعله قد أمسى حُطاماً، أو يكاد، فهذا جائز
أيضاً، على الرغم من أننا نرجو أن يكون على أحسن ما تجيزه ظروفه.
إنه لا يزال حياً. إن أباك قد حُمِلَ إلى بيت خادم له قديم في باريس.

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pictured to himself that it might have been already
tinged with grey.

"You know that your parents had no great pos-
session, and that what they had was secured to your
mother and to you. There has been no new dis-
covery, of money, or of any other property;
but—"

He felt his wrist held closer, and he stopped.
The expression in the forehead, which had so par-
ticularly attracted his notice, and which was now
immovable, had deepened into one of pain and
horror.

"But he has been—been found. He is alive.
Greatly changed, it is too probable; almost a wreck,
it is possible; though we will hope the best. Still,
alive. Your father has been taken to the house of
an old servant in Paris, and we are going there: I,
to identify him if I can; you, to restore him to life,
love, duty, rest, comfort."

A shiver ran through her frame, and from it
through his. She said, in a low, distinct, awe-
stricken voice, as if she were saying it in a dream,

"I am going to see his Ghost! It will be his
Ghost—not him!"

Mr. Lorry quietly chafed the hands that held his
arm. "There, there, there! See now, see now!
The best and the worst are known to you, now.
You are well on your way to the poor wronged
gentleman, and, with a fair sea voyage, and a fair
land journey, you will be soon at his dear side."

She repeated in the same tone, sunk to a whisper,
"I have been free, I have been happy, yet his Ghost
has never haunted me!"

"Only one thing more," said Mr. Lorry, laying
stress upon it as a wholesome means of enforcing
her attention: "he has been found under another
name; his own, long forgotten or long concealed.
It would be worse than useless now to inquire which;
worse than useless to seek to know whether he has

الصغيرة التي انطلقت في وجهات جديدة. وآخرون قصرُوا نشاطهم على
فلذ الدن المشربة، المصبغة بالثمالات فهم يلعبون بل يلوكون تلك الفلذ
في ابتهاج ولهفة. ولم يكن ثمة مصارف تذهب بالخمير، ومن هنا لم
يرتشف القوم كل قطرة من قطراتها فحسب بل لقد التهموا إلى جانب هذا
كثيراً من الطين، حتى ليخيل إلى المرء أن كناساً قد مرّ بالشارع، لو أن
في مفدور أيما رجلٍ ممن ألقوا ذلك الحي أن يؤمن بتلك المعجزة.

وضجت في جنبات الشارع، طوال ذلك الصيد الخمري أصداء
ضحكٍ جهوري وأصوات محبورة طربة - أصوات رجال، ونساء،
وأطفال. لقد كان في تلك اللعبة قليل من العنف، وكثير من المرح.
وكانت زاخرة بالمودة، وبميل ملحوظ إلى أن ينعطف كل امرئ إلى رفيق
يصطفيه، مما أدى عند أوفر القوم حظاً أو أشدهم جذلاً وطرباً إلى كثير
من العناق البهيج، وشرب الأنخاب، والمصافحة، بل إلى تشابك
الأيدي والرقص الجماعي الذي تنتظم كل حلقة من حلقاته اثني عشر
شخصاً. حتى إذا نفذ النبيذ، واستنزفت الأصابع تلك المواطن التي
حفلت به فهي بعدُ أشبه ما تكون بالمشواة المشبكة، خمدت تلك
المظاهرة فجأة، كما نشأت. وهكذا انقلب الرجل، الذي غادر منشاره
عالقاً في ما كان يقطعه من الحطب، إلى مكانه فأعمل تلك الآلة من
جديد. وانقلبت المرأة التي غادرت عند عتبة بابها وعاء تحيط به جمرات
خامدة كانت تحاول أن تخفف بحرارتها حدة الألم في أصابع يديها
وأرجلها المقرورة، أو في أصابع طفلها - انقلبت إلى وعائها ذاك.
وتحرك الرجال ذوو الأذرع العارية، والشعر الحصري المتبلد، والوجوه
الشاحبة كمثّل وجوه الموتى، وهبطوا إلى سراديبهم المظلمة بعد أن
انبتقوا منها إلى ضوء الشتاء. واجتمعت الظلمة على ذلك المكان وقد
بدت أشبه به من أشعة الشمس وألّيق.

كانت الخمر حمراء، وكانت قد خضبت أرض الشارع الضيق في
ضاحية سان انطوان في باريس حيث سُفحت. وكانت قد خضبت،

licking, and even champing the moister wine-rotted fragments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but so much mud got taken up along with it, that there might have been a scavenger in the street, if anybody acquainted with it could have believed in such a miraculous presence.

A shrill sound of laughter and of amused voices—voices of men, women, and children—resounded in the street while this wine game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it, an observable inclination on the part of every one to join some other one, which led, especially among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out. The man who had left his saw sticking in the firewood he was cutting, set it in motion again; the woman who had left on a door-step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away, to descend again; and a gloom gathered on the scene that appeared more natural to it than sunshine.

The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine,* in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes. The hands of the man who sawed the wood, left red marks on the billets; and the forehead of the woman who nursed her baby, was stained with the stain of the old rag

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كذلك، كثيراً من الأيدي، وكثيراً من الوجوه، وكثيراً من الأقدام الحافية، وكثيراً من الأحذية الخشبية. وخلقت يدا الرجل الذي نشر الحطب آثاراً حمراء على الجذوع الضخمة اليابسة. واصطبغ جبين المرأة المرضعة طفلها بصبغ الخرقه البالية التي عقدتها حول رأسها كره أخرى. وكان أولئك الذين التهموا حطام الدن في نهم قد أحاطت بأفواههم لطخات ضارية منعطشة إلى الدم. وتقدم مجاناً (*) فارغ الطول ملطخ تلطيخاً شديداً، بعمق كيساً طويلاً وسخاً، يفترض أنه فلسوة بيضاء، يظهر من رأسه أكثر مما يخفي، فخريش على أحد الجدران بأصبعه المغموسة برواسب الخمر الموحلة هذه الكلمة: - دماء.

كان لا بد أن يأتي ذلك الوقت الذي تراق فيه تلك الخمرة أيضاً فوق حجارة الشوارع، والذي ستخضب فيه كثيراً من القوم هناك بلونها الأحمر أيضاً.

والآن وقد خيمت سحابة الكآبة على سان انطوان، بعد أن أخرجته ذلك الشعاع المؤقت عن سمته المقدس، اشتدت وطأة الظلمة عليه. وكان البرد، والقذارة، والمرض، والجهل، والفاقة أساقفة يعملون في خدمة ذلك القديس، وكلهم ذو سلطان عريض، ولكن آخرهم كان أشدهم بأساً وأرفعهم لواء. ففي ذلك الحي كانت تقع عين المرأة على نماذج من الناس الذين دارت عليهم رحي الطاحون مرة ومرة ومرة دوراناً رهيباً - ولست أعني من غير ريب تلك الطاحون الأسطورية التي تحيل الشيوخ شباناً - نماذج ترتجف عند كل زاوية، وتروح وتجيء لدى كل باب، وتظل من كل نافذة، وتضطرب مهتاجة في كل ثوب تذرؤه الرياح. كانت الطاحون التي دارت رحاها عليهم هي تلك التي تجعل الولدان شيباً، فإذا بوجوه الأطفال عتيقة بالية، وبأصواتهم كتيبة وقورة، وإذا بهذه العلامة «الجوع» بادية على وجوه الصغار والكبار فهي تغرس في كل ثلم

(*) المجان: الرجل الكثير المجون. وقد اصطنعناها مقابلاً لكلمة Joker

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heart. The joker rapped it with his own, took a nimble spring upward, and came down in a fantastic dancing attitude, with one of his stained shoes jerked off his foot into his hand, and held out. A joker of an extremely, not to say wolfishly practical character, he looked, under those circumstances.

"Put it on, put it on," said the other. "Call wine, wine; and finish there." With that advice, he wiped his soiled hand upon the joker's dress, such as it was—quite deliberately, as having dirtied the hand on his account; and then re-crossed the road and entered the wine-shop.

This wine-shop keeper was a bull-necked, martial-looking man of thirty, and he should have been of a hot temperament, for, although it was a bitter day, he wore no coat, but carried one slung over his shoulder. His shirt-sleeves were rolled up, too, and his brown arms were bare to the elbows. Neither did he wear anything more on his head than his own crisply-curling short dark hair. He was a dark man altogether, with good eyes and a good bold breadth between them. Good-humoured looking on the whole, but implacable-looking, too; evidently a man of a strong resolution and a set purpose; a man not desirable to be met, rushing down a narrow pass with a gulf on either side, for nothing would turn the man.

Madame Defarge,* his wife, sat in the shop behind the counter as he came in. Madame Defarge was a stout woman of about his own age, with a watchful eye that seldom seemed to look at anything, a large hand heavily ringed, a steady face, strong features, and great composure of manner. There was a character about Madame Defarge, from which one might have predicated that she did not often make mistakes against herself in any of the reckonings over which she presided. Madame Defarge being sensitive to cold, was wrapped in fur, and had a quantity of bright shawl twined about her head,

متعمداً ذلك - لأنه إنما وسخ تلك اليد بسببه. ثم عبر الطريق كرة أخرى ودخل الحانة.

وكان هذا الخمار رجلاً في الثلاثين من العمر، ذا عنق كعنق الثور، وملامح عسكرية. ولا بد أنه كان دموي المزاج، إذ لم يكن يرتدي، ذلك اليوم، برغم البرد القارس، سترته، مكتفياً بوضعها فوق كتفه. وكان كُما قميصه قد لُفَّاً إلى أعلى، أيضاً، كاشفين عن ذراعيه السمراوين حتى المرفقين. كذلك لم يغط رأسه بشيء غير شعره القصير، الداكن، الجعد على خشونة. وكان رجلاً ذاكن اللون، على الجملة، ذا عينين ثاقبتين، بينهما شقّة عريضة بارزة. وعلى العموم فقد كانت أسارير وجهه تؤذن بطيبة قلبه، وتتصلبه ويُعدّه عن التسامح في آن معاً. واضح أنه كان رجلاً ذا عزيمة قوية وهدف صريح، رجلاً لا يسرّ المرء أن يلقاه هابطاً، في اندفاع، ممراً ضيقاً ممتداً بين هوة عن يمين وهوة عن شمال، إذ ما من شيء يستطيع أن يصدّه، في مثل هذه الحال، عن سبيله.

وفيما هو يدخل الحانة، جلست مدام دوفارج، زوجته، وراء المنضدة. وكانت مدام دوفارج امرأة بدنية في نحو سنه، ذات عين دقيقة الملاحظة نادراً ما يبدو لك أنها تنظر إلى شيء، ويد ضخمة مثقلة بالخواتم، ووجه صارم، وملامح قاسية، ورباطة جأش بالغة. وكانت سيما هذه السيدة تجعل المرء يتنبأ بأنها ما كانت لترنكب، عادةً، خطأ في الحساب يتصل بأيما عمل من الأعمال التي تشرف عليها. وإذا كانت مدام دوفارج لا تطيق البرد، فقد تدثرت بالفرو، وعقدت حول رأسها شالاً مشرقاً ثقيلًا، وإن لم يُوفق إلى إخفاء قرطها الضخم. وكان حبكها أمامها، ولكنها كانت قد وضعت جانباً لتتكش أسنانها بعود من عيدان الأسنان. وإذا كانت مدام دوفارج منهمكة في هذا العمل، وقد أسندت مرفقها الأيمن إلى يدها اليسرى، فإنها لم تقل شيئاً حين دخل بعلمها الحانة، بل سعلت مجرد سُعيلة، ورفعت حاجبيها الداكنين، فوق عود الأسنان، قيد شعرة، لتوحي إلى زوجها بهاتين الإشارتين أن من الخير له

- «بطيئة خاطر، يا سيدي،» كذلك أجابه مسيو دوفارج، ومضى معه في تودة نحو الباب.

كان المؤتمر قصيراً جداً، ولكنه حاسم جداً. فلم يكد الرجل ينطق بالكلمة الأولى حتى أجفل مسيو دوفارج وأصغى في اهتمام بالغ. وما هي إلا دقيقة، أو أقل، حتى أوما برأسه وخرج. عندئذ أشار الشيخ إلى السيدة الصغيرة، وخرجا هما أيضاً. وحبكت مدام دوفارج صوفها بأصابع رشيقة، وحاجبتين ثابتين، ولم تر شيئاً.

وإذ غادر مستر جارفيس لوري ومس مانيت الحانة، التحق بمسيو دوفارج عند الباب الذي قاد إليه ضيوفه الآخرين، من قبل. كان ذلك الباب يتفرج عن فناء أسود صغير نثن، وكان هو المدخل الجامع العمومي لركام ضخم من البيوت الآهلة بعدد كبير من الناس. وفي الممر الأجرى المظلم المؤدي إلى السلم الأجرى المظلم ركع مسيو دوفارج على إحدى ركبتيه احتراماً لابنة سيده القديم، ووضع يدها على شفتيه. كان ذلك عملاً ينطوي على كرم ولطف، ولكنه لم يُنجز قط في كرم ولطف. فما هي إلا ثوان حتى اعتري مسيو دوفارج تحولٌ يلفت النظر حقاً. لقد زابت وجهه أمارات الطيبة والصراحة، وغدا رجلاً متحفظاً، مُغضباً، خطراً.

- «إنها عالية جداً. وإنها لمسييرة بعض الشيء. ومن الأفضل أن نصل على مهل.» كذلك قال مسيو دوفارج لمستر لوري، في صوت صارم، بينما شرعوا يرتقون السلم.

وهمس مستر لوري: «أهو وحده؟»

فقال الخمار في الصوت الخفيض نفسه: «وحده! كان الله في عون!»

من الذي ينبغي أن يكون معه؟

- «أهو دائماً وحده، إذن؟»

- «نعم.»

40 A TALE OF TWO CITIES

one of you has already been there, and can show the way. Gentlemen, adieu!

They paid for their wine, and left the place. The eyes of Monsieur Defarge were studying his wife at her knitting when the elderly gentleman advanced from his corner, and begged the favour of a word.

"Willingly, sir," said Monsieur Defarge, and quietly stepped with him to the door.

Their conference was very short, but very decided. Almost at the first word, Monsieur Defarge started and became deeply attentive. It had not lasted a minute, when he nodded and went out. The gentleman then beckoned to the young lady, and they, too, went out. Madame Defarge knitted with nimble fingers and steady eyebrows, and saw nothing.

Mr. Jarvis Lorry and Miss Manette, emerging from the wine-shop thus, joined Monsieur Defarge in the doorway to which he had directed his other company just before. It opened from a stinking little black court-yard, and was the general public entrance to a great pile of houses, inhabited by a great number of people. In the gloomy tile-paved entry to the gloomy tile-paved staircase, Monsieur Defarge bent down on one knee to the child of his old master, and put her hand to his lips. It was a gentle action, but not at all gently done; a very remarkable transformation had come over him in a few seconds. He had no good-humour in his face, nor any openness of aspect left, but had become a secret, angry, dangerous man.

"It is very high; it is a little difficult. Better to begin slowly." Thus, Monsieur Defarge, in a stern voice, to Mr. Lorry, as they began ascending the stairs.

"Is he alone?" the latter whispered.

"Alone! God help him, who should be with him!" said the other, in the same low voice.

"Is he always alone, then?"

- 6 -

صانع الأحذية

- «طاب نهارك!» كذلك قال مسيو دوفارج وهو منحني فوق الرأس الأبيض المنكب على صنع الأحذية.
وارتفع الرأس لحظة، ورزة التحية صوت واهن جداً كأنما كان مقبلاً من بعيد.

- «طاب نهارك!»

- «أنت لا تزال مكباً على العمل، في ما أرى؟»

وبعد صمت طويل، ارتفع الرأس فترة أخرى، وأجاب الصوت:
«نعم - أنا أعمل.» وكانت عينان ذابلتان قد نظرنا، هذه المرة، إلى السائل، قبل أن ينكس الرأس من جديد.

وكان الوهن الغالب على ذلك الصوت مثيراً للاشفاق والذعر. إنه لم يكن وهن الضعف الجسماني، وإن يكن للسجن وسوء التغذية أثر في ذلك. ولكنه كان وهن العزلة وعدم الاستعمال. كان أشبه شيء بآخر صدى واهن من أصداء صوت انطلق منذ عهد بعيد بعيد. لقد فقد روح الصوت الإنساني ورنته فقداً كلياً حتى لقد غدا يؤثر في الحواس كمثّل تأثير لون كان ذات يوم جميلاً ثم حال صبغاً ناصلاً. وكان غائراً مكظوماً إلى حد يخيّل إلى المرء أنه ينبعث من باطن الأرض. وكان من الانفصاح عن حال صاحبه اليأس المضيق بحيث يكون جذيراً برحالة أضربه

CHAPTER VI

THE SHOEMAKER

GOOD DAY!" said Monsieur Defarge, looking down at the white head that bent low over the shoemaking.

It was raised for a moment, and a very faint voice responded to the salutation, as if it were at a distance :

"Good day!"

"You are still hard at work, I see?"

After a long silence, the head was lifted for another moment, and the voice replied, "Yes—I am working." This time, a pair of haggard eyes had looked at the questioner, before the face had dropped again.

The faintness of the voice was pitiable and dreadful. It was not the faintness of physical weakness, though confinement and hard fare no doubt had their part in it. Its deplorable peculiarity was, that it was the faintness of solitude and disuse. It was like the last feeble echo of a sound made long and long ago. So entirely had it lost the life and resonance of the human voice, that it affected the senses like a once beautiful colour faded away into a poor weak stain. So sunken and suppressed it was, that it was like a voice underground. So expressive it was, of a hopeless and lost creature, that a famished traveller, wearied out by lonely wandering in a wilderness, would have remembered home and friends in such a tone before lying down to die.

Some minutes of silent work had passed : and the

"I forget what it was you asked me. What did you say?"

"I said, couldn't you describe the kind of shoe, for monsieur's information?"

"It is a lady's shoe. It is a young lady's walking-shoe. It is in the present mode. I never saw the mode. I have had a pattern in my hand." He glanced at the shoe with some little passing touch of pride.

"And the maker's name?" said Defarge.

Now that he had no work to hold, he laid the knuckles of the right hand in the hollow of the left, and then the knuckles of the left hand in the hollow of the right, and then passed a hand across his bearded chin, and so on in regular changes, without a moment's intermission. The task of recalling him from the vacancy into which he always sank when he had spoken, was like recalling some very weak person from a swoon, or endeavouring, in the hope of some disclosure, to stay the spirit of a fast-dying man.

"Did you ask me for my name?"

"Assuredly I did."

"One Hundred and Five, North Tower."

"Is that all?"

"One Hundred and Five, North Tower."

With a weary sound that was not a sigh, nor a groan, he bent to work again, until the silence was again broken.

"You are not a shoemaker by trade?" said Mr. Lorry, looking steadfastly at him.

His haggard eyes turned to Defarge, as if he would have transferred the question to him: but as no help came from that quarter, they turned back on the questioner when they had sought the ground.

"I am not a shoemaker by trade? No, I was not a shoemaker by trade. I—I learnt it here. I taught myself. I asked leave to—"

He lapsed away, even for minutes, ringing those

وقال دوفارج: «تعال! ههنا سيد يعرف الحذاء الجيد إذا رآه. أرو هذا الحذاء الذي تصنعه. خذه، أيها السيد.»

وأخذه مستر لوري بيده.

- «قل للسيد أي نوع من الحذاء هذا. واسم صانعه.»

وتمهل صانع الأحذية فترة أطول من المعتاد ثم أجاب:

- «لقد نسيت عن أي شيء سألتني. ما الذي قلته!»

- «قلتُ ألا تستطيع أن تصف نوع الحذاء تنويراً للسيد؟»

- «إنه حذاء سيدة. إنه حذاء تلبسه السيدة الصغيرة خارج البيت.

وهو مصنوع وفق الزيّ الحاضر. أنا لم أرَ الزيّ قط من قبل. كان بين يديّ في وقت مضى صورة عنه.» ونظر إلى الحذاء، وعلت وجهه مسحة غابرة من الاعتزاز.

فقال دوفارج: «واسم صانع الحذاء؟»

واذ لم يبق في يده عمل يمسك به فقد وضع مفاصل يده اليمنى في تجويف راحة اليسرى، ثم مفاصل اليسرى في تجويف راحة اليمنى، ثم أمر يداً عبر لحيته، مداولاً هكذا بين الحركات على نحو نظامي من غير ما توقف البتة. وكانت مهمة انتشاله من الدھول الذي كان يغرق في خضمه كلما تكلم أشبه بانتشال امرئ بالغ الضعف من إغماء، أو محاولة الإبقاء على روح امرئ يلفظ أنفاسه الأخيرة، رجاء الفوز بهم قد يكشف عنه.

- «هل سألتني عن اسمي؟»

- «من الراهن أني فعلت.»

- «مائة وخمسة، البرج الشمالي.»

- «أهذا كل ما هنالك؟»

- «مائة وخمسة، البرج الشمالي.»

وفي صوت متعب ليس هو بالتهند ولا بالأنين، أكب على عمله من جديد، حتى انقطع حبل الصمت كرة أخرى.

BOOK THE SECOND
THE GOLDEN THREAD

CHAPTER I

FIVE YEARS LATER

TELLSON'S Bank by Temple Bar was an old-fashioned place, even in the year one thousand seven hundred and eighty. It was very small, very dark, very ugly, very incommodious. It was an old-fashioned place, moreover, in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its incommodiousness. They were even boastful of its eminence in those particulars, and were fired by an express conviction that, if it were less objectionable, it would be less respectable. This was no passive belief, but an active weapon which they flashed at more convenient places of business. Tellson's (they said) wanted no elbow-room, Tellson's wanted no light, Tellson's wanted no embellishment. Noakes and Co.'s* might, or Snooks Brothers' might; but Tellson's, thank Heaven!—

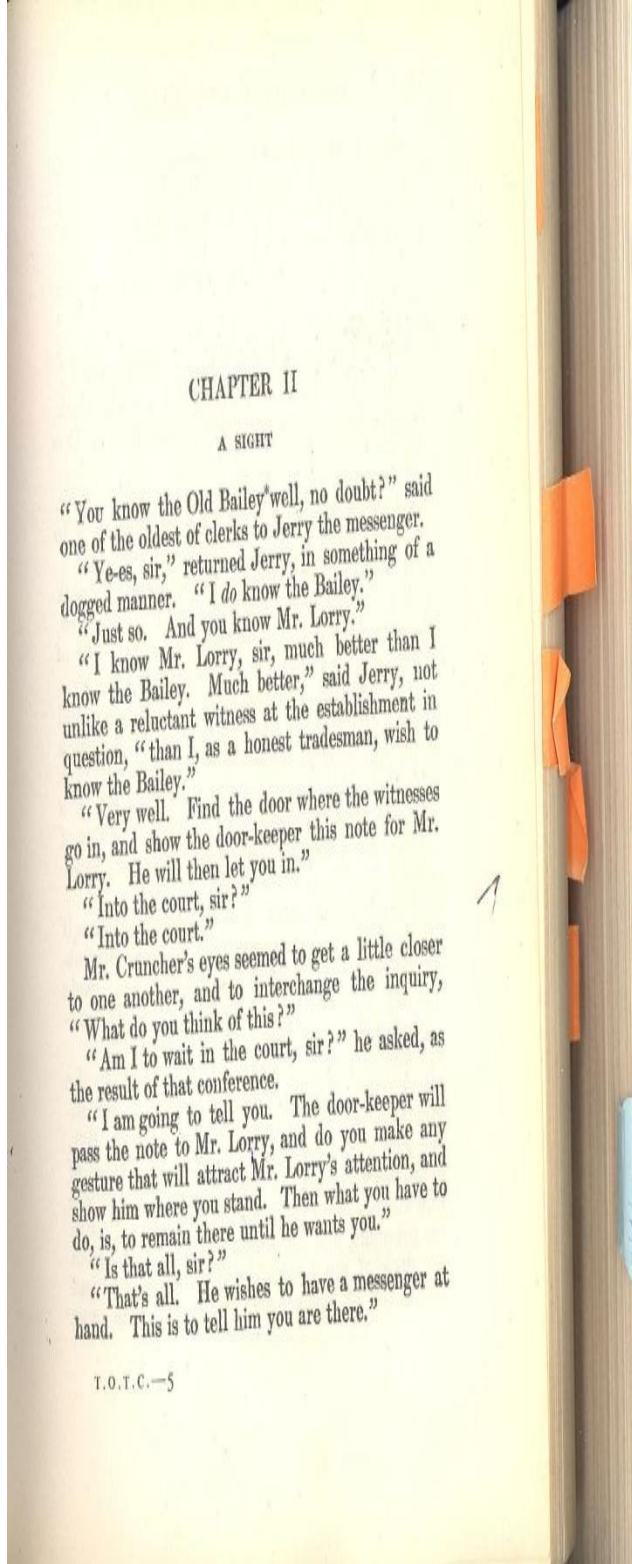
Any one of these partners would have disinherited his son on the question of rebuilding Tellson's. In this respect the House was much on a par with the Country; which did very often disinherit its sons for suggesting improvements in laws and customs that had long been highly objectionable, but were only the more respectable.

- 1 -

بعد خمس سنوات

كان مصرف تلسون القائم قرب «تامبل بار» مكاناً قديماً الطراز حتى سنة ثمانين وسبعمئة بعد الألف. كان صغيراً جداً، مظلماً جداً، قبيحاً جداً، ضيقاً جداً. وكان فوق ذلك مكاناً قديماً الطراز من الناحية المعنوية ضيقاً حتى لقد كان أصحابه يفخرون بصغره، ويفخرون بظلمته، ويفخرون بباحته، ويفخرون بضيقه. بل لقد كانوا يعتزون بامتيازهم في هذه الصفات، ويؤمنون إيماناً راسخاً بأنه لو كان ذلك المصرف ذا مساوئ نالَ إذن لكان أقل احتراماً في أعين الناس. ولم يكن موقفهم هذا مجرد هتان سلبية، ولكنه كان سلاحاً فعالاً يشهرونه على المصارف الأخرى التي تتمتع بأسباب الراحة أكثر من مصرفهم، فهم يقولون إن مصرف تلسون في غير ما حاجة إلى سعة في المكان؛ وإن مصرف تلسون في غير ما حاجة إلى ضوء؛ وإن مصرف تلسون في غير ما حاجة إلى زخرف. قد تحتاج إلى ذلك مصرف نوكس وشركاه، وقد يحتاج إليه مصرف الأخوة سنوكس، أما مصرف تلسون ففي غنى عن هذا كله، والحمد لله!...

وكان أي من أصحاب مصرف تلسون يمكن أن يحرم ابنه الميراث إذا ما طالب بتجديد بناء تلك المؤسسة المالية. وبذلك كان المصرف صنواً للدولة التي عمدت في كثير من الأحيان إلى حرمان أبنائها الميراث لاقتراحهم ادخال بعض الاصلاحات على القوانين والعادات التي كانت منذ عهد بعيد محل اعتراض صارخ، والتي لم يزل هذا الاعتراض الصارخ إلا رسوخاً واحتراماً.



CHAPTER II

A SIGHT

"You know the Old Bailey well, no doubt?" said one of the oldest of clerks to Jerry the messenger.

"Ye-es, sir," returned Jerry, in something of a dogged manner. "I do know the Bailey."

"Just so. And you know Mr. Lorry."

"I know Mr. Lorry, sir, much better than I know the Bailey. Much better," said Jerry, not unlike a reluctant witness at the establishment in question, "than I, as a honest tradesman, wish to know the Bailey."

"Very well. Find the door where the witnesses go in, and show the door-keeper this note for Mr. Lorry. He will then let you in."

"Into the court, sir?"

"Into the court."

Mr. Cruncher's eyes seemed to get a little closer to one another, and to interchange the inquiry, "What do you think of this?"

"Am I to wait in the court, sir?" he asked, as the result of that conference.

"I am going to tell you. The door-keeper will pass the note to Mr. Lorry, and do you make any gesture that will attract Mr. Lorry's attention, and show him where you stand. Then what you have to do, is, to remain there until he wants you."

"Is that all, sir?"

"That's all. He wishes to have a messenger at hand. This is to tell him you are there."

T.O.T.C.—5

ونساءل نتيجة لذلك التشاور: «وهل سأنظر في المحكمة، يا سيدي؟»

«سأقول لك، إن الحاجب سوف يوصل المذكرة إلى مسر لوري، وليس عليك إلا أن تقوم بإيماءة ما، تلفت نظر مسر لوري وتريه أين تقف. ويتعين عليك، بعدئذ، أن تظل هناك حتى يحتاج إليك.»

«أهذا كل شيء، يا سيدي؟»

«هذا كل شيء. إنه يريد أن يكون بين يديه ساع من الساعة، والغرض من هذا إعلامه أنك هناك.»

وفيما الموظف العتيق بطوي المذكرة، في تودة، ويغونها قال مسر كراتشر بعد أن راقبه في صمت حتى انتهى إلى مرحلة تجفيف الحبر بالورق الشاف:

«أحسب أنهم سوف ينظرون في بعض قضايا التزوير هذا الصباح؟»

«بل سينظرون في قضية خيانة!»

فقال جيري: «يعني أنهم سيتطعون جسد المحكوم عليه أجزاء أربعة. شيء وحشي.»

فعلق الموظف المعجوز مديراً نظارته الدهشتين نحوه: «إنه القانون، إنه القانون.»

«يخيل إلي أن القانون الذي يجيز التمثيل بالأجساد قانون قاس. إن قتل الإنسان ينطوي في ذاته على قسوة، ولكن التمثيل بالقتيل ينطوي على قسوة أشد، يا سيدي.»

فقال الموظف العتيق: «لا، على الإطلاق. حذار أن تمتهن القانون. اعتن بصدرك وصوتك، أيها الصديق الطيب، ودع القانون يعتني بنفسه. أنا امحضك هذه النصيحة.»

فقال جيري: «إن الرطوبة يا سيدي، هي التي تجثم على صدري وصوتي. وأنا أترك لك أن تقدر بأي طريقة رطبة أكسب رزقي.»

فقال الموظف العجوز: «حسناً، حسناً، إن لنا جميعاً طرائقنا المختلفة في كسب الرزق، بعضنا طرائقه رطبة، وبعضنا طرائقه جافة. دونك الرسالة. انطلق!»

وتناول جبيري الرسالة. حتى إذا قال بينه وبين نفسه في احترام داخلي أقل من ذلك الذي تظاهر به: «أنت عجوز مهزول، أيضاً، انحنى إجلالاً وأنبأ ابنه في طريق عودته بالوجهة التي يقصد إليها، ومضى لسبيله.

كانوا يشنفون المجرمين في تايورن، تلك الأيام، ومن هنا لم يكن الشارع القائم خلف نيوجيت قد اكتسب تلك السمعة القبيحة التي علفت به منذ ذلك الحين. ولكن السجن كان مكاناً كريهاً تمارس فيه معظم ضروب الفسق والخساسة، وتعشش فيه الأمراض الرابعة التي كان السجناء يحملونها إلى المحكمة فتنتقل في بعض الأحيان من قفص الاتهام إلى رئيس المحكمة نفسه وتنتزع من على منصته. ولقد اتفق غير مرة أن لفظ القاضي ذو القلنسوة السوداء الحكم على نفسه بالهلاك يمثل اليقين الذي لفظ به الحكم على المتهم، بل وقضى نحوه قبله. وفي ما عدا ذلك كان «أولد بيلي» شهيراً كغناء فندق ينطلق منه المسافرون الشاحبو الوجوه انطلاقاً موصولاً، على متن العجلات والعربات، في رحلة رهيبة إلى العالم الآخر: مجتازين نحو ميلين ونصف من الشوارع والطرق العامة، مخجلين قلة قليلة من المواطنين الصالحين، إن كان ثمة أحد من هؤلاء. ما أقوى الألفة، وما أشد الرغبة في أن تكون الألفة صالحة في بادئ الأمر. وكان معروفاً أيضاً بما يدعونه المشهر (*) الذي يُعتبر إحدى المؤسسات العتيقة الحكيمة المنزلة بضحاياها عقوبة ليس في مقدور أحد أن يتنبأ بمداها، ومعروفاً كذلك بعمود الجلد، وهي مؤسسة عتيقة عزيزة أيضاً، توقع في نفس المرء مقداراً من الإنسانية والرفقة يجعل

(*) المشهر pillory آلة خشبية يدخل بها رأس المجرم ويدها للتشهير به. (المعرب)

happened, that the Judge in the black cap pronounced his own doom as certainly as the prisoner's, and even died before him. For the rest, the Old Bailey was famous as a kind of deadly inn-yard, from which pale travellers set out continually, in carts and coaches, on a violent passage into the other world: traversing some two miles and a half of public street and road, and shaming few good citizens, if any. So powerful is use, and so desirable to be good use in the beginning. It was famous, too, for the pillory, a wise old institution, that inflicted a punishment of which no one could foresee the extent; also, for the whipping-post, another dear old institution,*very humanising and softening to behold in action; also, for extensive transactions in blood-money, another fragment of ancestral wisdom, systematically leading to the most frightful mercenary crimes that could be committed under Heaven. Altogether, the Old Bailey, at that date, was a choice illustration of the precept, that "Whatever is right;" an aphorism that would be as final as it is lazy, did it not include the troublesome consequence, that nothing that ever was, was wrong.

Making his way through the tainted crowd, dispersed up and down this hideous scene of action, with the skill of a man accustomed to make his way quietly, the messenger found out the door he sought, and handed in his letter through a trap in it. For, people then paid to see the play at the Old Bailey, just as they paid to see the play in Bedlam*—only the former entertainment was much the dearer. Therefore, all the Old Bailey doors were well guarded—except, indeed, the social doors by which the criminals got there, and those were always left wide open.

After some delay and demur, the door grudgingly turned on its hinges a very little way, and allowed Mr. Jerry Cruncher to squeeze himself into court.

صديقي العالم) بعد ذلك بتهمة الخيانة؟ ولكن مستر سترايغر أجاب القاضي بقوله: لا؛ ولكنه يريد أن يسأل الشاهد أن يخبره ما إذا كان الشيء الذي يقع مرة قد يقع مرتين، وما إذا كان شديد الثقة بكلامه لو أنه رأى قبل ذلك بقليل هذا الدليل على تهوّه، وما إذا كان لا يزال واثقاً من صحة ما قال بعد رؤيته ذلك الدليل، وغير هذا مما سحق ذلك الشاهد مثل آتية من فخار، وأحال دوره في الدعوى إلى حطام.

وكان مستر كرانشر قد أصاب، خلال تتبعه أقوال الشهود، غداء موفوراً من الصدأ الذي على أصابعه. وكان عليه الآن أن يصغي فيما شرع مستر سترايغر يشرح قضية المتهم على مسامع المحلفين، وكأنه يلبسهم حلة محكمة التفصيل، مظهرهم لهم أن الوطني، بارساد، كان جاسوساً وخائناً مأجوراً، ومتاجراً بالدماء لا يعرف وجهه الخجل، وواحداً من أكثر أهل الأرض خساسة منذ يهوذا اللعين - الذي يشبهه الشاهد شبحاً كبيراً. وإن كلاي، الخادم المفضل، كان صديقه وشريكه وأنه بذلك جدير. وإن عيون هذين المخادعين الشاهدين زوراً، اليقظة، التمسّت ضحية فاستقرت آخر الأمر على المتهم لأن بعض الشؤون العائلية في فرنسا، إذ كان ذا محتد فرنسي، اقتضته القيام بتلك الأسفار عبر القناة، وإن تكن حرمة الآخرين من أقربائه والأثيرين لديه حالت بينه وبين التّوجّ بها ولو كلفه هذا الكتمان حياته. وإن الشهادة التي انتزعت انتزاعاً من فم السيدة الصغيرة، التي بدا تألمها للاداء بها واضحاً لكل ذي عينين، لا تنطوي على غير مجاملة وغزل بريء يقع مثله بين أي شاب وفناء تجمع المصادفة بينهما - باستثناء تلك الإشارة إلى جورج واشنطن، التي كانت ممعنة في الغلو وفي الاستحالة إلى حد يجعل من المسحوم اعتبارها مجرد نكتة راعية. وإن من العار على الحكومة أن تحاول اكتساب الشعبية من طريق استثمار أحطّ المخاوف الوطنية، وهو الأمر الذي غالى فيه النائب العام إلى أبعد حدود الغلو، وأن الدعوى لها لا تنهض على أساس غير ذلك الضرب من الشهادة الفاجرة المخزية

"Did you ever see anybody very like the prisoner?"

Not so like (the witness said) as that he could be mistaken.

"Look well upon that gentleman, my learned friend there," pointing to him who had tossed the paper over, "and then look well upon the prisoner. How say you? Are they very like each other?"

Allowing for my learned friend's appearance being careless and slovenly if not debauched, they were sufficiently like each other to surprise, not only the witness, but everybody present, when they were thus brought into comparison. My Lord being prayed to bid my learned friend lay aside his wig, and giving no very gracious consent, the likeness became much more remarkable. My Lord inquired of Mr. Stryver (the prisoner's counsel), whether they were next to try Mr. Carton (name of my learned friend) for treason? But, Mr. Stryver replied to my Lord, no; but he would ask the witness to tell him whether what happened once, might happen twice; whether he would have been so confident if he had seen this illustration of his rashness sooner, whether he would be so confident, having seen it; and more. The upshot of which, was, to smash this witness like a crockery vessel, and shiver his part of the case to useless lumber.

Mr. Cruncher had by this time taken quite a lunch of rust off his fingers in his following of the evidence. He had now to attend while Mr. Stryver fitted the prisoner's case on the jury, like a compact suit of clothes; showing them how the patriot, Bارساد, was a hired spy and traitor, an unblushing trafficker in blood, and one of the greatest scoundrels upon earth since accursed Judas—which he certainly did look rather like. How the virtuous servant, Cly, was his friend and partner, and was worthy to be; how the watchful eyes of those forgers and false swearers had rested on the prisoner as a

الذي يشوه أمثال هذه الدعاوى في كثير من الأحيان، والذي تحفل به
جلسات المحاكم في هذه البلاد. ولكن القاضي قاطع، هنا، محامي
الدفاع (وقد قطب وجهه وكأن هذا كله لم يكن صحيحاً) قائلاً إنه لا
يستطيع أن يجلس على كرسي القضاء ويسمع مثل هذا التعريض القاضي.
ثم إن مستر سترافير استدعى شهوده القلائل، وكان على مستر
كرانتشر أن يصغي فيما أمسك النائب العام بالحلة التي أحكم مستر
سترافير لباسها للمحلفين، وقلبها ظهرًا لبطن، ذاهباً إلى أن بارساد
وكلاي خيرٌ مرةً مما ظنهما، وأن المتهم شرٌّ مرةً مما ظنه، وأخيراً
جاء دور حضرة القاضي نفسه وأنشأ يقلب الحلة بطناً لظهر حيناً، نازعاً
على العموم نزعة وطيدة نحو تشذيبها وإحالتها كفنًا للمتهم.
وهنا انصرف المحلفون للتداول في القضية، وظوف الذباب الأزرق
الضخم كرة أخرى.

وبرغم هذا الاهتمام، لم يغير مستر كارتون، الذي سلخ تلك الفترة
الطويلة كلها ناظراً إلى سقف المحكمة، لا مكانه ولا مسلكه. فقيما كان
صديقه العالم، مستر سترافير، يجمع أوراقه أمامه ويتهامس مع أولئك
الجالسين إلى جانبه، ويختلس بين الفينة والفينة نظرة إلى المحلفين؛
وفيما كان النظارة يتحركون قليلاً أو كثيراً، ويتحلقون من جديد؛ وفيما
نهض حضرة القاضي نفسه عن كرسيه وراح يذرع المنبر في تودة جبة
وذوياً، وقد جال في أذهان النظارة أنه في حال من القلق المحموم -
فيما كان ذلك كله جلس الرجل المفرد مرتداً إلى الوراء، وقد غادر
نصف ثوبه الممزق جسده، واستقرت لمتته المستعارة غير النظيفة على
رأسه حيث اتفق لها أن تستقر بعد نزوعها، ووضع يديه في بعض جيوبه،
وتسمرت عيناه على السقف شأنهما طوال النهار. وكان في مسلكه تهوُّرٌ
وطيش لم يخلعا عليه هيئة غير مشرقة فحسب، بل اضعفاً أيضاً التشابه
القوي الذي كان يجمع، بلا خلاف، ما بينه وبين المتهم (والذي قواه
ترصنه الموقت حين قبول بينهما) حتى لقد قال بعض النظارة لبعض،

victim, because some family affairs in France, he
being of French extraction, did require his making
those passages across the Channel—though what
those affairs were, a consideration for others who
were near and dear to him, forbade him, even for
his life, to disclose. How the evidence that had
been warped and wrested from the young lady,
whose anguish in giving it they had witnessed,
came to nothing, involving the mere little innocent
gallantries and politenesses likely to pass between
any young gentleman and young lady so thrown
together;—with the exception of that reference to
George Washington, which was altogether too ex-
travagant and impossible to be regarded in any
other light than as a monstrous joke. How it
would be a weakness in the government to break
down in this attempt to practise for popularity on
the lowest national antipathies and fears, and there-
fore Mr. Attorney-General had made the most of
it; how, nevertheless, it rested upon nothing, save
that vile and infamous character of evidence too
often disfiguring such cases, and of which the State
Trials* of this country were full. But, there my
Lord interposed (with as grave a face as if it had
not been true), saying that he could not sit upon
that Bench and suffer those allusions.

Mr. Stryver then called his few witnesses, and
Mr. Cruncher had next to attend while Mr. At-
torney-General turned the whole suit of clothes
Mr. Stryver had fitted on the jury, inside out;
showing how Barsad and Cly were even a hundred
times better than he had thought them, and the
prisoner a hundred times worse. Lastly, came my
Lord himself, turning the suit of clothes, now inside
out, now outside in, but on the whole decidedly
trimming and shaping them into grave-clothes for
the prisoner.

And now, the jury turned to consider, and the
great flies swarmed again.

- «وهل يُقدِّعُ عشرات من الناس لهذا الغرض؟»
 فقالت مِس بروس: «أبل مئات.»
 «وكان من دأب هذه السيدة (شأن بعض الناس قبل عصرها وبعده) أن
 تعتمد إلى تأكيد قولها الأصلي، من طريق المغالاة فيه، إذا ما آتست من
 المخاطب شكاً أو تردداً.»
 - «عجباً!» وقد قال مستر لوري هذه الكلمة بوصفها آمن ملاحظة
 استطاع أن يفكر فيها.
 فقالت مِس بروس: «لقد عشتُ مع الحبيبة - أو لقد عاشت الحبيبة
 معي، ودفعْتُ إليَّ أجراً على ذلك. وهو أمر كان لها أن تفعله من غير
 ريب، وتستطيع أن تقسم على ذلك يميناً مغلفة، لو كان في طاقتي أن
 أقيم أودي وأودها بالمجان - منذ أن كان عمرها عشر سنوات. وإن ذلك
 في الواقع لعسير جداً.»
 وإذ لم ير مستر لوري، على وجه الضبط، أي شيء هو العسير
 جداً، فقد هز رأسه، مستعملاً ذلك الجزء الهام من نفسه كضرب من
 العبادة السحرية التي تتلاءم وكل ما توضع عليه.
 وقالت مِس بروس: «إن مختلف صنف الناس الذين لا يلبثون
 بطفلتني المدللة لا يفتأون يختلفون إلى هذه الدار. فحين بدأت أنت
 ذلك...»
 - «أنا بدأت، يا مِس بروس؟»
 - «ألسنت أنت الذي بدأت! من الذي أعاد أباها إلى الحياة؟»
 فقال مستر لوري: «أوه إذا كان هذا هو بدايته...»
 - «إنه لم يكن خاتمته، في ما أظن؟ أقول، عندما بدأت ذلك الأمر
 كان على غاية العسر. ولست أزعج ذلك لأنني أجد في الدكتور مانيت
 أيما عيب، خلا أنه غير جدير بمثل هذه البنت. وليس في هذا ما يضرب
 لأنه ما كان من المتوقع أن يكون أحد جديراً بها في أيما حال من
 الأحوال. ولكن الواقع أن من العسير على نحو مزدوج ومثلث أن تتوافد

"Indeed?"
 "For gracious sake say something else besides 'indeed,' or you'll fidget me to death," said Miss Pross: whose character (dissociated from stature) was shortness.
 "Really, then?" said Mr. Lorry, as an amendment.
 "Really, is bad enough," returned Miss Pross, "but better. Yes, I am very much put out."
 "May I ask the cause?"
 "I don't want dozens of people who are not at all worthy of Ladybird, to come here looking after her," said Miss Pross.
 "Do dozens come for that purpose?"
 "Hundreds," said Miss Pross.
 It was characteristic of this lady (as of some other people before her time and since) that whenever her original proposition was questioned, she exaggerated it.
 "Dear me!" said Mr. Lorry, as the safest remark he could think of.
 "I have lived with the darling—or the darling has lived with me, and paid me for it; which she certainly should never have done, you may take your affidavit, if I could have afforded to keep either myself or her for nothing—since she was ten years old. And it's really very hard," said Miss Pross.
 Not seeing with precision what was very hard, Mr. Lorry shook his head; using that important part of himself as a sort of fairy cloak that would fit anything.
 "All sorts of people who are not in the least degree worthy of the pet, are always turning up," said Miss Pross. "When you began it—"
 "I began it, Miss Pross?"
 "Didn't you? Who brought her father to life?"
 "Oh! If that was beginning it—" said Mr. Lorry.
 "It wasn't ending it, I suppose? I say, when

فأجابت مِس بروس: «لا حيلة لنا في ذلك. حاول أن تَمَس ذلك
الوتر ينقلب في الحال إلى ما هو أسوأ. من الخير أن ندعه وشأنه. وعلى
الجملة، إن علينا أن ندعه وشأنه سواء أحببنا أم كرهنا. وقد ينهض
أحياناً، في منتصف الليل، فنسمعه، فوق رأسنا هناك، يذرع غرفته جيئة
ودهباً، ويذرعها دهباً وجيئة. وقد أدركت عصفورتي الجميلة بعد ذلك
أن عقله كان يذرع حجبرته جيئة وذهوباً، ويذرعها دهباً وجيئة، هناك في
سجنه القديم. فهي نهزع إليه، وتذرع معه الغرفة جيئة وذهوباً وتذرعها
معه دهباً وجيئة حتى تعاوده الظمائية ولكنه لا يقول لها أيما كلمة عن
سر هذا القلق وسببه الحقيقي، وهي ترى أن من الخير أن لا تسأله عن
ذلك ولو تلميحاً. فقط تذرع الغرفة وإياه، في صمت، جيئة وذهوباً،
وتذرعها وإياه دهباً وجيئة، حتى يرده حبها ويرده الانس بها إلى نفسه.»
وبرغم إنكار مِس بروس أن تكون لها مقدرة على الخيال فقد كان
في تكرارها لعبارة «يذرع الغرفة جيئة وذهوباً» ما يؤذن بأنها تعاني ألماً
ناشئاً عن استحواذ فكرة محزونة وحيدة على عقلها، فهي ما تنفأ تعاودها
على نحو رتيب. وهذا يدل على أنها تملك القدرة على الخيال.

لقد سبق منا القول إن تلك الزاوية كانت موطناً عجيبياً للأصدا.
وها هي الآن شرعت تردد على نحو مرنان صدى وقع الأقدام المتخذة
سبلها إلى المنزل، حتى لكان مجرد الإشارة إلى ذرع الغرفة جيئة وذهوباً
قد أطلق تلك الأقدام من عقالها.

قالت مِس بروس وقد نهضت لتختم ذلك الاجتماع: «ها قد أقبلنا
ولسوف يفد علينا مئات الناس عما قريب!»

كانت زاوية بالغة الغرابة، في خصائصها السمعية، بل كانت أذن
ضخمة عجيبة تنقل كل صوت ونأمة. فما إن وقف مستر لوري أمام
النافذة المُسرَّعة مترقباً الأب وابنته بعد أن سمع وقع أقدامهما، حتى خيل
إليه أنهما لن يصلأ أبداً. ولم تكن الأصدا لتتلاشى وكان وقع الأقدام قد
زال فحسب، بل كانت تُسمع بدلاً منها أصداً منبعثة من وقع أقدام لم

to him, and they go on together, walking up and down, walking up and down, until he is composed. But he never says a word of the true reason of his restlessness, to her, and she finds it best not to hint at it to him. In silence they go walking up and down together, walking up and down together, till her love and company have brought him to himself."

Notwithstanding Miss Pross's denial of her own imagination, there was a perception of the pain of being monotonously haunted by one sad idea, in her repetition of the phrase, walking up and down, which testified to her possessing such a thing.

The corner has been mentioned as a wonderful corner for echoes; it had begun to echo so resoundingly to the tread of coming feet, that it seemed as though the very mention of that weary pacing to and fro had set it going.

"Here they are!" said Miss Pross, rising to break up the conference; "and now we shall have hundreds of people pretty soon!"

It was such a curious corner in its acoustical properties, such a peculiar Ear of a place, that as Mr. Lorry stood at the open window, looking for the father and daughter whose steps he heard, he fancied they would never approach. Not only would the echoes die away, as though the steps had gone; but, echoes of other steps that never came would be heard in their stead, and would die away for good when they seemed close at hand. However, father and daughter did at last appear, and Miss Pross was ready at the street door to receive them.

Miss Pross was a pleasant sight, albeit wild, and red, and grim, taking off her darling's bonnet when she came up-stairs, and touching it up with the ends of her handkerchief, and blowing the dust off it, and folding her mantle ready for laying by, and smoothing her rich hair with as much pride as she could possibly have taken in her own hair if she had been the vainest and handsomest of women. Her

والمواطن المجاورة إلا قصدت إليها بحثاً عن فرنسي معدم تستطيع
تغريه ببضعة شلنات فيدلي إليها بأسرار صناعة الطبخ. ومن أبناء
الغال المتهرئين هؤلاء وبناتها اكتسبت فنوناً بارعة إلى درجة جعلت
المرأة والفنّانة اللتين تشكلان هيئة الخدم في المنزل تنظران إليها وكذا
ساحرة، أو عرابية من عرايات «ساندريلا»: تطلب دجاجة، أو ديكاً.
أربناً، أو بعض الخضر من الحديقة، وتحيلها إلى أي شيء تريد.

وفي أيام الأحد كانت مس بروس تتناول طعام العشاء على مائدة
الطبيب، أما في الأيام الأخرى فكانت تصرّ على أن تتناول وجباتها
فترات مجهولة، إما في الدور السفلي أو في غرفتها الخاصة في الدور
الثاني - وهي غرفة كئيبة لم يوفق إلى دخولها أحد غير عصفورته
الجميلة، وفي مثل هذه المناسبات، كانت مس بروس تهش ونش
حد مغالى فيه استجابة لوجه عصفورتها الجميلة العذب وجهودها البهيم
لإرضائها. وهكذا كان مشهد العشاء ظريفاً جداً، أيضاً.

« كان نهراً قافظاً، وبعد العشاء اقترحت لوسي أن تحمل آنية الشراب
إلى شجرة الدلب، فيحتسوا الخمر في ظلها، في الهواء الطلق. وكانت
هي محور حياة الأسرة فقد نزلوا عند رغبتها وحملت هي كأس
مستر لوري وخمره، وكانت قد أقامت من نفسها، منذ حين، ساق
للجماعة. حتى إذا فاءوا إلى ظل الشجرة وأخذوا بأطراف الأحاديث
عنيت بأن تبقى كأسه مفرغة. واختلست ظهور مساكين غامضة وأطراف
النظر إليهم وهم يتسامرون؛ ومن فوقهم همست شجرة الدلب في آذانهم
على طريقته الخاصة.

وتصرّمت فترة صالحة، ولكن مئات من الناس لم تغد على المنزل
لقد وفد مستر دارني عليهم بينا كانوا ينعمون بظل الشجرة، ولكن دارني
لم يكن غير رجل واحد.

ورحب به الدكتور مانيت ترحيباً كريماً، وكذلك فعلت لوسي.
مس بروس فأصبحت فجأة باختلاج في الرأس والجسد، فانسجبت

ever gained admittance. On this occasion, Miss Pross, responding to Ladybird's pleasant face and pleasant efforts to please her, unbent exceedingly; so the dinner was very pleasant, too.

It was an oppressive day, and, after dinner, Lucie proposed that the wine should be carried out under the plane-tree, and they should sit there in the air. As everything turned upon her, and revolved about her, they went out under the plane-tree, and she carried the wine down for the special benefit of Mr. Lorry. She had installed herself, some time before, as Mr. Lorry's cup-bearer; and while they sat under the plane-tree, talking, she kept his glass replenished. Mysterious backs and ends of houses peeped at them as they talked, and the plane-tree whispered to them in its own way above their heads.

Still, the Hundreds of people did not present themselves. Mr. Darnay presented himself while they were sitting under the plane-tree, but he was only One.

Doctor Manette received him kindly, and so did Lucie. But, Miss Pross suddenly became afflicted with a twitching in the head and body, and retired into the house. She was not unfrequently the victim of this disorder, and she called it, in familiar conversation, "a fit of the jerks."

The Doctor was in his best condition, and looked specially young. The resemblance between him and Lucie was very strong at such times, and as they sat side by side, she leaning on his shoulder, and he resting his arm on the back of her chair, it was very agreeable to trace the likeness.

He had been talking all day, on many subjects, and with unusual vivacity. "Pray, Doctor Manette," said Mr. Darnay, as they sat under the plane-tree—and he said it in the natural pursuit of the topic in hand, which happened to be the old buildings of London—"have you seen much of the Tower?"

"Lucie and I have been there; but only casually.

السجناء من تشكل هذه الأحرف أوائل اسمه الكامل فقد ذهبوا في تأويلها
مذاهب شتى لم يحالفها التوفيق. وأخيراً أُلْمِع بعضهم إلى أن تلك
الأحرف ليست أوائل اسم من الاسماء ولكن كلمة تامة: DIG (أي:
إحفر). ونقبوا ما وراء النقش فإذا هم يجدون في باطن الأرض، خلف
حجر أو قرميدة أو قطعة من بلاط، رماذ ورقة مختلطاً برماذ محفوظ
جلدية صغيرة. إن ما كتبه ذلك السجن المجهول سوف يظل أبداً الدهر
لغزاً لا سبيل إلى قراءته، ولكنه كتب شيئاً ما وخبأه لكي يظل في نجوة
من عيني السجناء.

وصاحت لوسي: «أبأ، إنك مريض!»
كان قد نهض فجأة، واضعاً يده على رأسه. وكان في مسلكه
والانطباعة التي رانت على وجهه ما روعهم جميعاً.
وقال: «لا، يا عزيزتي، أنا لست مريضاً. إن ثمة قطرات مطر كبيرة
تهطل، ولقد جفّلتني. وأحسب أن من الخير أن ندخل المنزل.»
وفي مثل لمح البصر تقريباً استعاد وضعه السوي. كان المطر بهطل
في قطرات كبيرة حقاً، ولقد أراهم ظاهر كفه وعليها حبات منه ولكنه لم
يُسِرْ ولو بكلمة واحدة إلى الكشف الذي حدث حديثه. وفيما هم ينحدون
سيبلهم إلى الدار تبينت عين مستر لوري التجارية اليقظة، أو خيل إليها
أنها تبينت، على وجه الطبيب، لحظة التفت إلى تشارلز دارني، تلك
الانطباعة الغريبة نفسها التي رانت عليه يوم التفت نحوه في ممرات
محكمة الجنابات.

بيد أن الطبيب استرد نشاطه في سرعة بالغة جعلت مستر لوري ينهم
عينه التجارية اليقظة. ولم تكن ذراع العملاق الذهبي أكثر منه ثباتاً
ورباطة جأش، عندما وقف تحتها ليقول لهم إنه لم يكن بعد المناعة
الكافية ضد المفاجآت الطفيفة (إذا كان مقدراً له أن يكونها في يوم من
الأيام)، وأن هطول المطر قد جفّله.
وحان موعد الشاي، وانصرفت مس بروس إلى إعدادها وقد أصابها

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We have seen enough of it, to know that it teems with interest; little more."

"I have been there, as you remember," said Darnay, with a smile, though reddening a little angrily, "in another character, and not in a character that gives facilities for seeing much of it. They told me a curious thing when I was there."

"What was that?" Lucie asked.

"In making some alterations,* the workmen came upon an old dungeon, which had been, for many years, built up and forgotten. Every stone of its inner wall was covered by inscriptions which had been carved by prisoners—dates, names, complaints, and prayers. Upon a corner stone in an angle of the wall, one prisoner, who seemed to have gone to execution, had cut as his last work, three letters. They were done with some very poor instrument, and hurriedly, with an unsteady hand. At first, they were read as D. I. C.; but, on being more carefully examined, the last letter was found to be G. There was no record or legend of any prisoner with those initials, and many fruitless guesses were made what the name could have been. At length, it was suggested that the letters were not initials, but the complete word, Dig. The floor was examined very carefully under the inscription, and, in the earth beneath a stone, or tile, or some fragment of paving, were found the ashes of a paper, mingled with the ashes of a small leathern case or bag. What the unknown prisoner had written will never be read, but he had written something, and hidden it away to keep it from the gaoler."

"My father," exclaimed Lucie, "you are ill!"

He had suddenly started up, with his hand to his head. His manner and his look quite terrified them all.

"No, my dear, not ill. There are large drops of rain falling, and they made me start. We had better go in."

« وإنما صور بهذه الألفاظ انهمار المطر وهديره. وأسكنه الوابل المنسكب، إذ لم يكن في الإمكان أن يُسمع معه أيما صوت من الأصوات. ومع ذلك الغيث الممدار انفجرت عاصفة من الرعد والبرق تاريخية، ولم تنفض لحظة من غير قصف ولا إيماض ولا تهطال إلى أن طلع القمر عند منتصف الليل.

كان الناقوس الكبير يدق الواحدة، في كنيسة القديس بولس - وكان الهواء قد صفا عندما انطلق مستر لوري، يصحبه جيرى متعللاً حذاءً عالي الساق حاملاً بيده فانوساً، عائداً إلى كلابر كنويل. كانت رفعة منعزلة من الطريق تقوم ما بين سوهو وكلابر كنويل، وإذا كان مستر لوري يخشى فطاع الطرق فقد كان يستبقي جيرى لحمايته، وإن تكن العادة قد جرت بأن تتم هذه الحماية قبل ساعتين اثنتين من ذلك الموعد.

قال مستر لوري: «يا لها من ليلة مروعة! يخيل إليّ يا جيرى إنها أشبه ما تكون بالليلة التي يُبعث فيها الموتى من قبورهم.»
فأجابه جيرى: «أنا لم أشهد بنفسى قط، أيها المعلم، تلك الليلة، ولا أتوقع أن أشهدها.»

وقال رجل الأعمال: «طاب مساؤك، يا مستر كارتون. طاب مساؤك، يا مستر دارني. ترى هل سنشهد معاً مثل هذه الليلة كرة أخرى؟»

ربما. ربما يشهدون حشود الناس الضخمة تُقبل نحوهم منهمة هادرة، أيضاً!

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the last words, after there had been a vivid flash which had shown him lounging in the window.

"And I hear them!" he added again, after a peal of thunder. "Here they come, fast, fierce, and furious!"

"It was the rush and roar of rain that he typified, and it stopped him, for no voice could be heard in it. A memorable storm of thunder and lightning broke with that sweep of water, and there was not a moment's interval in crash, and fire, and rain, until after the moon rose at midnight.

The great bell of Saint Paul's was striking One in the cleared air, when Mr. Lorry, escorted by Jerry, high-booted and bearing a lantern, set forth on his return-passage to Clerkenwell. There were solitary patches of road on the way between Soho and Clerkenwell, and Mr. Lorry, mindful of footpads, always retained Jerry for this service: though it was usually performed a good two hours earlier.

"What a night it has been! Almost a night, Jerry," said Mr. Lorry, "to bring the dead out of their graves."

"I never see the night myself, master—nor yet I don't expect to—what would do that," answered Jerry.

"Good night, Mr. Carton," said the man of business. "Good night Mr. Darnay. Shall we ever see such a night again, together?"

Perhaps. Perhaps, see the great crowd of people with its rush and roar, bearing down upon them, too.

من عدد من الأفواه صيحة مدوية، وأجفلت الجياد واقفة على قوائمها الخلفية.

ولولا هذه الظاهرة الأخيرة لكان من الجائز أن لا تكف العرب عن السير. فكثيراً ما كانت العربات تواصل طريقها مخلقة جرحاها وراءها. ولم لا؟ ولكن المرافق المروع كان قد ترجل من العرب في سرعة بالغة وأخذت عشرون يداً بأزمة الجياد.

قال المركيز وهو بطل من عربته في هدوء: «ما الذي حدث؟» وكان رجل فارغ الطول يرتدي قلنسوة من فلانس النوم قد التفت صرة ما من بين قوائم الجياد، ووضعها عند أسفل الفؤارة، وانطرح في الوحل والماء يجار فوقها وكأنه حيوان ضار. وفي نبرة ذليلة قال رجل يرتدي أسماً ممزقة: «عفوك، يا سيدي المركيز! إنه طفل.»

- ولماذا يحدث كل هذه الضجة المنكرة؟ أهو طفله؟

- «عفوك، يا سيدي المركيز. هذا شيء مؤلم. نعم، إنه طفله.»

كانت فؤارة الماء بعيدة بعض الشيء. ذلك بأن الشارع انفتح، حيث كانت، على فسحة تبلغ مساحتها عشرة أقدام أو اثني عشر قدماً مربعة. حتى إذا نهض الرجل الفارع الطول عن الثرى، في سرعة، وأنشأ يعدو نحو العرب، وضع حضرة المركيز يده على مقبض سيفه.

وفي بأس ضار، صاح الرجل باسطاً ذراعيه فوق رأسه محدقاً إلى المركيز: «لقد قُتل! لقد مات!»

وأطبق القوم على حضرة المركيز وأنشأوا ينظرون إليه. ولم تتكشف العيون الكثيرة التي حملت فيه عن شيء غير الفضول والتلف. إنها ما كانت لتنطق بالموحدة أو الغضب. بل إن القوم لم ينطقوا بشيء. فقد ران الصمت عليهم بعد الصرخة الأولى، فهم معتمسون به! وكان صوت الرجل الذليل الذي تكلم من قبل خفيضاً سحقه الاستسلام البالغ. وأجال

twelve yards square. As the tall man suddenly got up from the ground, and came running at the carriage, Monsieur the Marquis clapped his hand for an instant on his sword-hilt.

"Killed!" shrieked the man, in wild desperation, extending both arms at their length above his head, and staring at him. "Dead!"

The people closed round, and looked at Monsieur the Marquis. There was nothing revealed by the many eyes that looked at him but watchfulness and eagerness; there was no visible menacing or anger. Neither did the people say anything; after the first cry, they had been silent, and they remained so.

The voice of the submissive man who had spoken, was flat and tame in its extreme submission. Monsieur the Marquis ran his eyes over them all, as if they had been mere rats come out of their holes.

He took out his purse.

"It is extraordinary to me," said he, "that you people cannot take care of yourselves and your children. One or the other of you is for ever in the way. How do I know what injury you have done my horses. See! Give him that."

He threw out a gold coin for the valet to pick up, and all the heads craned forward that all the eyes might look down at it as it fell. The tall man called out again with a most unearthly cry, "Dead!"

He was arrested by the quick arrival of another man, for whom the rest made way. On seeing him, the miserable creature fell upon his shoulder, sobbing and crying, and pointing to the fountain, where some women were stooping over the motionless bundle, and moving gently about it. They were as silent, however, as the men.

"I know all, I know all," said the last comer. "Be a brave man, my Gaspard! It is better for the poor little plaything to die so, than to live. It has died in a moment without pain. Could it have lived an hour as happily?"

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But, there remained a broken country, bold and open, a little village at the bottom of the hill, a broad sweep and rise beyond it, a church-tower, a windmill, a forest for the chase, and a crag with a fortress on it used as a prison. Round upon all these darkening objects as the night drew on, the Marquis looked, with the air of one who was coming near home.

The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of post-horses, poor fountain, all usual poor appointments. It had its poor people too. All its people were poor, and many of them were sitting at their doors, shredding spare onions and the like for supper, while many were at the fountain, washing leaves, and grasses, and any such small yieldings of the earth that could be eaten. Expressive signs of what made them poor, were not wanting; the tax for the state, the tax for the church, the tax for the lord, tax local and tax general, were to be paid here and to be paid there, according to solemn inscription in the little village, until the wonder was, that there was any village left unswallowed.*

Few children were to be seen, and no dogs. As to the men and women, their choice on earth was stated in the prospect—Life on the lowest terms that could sustain it, down in the little village under the mill; or captivity and Death in the dominant prison on the crag.

Heralded by a courier in advance, and by the cracking of his postilions' whips, which twined snake-like about their heads in the evening air, as if he came attended by the Furies,* Monsieur the Marquis drew up in his travelling carriage at the posting-house gate. It was hard by the fountain, and the peasants suspended their operations to look at him. He looked at them, and saw in them, without knowing it, the slow sure filing down of

العجلات وشرعت العربى تزلق هابطة الكتيب، وقد انبعثت منها رائحة احتراق، وسط غمامة من الغبار، زال الوهج الأحمر في سرعة. وإذا كانت الشمس والمركز يهبطان معاً فلم يبق أي وهج عندما رُفِعَ المكبح عن الدواليب.

ولكن بقي ثمة ريف مهيب الجناح، صارخ مفتوح الرحاب؛ قرية صغيرة عند سفح الكتيب؛ منعطف عريض يعقبه مرتفع؛ برج كنيسة، وطاحونة هوائية، وأجمة للصيد، وهضبة صخرية سامقة تعلوها قلعة اتخذت سجنًا. حول هذه الأشياء المكفّهة شيئاً بعد شيء فيما كان الليل يهبط، أجال المركز بصره وعلى وجهه سيما الرجل الموشك أن يصل إلى بيته.

وكان للقرية شارعها الأوحى الفقير المشتمل على مصنع جعة فقير، وفندق فقير، وفناء إسطل فقير لاستبدال جواد البريد، وعين ماء فقيرة، و مختلف المرافق المألوفة الفقيرة. وكان لها أهلها الفقراء أيضاً. وفي الحق إن أهلها كلهم كانوا فقراء، وكان كثير منهم جالس على عتبات بيوتهم يقطعون بعض البصل الهزيل وما شابه لطعام العشاء، بينما كان آخرون عند العين يغسلون أوراقاً وأعشاباً وغير ذلك مما تنبت الأرض من أشياء يمكن أن تؤكل. ولم تكن الأمارات الناطقة بالذي جعلهم فقراء مفقودة. فقد كانت ضرائب الدولة، وضرائب الكنيسة، وضرائب النبلاء، والضرائب العامة والضرائب الخاصة - كلها يجب أن تدفع هنا، أو يجب أن تدفع هناك، وفقاً لقانون مقدس في القرية الصغيرة، حتى لقد كان من حق المرء أن يعجب كيف بقيت أيما قرية من القرى سالمة لما تُبتلع بعد.

ولم يكن المرء ليرى في تلك القرية غير قليل من الأطفال، على حين لم يكن ليرى فيها كلاباً قط. أما الرجال والنساء، فكان عليهم أن يختاروا لأنفسهم إحدى خطتين: الحياة بأدنى الشروط التي تسد الرق، هناك في القرية الصغيرة تحت الطاحونة؛ أو الأسر والموت في السجن الرابض فوق الهضبة.

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رأس الغول

كان قصر المركز ذاك بناء بالغ الضخامة، ينبسط أمامه فناء حجري رحب وسلمان حجريتان تلتقيان عند سطيحة حجرية قائمة أمام الباب الرئيسي. إنه وجود حجري كله، ذو درابزونات ثقيلة من حجر، وقوارير من حجر، وأزهار من حجر، ووجوه رجال من حجر، ورؤوس أسود من حجر منتشرة في كل ناحية. لكأن رأس الغول^(*) قد أطل عليه، حين تم بناؤه منذ مئتي عام.

وغادر حضرة المركز عربته، يتقدمه المشعل، وراح يرتقي درجات السلم العريضة الضحلة، مزعجاً دجنة الليل إزعاجاً حمل إحدى اليوم على أن تطلق احتجاجاً عالياً من سقف الأسطبل القائم بعيداً وسط الأشجار. وفي ما خلا ذلك، كان كل شيء ساكناً إلى حد أن المشعل الذي يتقدم المركز على السلم والمشعل المعلق فوق الباب الكبير كانا يضيئان وكأنهما في حجرة نوم صغيرة موصدة على ظهر باخرة أو قطار، لا في فضاء العشية الطلق. وغير نعيم اليوم، لم يكن هناك صوت آخر باستثناء خرير الفوارة الساقطة مياهاها في حوضها الحجري. ذلك بأن الليلة كانت من تلك الليالي التي تحبس نفسها ساعة بطولها، ثم تطلق تنهدة طويلة خفيفة، وتحبس نفسها من جديد.

(*) gorgon وفي الميثولوجيا الإغريقية أن الغول إذا نظر إلى شيء أصابه التحجر (المعرب)

CHAPTER IX

THE GORGON'S HEAD*

It was a heavy mass of building, that château of Monsieur the Marquis, with a large stone court-yard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door. A stony business altogether, with heavy stone balustrades, and stone urns, and stone flowers, and stone faces of men, and stone heads of lions, in all directions. As if the Gorgon's head had surveyed it, when it was finished, two centuries ago.

Up the broad flight of shallow steps, Monsieur the Marquis, flambeau preceded, went from his carriage, sufficiently disturbing the darkness to elicit loud remonstrance from an owl in the roof of the great pile of stable building away among the trees. All else was so quiet, that the flambeau carried up the steps, and the other flambeau held at the great door, burnt as if they were in a close room of state, instead of being in the open night-air. Other sound than the owl's voice there was none, save the falling of a fountain into its stone basin; for, it was one of those dark nights that hold their breath by the hour together, and then heave a long low sigh, and hold their breath again.

The great door clanged behind him, and Monsieur the Marquis crossed a hall grim with certain old boar-spears, swords, and knives of the chase; grimmer with certain heavy riding-rods and riding-

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whips, of which many a peasant, gone to his benefactor Death, had felt the weight when his lord was angry.

Avoiding the larger rooms, which were dark and made fast for the night, Monsieur the Marquis, with his flambeau-bearer going on before, went up the staircase to a door in a corridor. This thrown open, admitted him to his own private apartment of three rooms: his bed-chamber and two others. High vaulted rooms with cool uncarpeted floors, great dogs upon the hearths for the burning of wood in winter time, and all luxuries befitting the state of a marquis in a luxurious age and country. The fashion of the last Louis but one, of the line that was never to break—the fourteenth Louis—was conspicuous in their rich furniture; but, it was diversified by many objects that were illustrations of old pages in the history of France.

A supper-table was laid for two, in the third of the rooms; a round room, in one of the château's four extinguisher-topped towers. A small lofty room, with its window wide open, and the wooden *jalousie*-blinds closed, so that the dark night only showed in slight horizontal lines of black, alternating with their broad lines of stone colour.

"My nephew," said the Marquis, glancing at the supper preparation; "they said he was not arrived."

Nor was he; but, he had been expected with Monseigneur.

"Ah! It is not probable he will arrive to-night; nevertheless, leave the table as it is. I shall be ready in a quarter of an hour."

In a quarter of an hour Monseigneur was ready, and sat down alone to his sumptuous and choice supper. His chair was opposite to the window, and he had taken his soup, and was raising his glass of Bordeaux to his lips, when he put it down.

وقع الباب الكبير خلفه، واجتاز حضرة المركيز رواقاً قاتماً بحراب الخنازير العتيقة، والسيوف، ومُدَى القُرْد - رواقاً كانت تزيد قاتماً قصبانُ فروسية ثقال، وسياط جياذ استشعر وطأتها كثير من الفلاحين، الذين غضب عليهم سيدهم ففزعوا إلى الموت من ذلك الهول العظيم.

اجتنب المركيز، يتقدمه حامل المشعل، غرف القصر الكبرى التي كانت مظلمة بعد أن أوصدت إثر هبوط الليل، وارتقى سلماً أفضت به إلى مجاز قاده بابه إلى جناحه الخاص المؤلف من ثلاث غرف: حجرة نومه، وحجرتين أخريين. غرف عالية العقود ذات أرض باردة غير مفروشة بالسجاد، وأثاث ضخم فوق الموقد لإضرام النيران في الشتاء، ومختلف ضروب الترف اللائقة بمركيز يعيش في عصر مترف وبلاد مترفة. وكان الزيّ الذي درج في عهد لويس الرابع عشر - آخر ملك حكم فرنسا قبل الملك الحالي، باستثناء لويس الخامس عشر، من تلك السلالة التي بدت وكان رجالها سوف يرثون العرش إلى آخر الدهر - كان ذلك الزيّ بارزاً في الرياش النفيس المنتشر في تلك الغرف إلى جانب أشياء كثيرة تمثل صفحات قديمة من تاريخ فرنسا.

ومدت مائدة العشاء لرجلين اثنين في ثالثة الغرف: غرفة مستديرة قائمة في أحد أبراج القصر الأربعة التي تعلوها المطافئ. غرفة صغيرة شامخة، فُتحت نافذتها على مصراعها وأوصدت ستائر الخشبية ذات القادد المستطيلة بحيث لم يبد من الليل المظلم غير خطوط أفقية ضئيلة سوداء مفضلة بخطوط عريضة حجرية اللون.

وقال المركيز وهو يتطلع إلى المائدة المعدة: "يقولون إن ابن أخي لما يصل بعد."

"لا. إنه لما يصل. ولكنه كان من المتوقع أن يصل مع مولانا."
- "آه! ليس من المحتمل أن يصل هذه الليلة. ومع ذلك فاتركوا المائدة كما هي. سوف أكون مستعداً في مدى ربع ساعة."

mill, the prison on the crag, the little village in the hollow, the peasants at the fountain, and the mender of roads with his blue cap pointing out the chain under the carriage. That fountain suggested the Paris fountain, the little bundle lying on the step, the women bending over it, and the tall man with his arms up, crying, "Dead!"

"I am cool now," said Monsieur the Marquis, "and may go to bed."

So, leaving only one light burning on the large hearth, he let his thin gauze curtains fall around him, and heard the night break its silence with a long sigh as he composed himself to sleep.

The stone faces on the outer walls stared blindly at the black night for three heavy hours; for three heavy hours, the horses in the stables rattled at their racks, the dogs barked, and the owl made a noise with very little resemblance in it to the noise conventionally assigned to the owl by men-poets. But it is the obstinate custom of such creatures hardly ever to say what is set down for them.

For three heavy hours, the stone faces of the chateau, lion and human, stared blindly at the night. Dead darkness lay on all the landscape, dead darkness added its own hush to the hushing dust on all the roads. The burial-place had got to the pass that its little heaps of poor grass were undistinguishable from one another; the figure on the Cross might have come down, for anything that could be seen of it. In the village, taxers and taxed were fast asleep. Dreaming, perhaps, of banquets, as the starved usually do, and of ease and rest, as the driven slave and the yoked ox may, its lean inhabitants slept soundly, and were fed and freed.

The fountain in the village flowed unseen and unheard, and the fountain at the chateau dropped unseen and unheard—both melting away, like the minutes that were falling from the spring of Time—through three dark hours. Then, the grey water

نوع شرب لا تعرف التوبة سبيلاً إلى نفسه، على ما في الحكايات، مركيز كان تحولته الدوري إلى شكل نمر إما واقعاً منذ لحظة، أو على وشك الوقوع بعد لحظة.

وسار من أقصى حجرة نومه المترفة إلى أقصاها مستعرضاً كرة ثانية صور الرحلة التي توافدت، غير مدعوة، على ذهنه: التصعيد الجاهد البطيء في الكثيب عند غروب الشمس، ثم المغيب، والانحدار، والطاحونة، والسجن القائم على الصخرة الشاهقة، والقرية الصغيرة الجائمة في الغور، والفلاحين أمام العين، ومصلح الطرق يشير بقلنسوته الزرقاء إلى السلسلة التي تحت العربة. وذكرته عين القرية بفؤارة الماء في باريس، والصرة الصغيرة المنطوحة عند أدناها، والنسوة حائيات فوقها، والرجل الفارع الطول رافعاً يديه؛ صارخاً «لقد مات!»

قال حضرة المركيز: «لقد زایلني الشعور بالقيظ. الآن، وفي استطاعتي أن أوي إلى الفراش.»

وعندئذ أطفأ جميع الأضواء ما خلا ضوءاً واحداً مشتعل فوق المدفأة الضخمة، وأسدل الكلة الشاشية الرقيقة من حوله، وسمع الليل يخترق حجاب صمته بتهيدة طويلة، فيما كان هو يستعد للرقاد.

وطوال ساعات ثقيلة ثلاث حدقت الوجوه الحجرية المعلقة على الجدران الخارجية تحديقاً أعمى إلى الليل البهيم. طوال ساعات ثقيلة ثلاث حمحت الجياد في الإسطبل أمام مذاودها، ونبحت الكلاب، وأطلقت اليوم صوتاً لا يشبه الصوت الذي اصططح الشعراء على نسبته إليها، إلا قليلاً. ولكن من العادات العنيدة المستحذة على أمثال هذه المخلوقات أن لا تقول في أيما يوم من الأيام، تقريباً، ما يُعد لها من كلام.

لثلاث ساعات ثقيلة ووجوه القصر الحجرية من أسود وبشر، تحديق تحديقاً أعمى إلى وجه الليل. وكانت الظلمة الميتة تنتشر فوق المشهد القروي كله؛ ظلمة ميتة أضافت سكونها الخاص إلى الغبار الساكن فوق

أو أن ينام على سر من الزهور. ولو أنه كان يطمع بمثل ذلك إذن لما
وَقَّع إلى النجاح. لقد توقع العمل الكادح، ووجده، ونهض بعينه، وأغار
منه أحسن الإفادة. على هذه الأسس قام نجاحه.

كان يقضي جزءاً من وقته في كمبريدج حيث درَّس فريقاً من الطلاب
الجامعيين غير المنتهين وكأنه مهوَّب غُضت السلطات طرفها عنه فهو يقوم
بتجارة غير مشروعة قوامها تهريب اللغات الأوروبية المحدثه، بدلاً من
استيراد اللغتين اليونانية واللاتينية ودفع المكوس المفروضة عليهما إلى
الجمرك. أما سائر وقته فكان يقضيه في لندن.

الآن، ومنذ تلك الأيام التي كانت كلها صيفاً في جنة عدن إلى هذه
الأيام التي تكاد تكون كلها شتاء في خطوط العرض الساقطة من تلك
العلياء، والرجل يتخذ أبداً سبيلاً واحداً - سبيل تشارلز دارني - سبيل
حب المرأة.

لقد أحب لوسي مانيت منذ اللحظة التي تهدد الخطر فيها حياته.
فهو لم يسمع قط صوتاً أعذب ولا أروع من صوتها الحنون. ولم يرق
وجهها أروق وأجمل من وجهها حين جابه وجهه عند حافة القبر الذي
حُفر له. ولكنه لما يحدثها شيئاً عن هذه المسألة. كان مصرع المركيز في
ذلك القصر المهجور القائم وراء الأمواج المتلاطمة والطرق المغيرة
الطويلة، الطويلة - القصر الحجري الراسخ الذي انتهى إلى أن يصبح
ضباب حلم ليس غير - قد حال عليه الحول، ومع ذلك فلم يكشف لها،
ولو بكلمة واحدة، عما يعتلج في فؤاده من الوجد.

كان يدري جيداً أن له في ذلك معاذيره. وكان يوماً صائفاً أيضاً
ذلك الذي رجع فيه إلى لندن، منذ قريب - بعد أن أنجز عمله التعليمي -
وعرج على الزاوية الهادئة في «سوهو» موطناً النفس على أن يغتنم أول
فرصة تسنح له لمفاتحة الدكتور مانيت بالذي يجول في ذهنه. كان ذلك
النهار الصائف على وشك الاحتضار. وكان يعلم أن لوسي قد خرجت
من غير شك مع مس بروس.

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he had had any such exalted expectation, he would not have prospered. He had expected labour, and he found it, and did it, and made the best of it. In this, his prosperity consisted.

A certain portion of his time was passed at Cambridge, where he read with undergraduates as a sort of tolerated smuggler who drove a contraband trade in European languages, instead of conveying Greek and Latin through the Custom-house.* The rest of his time he passed in London.

Now, from the days when it was 'always summer in Eden, to these days when it is mostly winter in fallen latitudes, the world of a man has invariably gone one way—Charles Darnay's way—the way of the love of a woman.

He had loved Lucie Manette from the hour of his danger. He had never heard a sound so sweet and dear as the sound of her compassionate voice; he had never seen a face so tenderly beautiful, as hers when it was confronted with his own on the edge of the grave that had been dug for him. But, he had not yet spoken to her on the subject; the assassination at the deserted chateau far away beyond the heaving water and the long, long, dusty roads—the solid stone chateau which had itself become the mere mist of a dream—had been done a year, and he had never yet, by so much as a single spoken word, disclosed to her the state of his heart.

That he had his reasons for this, he knew full well. It was again a summer day when, lately arrived in London from his college occupation, he turned into the quiet corner in Soho, bent on seeking an opportunity of opening his mind to Doctor Manette. It was the close of the summer day, and he knew Lucie to be out with Miss Pross.

He found the Doctor reading in his arm-chair at a window. The energy which had at once supported him under his old sufferings and aggravated their sharpness, had been gradually restored to him. The

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herself and all the world. For which reason, Doctor Manette," said Darnay, modestly but firmly, "I would not ask that word, to save my life."

"I am sure of it. Charles Darnay, mysteries arise out of close love, as well as out of wide division; in the former case, they are subtle and delicate, and difficult to penetrate. My daughter Lucie is, in this one respect, such a mystery to me; I can make no guess at the state of her heart."

"May I ask, sir, if you think she is—" As he hesitated, her father supplied the rest.

"Is sought by any other suitor?"

"It is what I meant to say."

Her father considered a little before he answered:

"You have seen Mr. Carton here, yourself. Mr. Stryver is here too, occasionally. If it be at all, it can only be by one of these."

"Or both," said Darnay.

"I had not thought of both; I should not think either, likely. You want a promise from me. Tell me what it is."

"It is, that if Miss Manette should bring to you at any time, on her own part, such a confidence as I have ventured to lay before you, you will bear testimony to what I have said, and to your belief in it. I hope you may be able to think so well of me, as to urge no influence against me. I say nothing more of my stake in this; this is what I ask. The condition on which I ask it, and which you have an undoubted right to require, I will observe immediately."

"I give the promise," said the Doctor, "without any condition. I believe your object to be, purely and truthfully, as you have stated it. I believe your intention is to perpetuate, and not to weaken, the ties between me and my other and far dearer self. If she should ever tell me that you are essential to her perfect happiness, I will give her to you. If there were—Charles Darnay, if there were—"

- «هل لي أن أسألك يا سيدي، إذا ما كنت تفكر أنها...» حتى إذا رأى الطبيب إلى ترده أتم الجملة بالنيابة عنه:

- «... إن خاطباً آخر يطلب يدها؟»

- «هذا ما عني أن أقوله.»

وفكر أبوها، بعض الشيء، قبل أن يجيب: «لقد رأيت مستر كارتون هنا، بعينك. كذلك يزورنا مستر سترافير بين الفينة والفينة. فإن كان ثمة من يفكر في خطبتها فقد يكون واحداً من هذين.»

فقال دارني: «أو كليهما.»

- «أنا لم أفكر في أنهما كليهما قد يرغبان فيها. وينبغي أن لا أفكر، في أغلب الظن. لقد سألتني أن أعدك وعداً. فقل ما هو؟»

- «هو أنه إذا ما سارتك مس مانيت، في أيما وقت، بمثل هذا الحديث الذي جرؤت على الإفضاء به إليك، فأدل إليها بالذي قلته لك، وبرأيك فيه. وأرجو أن يكون في ميسورك أن تحسن الظن بي بحيث لا توحى إليها بشيء ليس في مصلحتي. أنا لا أقول شيئاً إضافياً عن حظي في هذا الميدان. ذلك ما أسألك إياه. أما الشرط الذي أقيم عليه سؤالي هذا، والذي يحق لك من غير شك أن تطلبه، فسوف أنفذه في الحال.»

فقال الطبيب: «إني أعدك بذلك من غير قيد ولا شرط. أنا مؤمن بصدق ما تقول، ولست أشك في أنك ترمي إلى توثيق الروابط التي تشد ما بيني وبين نفسي الأخرى الأعز على قلبي، لا إلى توهينها. فإذا ما أفضت إلي في أيما يوم بأن سعادتها الكاملة لا تتم إلا بالزواج منك فعندئذ أقدمها لك. وإذا كان ثمة - يا تشارلز دارني، إذا كان ثمة...»

وكان الشاب قد أمسك بيد الدكتور مانيت إقراراً بفضلها، وكانت يداهما متصافحتين فيما تابع الطبيب حديثه:

«... أيما أوهام، أو أيما أسباب، أو أيما مخاوف، أو أيما شيء على الإطلاق قديماً كان أو حديثاً، ضد الرجل الذي تحبه حقاً - وكانت

عادت لوسي، بعد ساعة، إلى المنزل. ولقد هرعَتْ إلى الغرفة منفردة -
ذلك بأن مس بروس صعدت السلم إلى الدور العلوي مباشرةً - وأخذها
الدهش إذ رأت كرسي أبيها الخاص بالمطالعة خالياً.

ونادته: «أبي! أبي العزيز!»

ولم تلق جواباً ما، ولكنها سمعت صدى طرق خفيض ينبعث من
حجرة نومه. وفي خفة، اجتازت الغرفة المتوسطة، واختلست النظر من
خلال بابها، ثم انكفأت مروعةً صائحة وقد ارتعدت أوصالها:

- «ما الذي ينبغي أن أفعله! ما الذي ينبغي أن أفعله!»

ولم يطل تردددها غير لحظة. ثم هُرعت راجعةً إلى حجرته، وقرعت
بابها، ونادته في رقة. وانقطع صدى الطرق حين سمع صوتها، وفي
الحال خرج ملياً نداءها، وأنشأ بذرعان الغرفة جيئةً وذهوياً، فترةً طويلة.
وفي تلك الليلة غادرت فراشها لتراه وهو نائم. كان غارقاً في نوم
عميق، وكان الطبق المشتمل على أدواته الخاصة بصنع الأحذية،
والحذاء القديم الذي لمّا يتم بعد، لا يزالان في موضعهما المعتاد.

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It was dark when Charles Darnay left him, and it was an hour later and darker when Lucie came home; she hurried into the room alone—for Miss Pross had gone straight up-stairs—and was surprised to find his reading-chair empty.

"My father!" she called to him. "Father dear!"

Nothing was said in answer, but she heard a low hammering sound in his bed-room. Passing lightly across the intermediate room, she looked in at his door and came running back frightened, crying to herself, with her blood all chilled, "What shall I do! What shall I do!"

أخفي عليك سرّاً ما.

- «قف!» قال الطبيب ذلك ووضع يديه الاثنتين على أذنيه، لحظة، ثم وضعهما على شفتي دارني، لحظة أخرى.

- «قل لي ذلك حين أسألك، لا الآن. فإذا ما وفقت في خطبتك، وإذا ما أحبتك لوسي فعندئذ يكون في ميسورك أن تخبرني بذلك صباح يوم زفافك. هل تعدني بهذا؟»

- «بكل سرور».

- «أمّد إلي يدك. إنها سوف تعود في الحال، ومن الخير أن لا ترونا معاً هذه الليلة. وليباركك الله!»

كان الظلام مخيماً عندما فارقه دارني، وكان أشد حلكة عندما

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Towards Soho, therefore, Mr. Stryver shouldered his way from the Temple, while the bloom of the Long Vacation's infancy was still upon it. Anybody who had seen him projecting himself into Soho while he was yet on Saint Dunstan's side of Temple Bar,*bursting in his full-blown way along the pavement, to the jostlement of all weaker people, might have seen how safe and strong he was.

His way taking him past Tellson's, and he both banking at Tellson's and knowing Mr. Lorry as the intimate friend of the Manettes, it entered Mr. Stryver's mind to enter the bank, and reveal to Mr. Lorry the brightness of the Soho horizon. So, he pushed open the door with the weak rattle in its throat, stumbled down the two steps, got past the two ancient cashiers, and shouldered himself into the musty back closet where Mr. Lorry sat at great books ruled for figures, with perpendicular iron bars to his window as if that were ruled for figures too, and everything under the clouds were a sum.

"Halloa!" said Mr. Stryver. "How do you do? I hope you are well!"

It was Stryver's grand peculiarity that he always seemed too big for any place, or space. He was so much too big for Tellson's, that old clerks in distant corners looked up with looks of remonstrance, as though he squeezed them against the wall. The House itself, magnificently reading the paper quite in the far-off perspective, lowered displeased, as if the Stryver head had been butted into its responsible waistcoat.

The discreet Mr. Lorry said, in a sample tone of the voice he would recommend under the circumstances, "How do you do, Mr. Stryver? How do you do, sir?" and shook hands. There was a peculiarity in his manner of shaking hands, always to be seen in any clerk at Tellson's who shook hands with a customer when the House pervaded the air. He shook in a self-abnegating way, as one who shook for Tellson and Co.

إخفاقاً لا سبيل إلى تعليله، تعيّن عليه أن يقصد إلى «سوهو» حيث يعلن عن غرضه النبيل.

وإذن فقد شق مستر سترايفر طريقه من «تامبل بار» إلى «سوهو» فيما كانت العطلة القضائية الكبرى التي يستقبلها بنعومة ناضرة، ما تزال، على وجهه. ولو رآه أيما امرئ وهو يُقحم نفسه في «سوهو» برغم أنه لا يزال على جانب «سانت دانستان» من «تامبل بار» دافعاً المستضعفين من الناس عن طريقه، إذن لرأى رجلاً بالغ القوة عظيم الثقة بالنفس.

وإذ كانت طريقة تقوده في اتجاه مصرف تلسون، وإذ كان يعامل تلك المؤسسة المالية ويعرف في آن معاً الصداقة الوثيقة التي تربط مستر لوري بأسرة مانيت، فقد فكر مستر سترايفر أن يدخل المصرف ويكشف لمستر لوري عن السعادة التي تلوح على أفق «سوهو». وهكذا دفع الباب ذا الصرير الواهن وهبط درجتي السلم تعثراً، واجتاز بأمني الصندوق العجوزين وشق طريقه نحو الحجيرة العفنة السوداء حيث قعد مستر لوري وقد انطرحت أمامه الدفاتر الضخمة المسطرة تسطيراً خاصاً بالأرقام، واستقامت عند نافذته قضبان حديدية عمودية يخيّل إلى الناظر أنها سُطرت هي الأخرى تسطيراً خاصاً بالأرقام، وبدأ كل شيء تحت الشمس وكأنه حاصل ذلك الجمع.

قال مستر سترايفر: «هالو! كيف أنت؟ أرجو أن تكون في حالة

حسنة.»

وكانت أكبر خصائص سترايفر أنه يبدو دائماً أضخم من أن يتسع له مكان أو فسحة ما. فلا عجب إذا ما ضاق به مصرف تلسون إلى درجة جعلت الموظفين الشيوخ القابعين في الزوايا القصية يرفعون أبصارهم في احتجاج، وكأنه قد زحهم على صفحة الجدار. ليس هذا فحسب، بل إن مدير المصرف نفسه، المنصرف في جلال إلى قراءة الصحيفة في أقصى مكان من المؤسسة، عبس مغضباً وكأن رأس مستر سترايفر قد أقيم في صدره المسؤولية.

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Mr. Lorry, mildly tapping the Stryver arm, "the young lady. The young lady goes before all." "Then you mean to tell me, Mr. Lorry," said Stryver, squaring his elbows, "that it is your deliberate opinion that the young lady at present in question is a mincing Fool?"

"Not exactly so. I mean to tell you, Mr. Stryver," said Mr. Lorry, reddening, "that I will hear no disrespectful word of that young lady from any lips; and that if I knew any man—which I hope I do not—whose taste was so coarse, and whose temper was so overbearing, that he could not restrain himself from speaking disrespectfully of that young lady at this desk, not even Tellson's should prevent my giving him a piece of my mind."

The necessity of being angry in a suppressed tone had put Mr. Stryver's blood-vessels into a dangerous state when it was his turn to be angry; Mr. Lorry's veins, methodical as their courses could usually be, were in no better state now it was his turn.

"That is what I mean to tell you, sir," said Mr. Lorry. "Pray let there be no mistake about it."

Mr. Stryver sucked the end of a ruler for a little while, and then stood hitting a tune out of his teeth with it, which probably gave him the toothache. He broke the awkward silence by saying:

"This is something new to me, Mr. Lorry. You deliberately advise me not to go up to Soho and offer myself—myself, Stryver of the King's Bench bar?"

"Do you ask me for my advice, Mr. Stryver?"

"Yes, I do."

"Very good. Then I give it, and you have repeated it correctly."

"And all I can say of it is," laughed Stryver with a vexed laugh, "that this—ha, ha!—beats everything past, present, and to come."

"Now understand me," pursued Mr. Lorry.

مستر سترايفر الدموية في حال خطرة كلما جاء دوره في الغضب. ولم تكن عروق مستر لوري - برغم جريان الدم فيها على نحو نظامي في الأحوال العادية - بأحسن حالاً وقد جاء دوره الآن في الغضب.

وقال مستر لوري: «ذلك ما قصدتُ إلى قوله، يا سيدي. أرجو أن لا نسي فهمي مطلقاً.»

وانشأ مستر سترايفر يمتص طرف مسطرة ما، فترة قصيرة، ثم أرسل من بين أسنانه، بواسطة تلك المسطرة، صوتاً. ولعل ذلك هو الذي أورثه وجعاً في الأسنان. وأخيراً، قطع الصمت الثقيل بقوله: «هذا شيء جديد عليّ، يا مستر لوري. إنك تنصح لي، بعد روية وتفكير، أن لا أمضي إلى «سوهو» وأعرض نفسي... أنا سترايفر المحامي في محاكم الملك؟»

- هل تسألني نصيحة ما، يا مستر سترايفر؟

- أجل.

- حسن جداً. سوف أقدمها إليك. ولقد كررتها أنت تكريراً صائباً.

وضحك سترايفر ضحكة مغيبة: «وكل ما أستطيع أن أقوله عن هذا إنه - ها، ها - أمر يفوق غراية كل الأشياء الماضية، والحاضرة، والمستقبلية.»

فتابع مستر لوري: «والآن، إهمني. إنني بوصفي رجل أعمال، بحق لي أن أقول شيئاً عن هذه المسألة، لأنني، كرجل أعمال، لست أعرف شيئاً عنها. أما بوصفي رجلاً عجوزاً سبق له أن حمل مس مانيت بين ذراعيه، رجلاً يحظى بصداقة مس مانيت وثقتها وصداقة أبيها وثقتها أيضاً، رجلاً تشده إليها عاطفة قوية، فقد قلت ما ينبغي أن أقوله. ولا تنس أنني لم أسع إلى هذه المسارة سعيًا. والآن، هل تظن أن من الجائز أن لا أكون مصيباً؟»

فقال سترايفر صافراً: «لست أنا الذي يظن ذلك. أنا لا أستطيع أن أبحث عن الفريق الثالث في القضايا التي نحتاج إلى عقل سليم. في

رجة اقتضت الموظفين العجوزين المنحنيين خلف منصديهما بذل البقية الباقية من قوتيهما ابتغاء الصمود في وجهها. وكان هذان الرجلان الجليلان الواهنان لا يبدوان لأعين الجمهور إلا منحنيين، وكان الناس يعتقدون أنهما إذا ما انحنيا موذعين رجلاً يغادر المصرف، أقاما على ذلك الوضع، في المكتب الخالي، حتى يدخل المصرف رجل فيستقبلانه بتلك الانحناء.

وكان المحامي من الذكاء بحيث يفتن إلى أن المصرفي ما كان ليندفع ذلك الاندفاع في التعبير عن رأيه لو لم يكن واثقاً مما يقول كل الثقة. وهكذا ازدرد ذلك القُرص الضخم المرير، على الرغم من أنه ما كان مستعداً لهذا قط. وقال مستر سترايفر، حين انتهى القُرص إلى معدته، هازأ سبابته القضائية الجدلية في وجه «تامبل بار» كله: «والآن، إن سبيلي إلى الخلاص من ذلك هو أن ألبسكم جميعاً ثوب المذنب».

«كان ذلك جزءاً من حكمة متمرس بمحكمة الجنايات عاد عليه بأعظم العزاء. وقال مستر سترايفر: «إنك لن تلبسيني ثوب المذنب النادم، أينما السبلة الصغيرة. أنا الذي سوف ألبسك ذلك الثوب».

وحين انكفأ مستر لوري في الساعة العاشرة من تلك الليلة بدا مستر سترايفر، وسط ركام من الكتب والأوراق بعثها خصيصاً لهذه الغاية، وكأنه قد نسي المسألة التي أثارها في الصباح نسياناً تاماً. بل لقد أبدى الدهش لرؤيته مستر لوري، وبدا وكأنه خالي الذهن من هذه القضية، مشغول البال بغيرها.

وقال الرسول الدمث بعد ثلاثين دقيقة كاملة قضائها في محاولات لا جدوى فيها لرده إلى الموضوع: «حسناً! لقد ذهبت إلى سوهو».

فكرر مستر سترايفر في برود: إلى سوهو؟ أوه من غير شك! ما الذي أفكر فيه الآن؟

وقال مستر لوري: «وليس لدي شك في أنني كنت مصيباً في ما قلته لك. لقد أبدت هذه الزيارة رأيي، ومن أجل ذلك أكرر نصيحتي لك».

could go to Soho in the evening, and come to your chambers afterwards."

"Then I say yes," said Stryver: "I won't go up there now, I am not so hot upon it as that comes to; I say yes, and I shall expect you to look in to-night. Good morning."

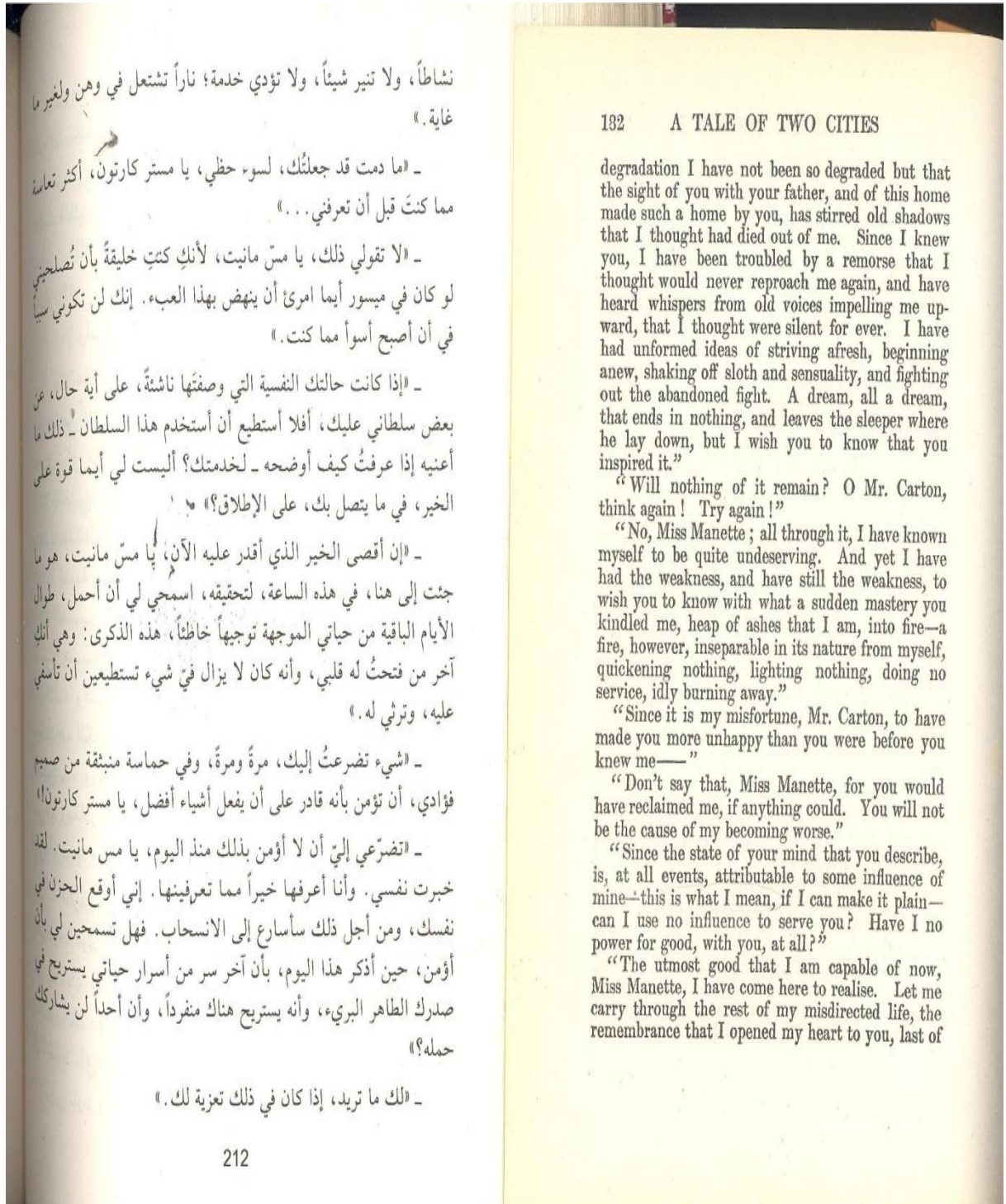
Then Mr. Stryver turned and burst out of the Bank, causing such a concussion of air on his passage through, that to stand up against it bowing behind the two counters, required the utmost remaining strength of the two ancient clerks. Those venerable and feeble persons were always seen by the public in the act of bowing, and were popularly believed, when they had bowed a customer out, still to keep on bowing in the empty office until they bowed another customer in.

The barrister was keen enough to divine that the banker would not have gone so far in his expression of opinion on any less solid ground than moral certainty. Unprepared as he was for the large pill he had to swallow, he got it down. "And now," said Mr. Stryver, shaking his forensic forefinger at the Temple in general, when it was down, "my way out of this, is, to put you all in the wrong."

It was a bit of the art of an Old Bailey tactician, in which he found great relief. "You shall not put me in the wrong, young lady," said Mr. Stryver; "I'll do that for you."

Accordingly, when Mr. Lorry called that night as late as ten o'clock, Mr. Stryver, among a quantity of books and papers littered out for the purpose, seemed to have nothing less on his mind than the subject of the morning. He even showed surprise when he saw Mr. Lorry, and was altogether in an absent and preoccupied state.

"Well!" said that good-natured emissary, after a full half-hour of bootless attempts to bring him round to the question. "I have been to Soho."



degradation I have not been so degraded but that the sight of you with your father, and of this home made such a home by you, has stirred old shadows that I thought had died out of me. Since I knew you, I have been troubled by a remorse that I thought would never reproach me again, and have heard whispers from old voices impelling me upward, that I thought were silent for ever. I have had unformed ideas of striving afresh, beginning anew, shaking off sloth and sensuality, and fighting out the abandoned fight. A dream, all a dream, that ends in nothing, and leaves the sleeper where he lay down, but I wish you to know that you inspired it."

"Will nothing of it remain? O Mr. Carton, think again! Try again!"

"No, Miss Manette; all through it, I have known myself to be quite undeserving. And yet I have had the weakness, and have still the weakness, to wish you to know with what a sudden mastery you kindled me, heap of ashes that I am, into fire—a fire, however, inseparable in its nature from myself, quickening nothing, lighting nothing, doing no service, idly burning away."

"Since it is my misfortune, Mr. Carton, to have made you more unhappy than you were before you knew me——"

"Don't say that, Miss Manette, for you would have reclaimed me, if anything could. You will not be the cause of my becoming worse."

"Since the state of your mind that you describe, is, at all events, attributable to some influence of mine—this is what I mean, if I can make it plain—can I use no influence to serve you? Have I no power for good, with you, at all?"

"The utmost good that I am capable of now, Miss Manette, I have come here to realise. Let me carry through the rest of my misdirected life, the remembrance that I opened my heart to you, last of

نشاطاً، ولا تنير شيئاً، ولا تؤدي خدمة؛ ناراً تشتعل في وهن ولغير ما غاية.

- «ما دمت قد جعلتك، لسوء حظي، يا مستر كارتون، أكثر تعاسة مما كنت قبل أن تعرفني...»

- «لا تقولي ذلك، يا مس مانيت، لأنك كتبت خليقة بأن تصلحني لو كان في ميسور أيما امرئ أن ينهض بهذا العبء. إنك لن تكوني سيئاً في أن أصبح أسوأ مما كنت.»

- «إذا كانت حالتك النفسية التي وصفتها ناشئة، على أية حال، عن بعض سلطاني عليك، أفلا أستطيع أن أستخدم هذا السلطان؟ ذلك ما أعنيه إذا عرفت كيف أوضحه - لخدمتك؟ أليست لي أيما قوة على الخير، في ما يتصل بك، على الإطلاق؟»

- «إن أقصى الخير الذي أقدر عليه الآن، يا مس مانيت، هو ما جئت إلى هنا، في هذه الساعة، لتحقيقه، اسمحي لي أن أحمل، طوال الأيام الباقية من حياتي الموجهة توجيهاً خاطئاً، هذه الذكرى: وهي أنك آخر من فتحت له قلبي، وأنه كان لا يزال في شيء تستطيعين أن تأسفي عليه، وترثي له.»

- «شيء تضرعت إليك، مرة ومرة، وفي حماسة منبثقة من صميم فؤادي، أن تؤمن بأنه قادر على أن يفعل أشياء أفضل، يا مستر كارتون!»

- «تضرعي إلي أن لا أؤمن بذلك منذ اليوم، يا مس مانيت. لقد خبرت نفسي. وأنا أعرفها خيراً مما تعرفينها. إنني أوقع الحزن في نفسك، ومن أجل ذلك سأسارع إلى الانسحاب. فهل تسمحين لي بأن أؤمن، حين أذكر هذا اليوم، بأن آخر سر من أسرار حياتي يستريح في صدرك الطاهر البريء، وأنه يستريح هناك منفرداً، وأن أحداً لن يشاركك حملة؟»

- «لك ما تريد، إذا كان في ذلك تعزية لك.»

CHAPTER XIV

THE HONEST TRADESMAN

To the eyes of Mr. Jeremiah Cruncher, sitting on his stool in Fleet Street with his grisly urchin beside him, a vast number and variety of objects in movement were every day presented. Who could sit upon anything in Fleet Street during the busy hours of the day, and not be dazzled and deafened by two immense processions, one ever tending westward with the sun, the other ever tending eastward from the sun, both ever tending to the plains beyond the range of red and purple where the sun goes down!

With his straw in his mouth, Mr. Cruncher sat watching the two streams, like the heathen rustic* who has for several centuries been on duty watching one stream—saving that Jerry had no expectation of their ever running dry. Nor would it have been an expectation of a hopeful kind, since a small part of his income was derived from the pilotage of timid women (mostly of a full habit and past the middle term of life) from Tellson's side of the tides to the opposite shore. Brief as such companionship was in every separate instance, Mr. Cruncher never failed to become so interested in the lady as to express a strong desire to have the honour of drinking her very good health. And it was from the gifts bestowed upon him towards the execution of this benevolent purpose, that he recruited his finances, as just now observed.

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التاجر الأمين

كانت عينا مستر إرميا كرانشر، إذ يجلس على مقعده الخفيض في «فليت ستريت» وإلى جانبه ولده السليط الأغبر، تستعرضان، كل يوم، شكولاً مختلفة من الأشياء المضطربة ههنا وهناك. ومن ذا الذي يستطيع أن يقعد على أيما شيء، في «فليت ستريت»، خلال ساعات النهار الناشطة، ولا يذهل ويصاب بالصمم لموكبين هائلين أحدهما لا يفتأ يجنح غرباً مع الشمس، والآخر لا يفتأ يجنح شرقاً بعيداً عن الشمس، وكلاهما لا يفتأ يجنح نحو السهول المنبسطة وراء النطاق الأحمر الأرجواني حيث تغرب الشمس!

وراح مستر كرانشر، والقشة في فمه، يراقب الجدولين معاً، مثل ذلك الفلاح الوثني الذي كُلف طوال عدة قرون مراقبة أحد الجداول مع فاروق وحيد وهو أن جييري ما كان يتوقع قط أن ينضب الجدولان في يوم من الأيام. وما كان مثل ذلك التوقع من النوع المرجو لأن جزءاً صغيراً من دخله كان مستقى من مرافقة النسوة الوجلات، ومعظمهن في ثياب كاملة، وقد تجاوزن خريف العمر، من شاطئ تلسون إلى الشاطئ الآخر. وعلى الرغم من قصر تلك المرافقة، ما كان ليفوت مستر كرانشر أن يبدي من الاحتفال بالسيدة ما يحمله على أن يعبر لها عن رغبته الشديدة في أن يتشرف بشرب كأس من الخمر على صحتها. فكانت السيدات يمنحنه بعض المال، ابتغاء تمكينه من تحقيق ذلك الغرض

الشريف، فهو يُصلح به من حالته المالية، كما لاحظنا منذ قريب.
ولقد مضى زمان كان أحد الشعراء يستوي فيه على كرسي لا ظهر
له، في بعض الأماكن العامة، وينظر إلى الناس في غدوهم ورواحهم،
مفكراً متأملاً. وإذا لم يكن مستر كرانشر شاعراً، فإنه لم يفرغ من على
كرسيه الخفيض الذي لا ظهر له - إلا لأقل قسط من التأمل. وأنشأ يجيل
الطرف فيما حوله.

واتفق أن كان متخذاً مجلسه ذاك في فترة خف أنثناءها ازدحام
السابلة، وقلّت النسوة المتأخرات، وكسدت سوقه على نحو آثار في
ذات نفسه اعتقاداً شبه راسخ بأن السيدة كرانشر منهمكة في سجودها
المعهود، من غير ريب، عندما لفت نظره سيلٌ من الناس لا عهد له بمثله
من قبل يتدفق هابطاً «فليت ستريت» متجهاً نحو الغرب. ولم يكد مستر
كرانشر يرى ذلك السيل حتى أدرك أن جنازة ما تتخذ سبيلها هناك، وإن
تلك الجنازة أثارت معارضة شعبية نشأ عنها لغظٌ وهدير.

قال مستر كرانشر، وقد التفت إلى نجله: «انظر، يا جيري الصغير،
إنها جنازة!»

فصاح جيري الصغير: «هورّا، هورّا يا أبت!»
وأطلق السيد الصغير هذا الصوت المتهلل على نحو ذي دلالة
عجيبة، ساء الوالد الظن بها، فانتهاز أول فرصة سنحت له وضرب السيد
الصغير على أذنه.

قال مستر كرانشر وهو يرمي ابنه بنظرات صعوداً وهبوطاً: «ماذا
تعني؟ علام تصيح هذا الصباح المتهلل؟ ما الذي تريد أن تقوله لأبيك
أيها الولد السافل؟ لقد ضقتُ ذرعاً بهذا الصبي! ضقتُ ذرعاً به
وبصيحاته! حذار أن تسمعي صوتك بعد الآن، وإلا أشعرتك بمزيد
بطشي. أسمعْت؟»

فاحتج جيري الصغير، ماسحاً خده: «أنا لم أوذِ أحداً.»
فقال مستر كرانشر: «أقلع عن ذلك إذن. أنا لا أريد أن أرى ش

وبعد نصف ساعة من الانطلاقة الأولى انتهيا إلى ما وراء المصابيح المتغامزة، والعسس الذين كانت أعينهم تطرف بأكثر من الغمز، وإذا هما على قارعة طريق متوحد موحش. وهنا انضم إلى الرفيقين صياد السمك ثالث. وإنما تم ذلك في غاية من السكون، فلو كان جيري الصغير ممن يؤمنون بالخرافات إذن لكان من الجائر أن يفترض أن الرفيق الثاني من أهل تلك الحرفة اللطيفة انشطر، فجاءه، شطرين اثنين، وبذلك أصبح الرفيقان ثلاثة رفاق.

وانطلق الثلاثة معاً، وانطلق جيري الصغير في أثرهم حتى كثر الثلاثة عن المسير عند مرتفع من الأرض مشرف على الطريق. وكان فوق ذلك المرتفع جدار آجري خفيض يحيط به درابزون حديدي. وفي ظل المرتفع والجدار تحول الثلاثة عن الطريق، وصعدوا في زقاق غير نافذ يشكّل الجدار - حيث يرتفع عنده إلى نحو ثمانية أقدام أو عشرة - جانباً من جوانبه. أما جيري الصغير فجثم في إحدى الزوايا وأنشأ يختلس النظر إلى الزقاق فإذا به يرى أباه المبحّل، وقد بدا واضح المعالم في ضوء قمر واهن تكتنفه السحب، يتسلق في رشاقة باباً حديدياً. وما هي إلا لحظة حتى بلغ قمته، ليتبعه صياد السمك الثاني، ثم الثالث. ثم إنهم وثبوا جميعاً، في تلمظ، إلى الأرض الواقعة خلف الباب، وتمددوا هناك فترة لعلهم أمضوها في الأصغاء. وبعد ذلك أنشأوا يزحفون على أيديهم وركبهم.

وجاء دور جيري الصغير، الآن، في أن يقترب نحو الباب؛ فقام بذلك حابساً أنفاسه. ثم إنه جثم كرة أخرى في زاوية هملك، وأخذ يختلس النظر، فبصر بالصيادين الثلاثة يدبون خلال بعض العشب الغزير القدر، وقد أطلت جميع شواهد القبور في فناء الكنيسة - وكان ذلك الفناء رجباً - وكأنها أشباح تتشح بالبياض، على حين أطل برج الكنيسة نفسه وكأنه شبح عملاق راعب. وما إن دبوا فترة قصيرة حتى كفوا عن الديب وانتصبوا واقفين. وعندئذ شرعوا يصطادون السم.

gate: which he did, holding his breath. Crouching down again in a corner there, and looking in, he made out the three fishermen creeping through some rank grass! and all the gravestones in the churchyard—it was a large churchyard that they were in—looking on like ghosts in white, while the church tower itself looked on like the ghost of a monstrous giant. They did not creep far, before they stopped and stood upright. And then they began to fish.

They fished with a spade, at first. Presently the honoured parent appeared to be adjusting some instrument like a great corkscrew. Whatever tools they worked with, they worked hard, until the awful striking of the church clock so terrified Young Jerry, that he made off, with his hair as stiff as his father's.

But, his long-cherished desire to know more about these matters, not only stopped him in his running away, but lured him back again. They were still fishing perseveringly, when he peeped in at the gate for the second time; but, now they seemed to have got a bite. There was a screwing and complaining sound down below, and their bent figures were strained, as if by a weight. By slow degrees the weight broke away the earth upon it, and came to the surface. Young Jerry very well knew what it would be; but, when he saw it, and saw his honoured parent about to wrench it open, he was so frightened, being new to the sight, that he made off again, and never stopped until he had run a mile or more.

He would not have stopped then, for anything less necessary than breath, it being a spectral sort of race that he ran, and one highly desirable to get to the end of. He had a strong idea that the coffin he had seen was running after him; and, pictured as hopping on behind him, bolt upright, upon its narrow end, always on the point of overtaking him and hopping on at his side—perhaps taking his arm

يصدروا أمرهم بأن يزودوا ببراميل من الخمر، وكانوا ينسلون من مقعد إلى مقعد، ومن زاوية إلى زاوية، محتسين الكلام بدلاً من الراح، متبادلين النظرات الشرهة.

وعلى الرغم من تدفق القوم على الحانة تدفقاً استثنائياً، فلم يكن الخمار بادياً للعيان. وما افتقده أحد من الجماعة، إذ إن أيّاً ممن تخطوا العتبة لم يلتمسه، ولم يسأل عنه، ولم يعجب لأن يرى مدام دوفارج في كرسيتها تشرف على توزيع الخمر، وأمامها وعاء فيه قطع نقدية صغيرة، متداعية، أصابها من ضروب التشويه التي أحالتها عن صورتها الأولى مثل الذي أصاب تلك القطع النقدية البشرية الصغيرة التي خرجت^(*) من جيوبها الرثة البالية.

ولعل الشوق المتوتر والذهول الشامل كانا موضع ملاحظة الجواسيس الذين ألَمُوا بالحانة كما كانوا يلُمون بكل مكان، ربيعاً كان أم حقيقياً، من قصر الملك إلى سجن المجرم. لقد تطاول لعب اللاعِين بالورق، وراح لاعبو الدومينو يشيدون بحجارتها، في إطراق وتفكير، أبراجاً عالية، وأنشأ الشاربون يرسمون على الموائد، بقطرات الخمر المسفوحة، صُوراً ورسوماً. حتى مدام دوفارج نفسها عكفت على نقب ردنّها يعود أسنانها، ورأت وسمعت شيئاً لا يُرى ولا يُسمع في مكان بعيد.

وظلّت هذه السيمة ترين على حي سان انطوان حتى الظهر. وعندئذ اتخذ رجلان أغبران سبيلهما في شوارعه وتحت مصابيح المتأرجحة. فأما أول هذين الرجلين فكان مسيو دوفارج، وأما ثانيهما فكان مصلح الطرق معتمراً قلنسوة زرقاء، فدخلا الحانة وقد استبدّ بهما الظمأ وكساهما الغبار. وكان وصولهما قد أضرم ضرباً من النار في صدر «سان انطوان» انتشرت ألسنته مع خطواتهما المتقدمة، فهو يضطرب ويترجرج شعلاً على الوجوه الواقعة لدى الكثرة الكبيرة من الأبواب

(*) أي القطع النقدية الحقيقية المجمعة في الوعاء.

Notwithstanding an unusual flow of company, the master of the wine-shop was not visible. He was not missed; for, nobody who crossed the threshold looked for him, nobody asked for him, nobody wondered to see only Madame Defarge in her seat, presiding over the distribution of wine, with a bowl of battered small coins before her, as much defaced and beaten out of their original impress as the small coinage of humanity from whose ragged pockets they had come.

A suspended interest and a prevalent absence of mind, were perhaps observed by the spies who looked in at the wine-shop, as they looked in at every place, high and low, from the king's palace to the criminal's gaol. Games at cards languished, players at dominoes musingly built towers with them, drinkers drew figures on the tables with spilt drops of wine, Madame Defarge herself picked out the pattern on her sleeve with her toothpick, and saw and heard something inaudible and invisible a long way off.

Thus, Saint Antoine in this vinous feature of his, until mid-day. It was high noontide, when two dusty men passed through his streets and under his swinging lamps: of whom, one was Monsieur Defarge: the other a mender of roads in a blue cap. All adust and athirst, the two entered the wine-shop. Their arrival had lighted a kind of fire in the breast of Saint Antoine, fast spreading as they came along, which stirred and flickered in flames of faces at most doors and windows. Yet, no one had followed them, and no man spoke when they entered the wine-shop, though the eyes of every man there were turned upon them.

"Good day, gentlemen!" said Monsieur Defarge.

It may have been a signal for loosening the general tongue. It elicited an answering chorus of "Good day!"

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his child; they say that a petition has been presented to the King himself. What do I know? It is possible. Perhaps yes, perhaps no."

"Listen then, Jacques," Number One of that name sternly interposed. "Know that a petition was presented to the King and Queen. All here, yourself excepted, saw the King take it, in his carriage in the street, sitting beside the Queen. It is Defarge whom you see here, who, at the hazard of his life, darted out before the horses, with the petition in his hand."

"And once again listen, Jacques!" said the kneeling Number Three: his fingers ever wandering over and over those fine nerves, with a strikingly greedy air, as if he hungered for something—that was neither food nor drink; "the guard, horse and foot, surrounded the petitioner, and struck him blows. You hear?"

"I hear, messieurs."

"Go on then," said Defarge.

"Again; on the other hand, they whisper at the fountain," resumed the countryman, "that he is brought down into our country to be executed on the spot, and that he will very certainly be executed. They even whisper that because he has slain Monseigneur, and because Monseigneur was the father of his tenants—serfs—what you will—he will be executed as a parricide. One old man says at the fountain, that his right hand, armed with the knife, will be burnt off before his face; that, into wounds which will be made in his arms, his breast, and his legs, there will be poured boiling oil, melted lead, hot resin, wax, and sulphur; finally, that he will be torn limb from limb by four strong horses. That old man says, all this was actually done to a prisoner who made an attempt on the life of the late King, Louis Fifteen.* But how do I know if he lies? I am not a scholar."

"Listen once again then, Jacques!" said the man

وقال دوفارج: «تابع حديثك.»

- «ولبت هناك في قفصه الحديدي بضعة أيام، والقرية كلها تنظر إليه سراً، فقد كانت خائفة. ولكنها ما رفعت أبصارها، من بعيد، عن السجن القائم فوق الهضبة الشاهقة. وفي المساء كان أهل القرية يجتمعون، بعد أن ينجزوا عمل النهار، حول العين، فيتجادلون أطراف الحديث. وكانت الوجوه كلها موجهة نحو السجن. لقد كانت في الأيام السالفة توجه نحو مركز البريد، أما الآن فقد صارت توجه نحو السجن. وتهامس القوم، عند العين، بأن الرجل لن يُعدم على الرغم من صدور الحكم عليه بالموت. وقالوا إن عرائض قد قدمت في باريس تُظهر أن مصرع ولده قد أفقده الصواب وذهب بعقله. وقالوا إن عريضة قد رُفعت إلى الملك نفسه. ومن أين أدري؟ هذا جائز. قد يكون قولهم صحيحاً، وقد يكون غير صحيح.»

واعترضه جاك رقم واحد مقطب الجبين: «اسمع إذن، يا جاك. يجب أن تعرف أن عريضة قد قدمت إلى الملك والملكة، وكل من في هذه الغرفة، ما عداك، رأى الملك يتسلمها، في مركبته التي تجتاز الشارع. وكانت الملكة إلى جانبه. إن دوفارج هذا هو الرجل الذي غامر بحياته فوثب أمام الخيل والعريضة في يده.»

وقال رقم ثلاثة، الراكع على الأرض، وأصابه ما نَفَثَ تهيم حول أعصابه الدقيقة، في سيما من الشره الصارخ، وكأنما هو جائع إلى شيء ما - ليس هو بطعام ولا بشراب: «واسمع، مرة أخرى، يا جاك! ولقد أحاط الحرس، من فرسان ومشاة، بمقدم العريضة، وسددوا إليه الضربات، هل تسمع؟»

- «اسمع، أيها السادة.»

فقال دوفارج: «تابع حديثك، إذن.»

واستأنف الريفي كلامه: «ومن ناحية ثانية، تهامس أهل القرية، عند العين، بأنه سبق إلى منطقتنا لكي يُصرع في مكان الحادث نفسه، وإنه

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some friend who was not there, and went away. Nor, of those who had been there when this visitor entered, was there one left. They had all dropped off. The spy had kept his eyes open, but had been able to detect no sign. They had lounged away in a poverty-stricken, purposeless, accidental manner, quite natural and unimpeachable.

"John," thought madame, checking off her work as her fingers knitted, and her eyes looked at the stranger. "Stay long enough, and I shall knit 'Barsad' before you go."

"You have a husband, madame?"

"I have."

"Children?"

"No children."

"Business seems bad?"

"Business is very bad; the people are so poor."

"Ah, the unfortunate, miserable people! So oppressed, too—as you say."

"As you say," madame retorted, correcting him, and deftly knitting an extra something into his name that boded him no good.

"Pardon me; certainly it was I who said so, but you naturally think so. Of course."

"I think?" returned madame, in a high voice. "I and my husband have enough to do to keep this wine-shop open, without thinking. All we think, here, is how to live. That is the subject we think of, and it gives us, from morning to night, enough to think about, without embarrassing our heads concerning others. I think for others? No, no."

The spy, who was there to pick up any crumbs he could find or make, did not allow his baffled state to express itself in his sinister face; but, stood with an air of gossiping gallantry, leaning his elbow on Madame Defarge's little counter, and occasionally sipping his cognac.

"A bad business this, madame, of Gaspard's

على وشك أن يطلبها حاجتهما من الخمر عندما وقعت أعينهما على تلك الظاهرة الجديدة فما كان منهما إلا أن اضطربا وتلعثما، وتظاهرا بأنهما يجيلان الطرف في أرجاء المكان بحثاً عن صديق لم يكن هناك، ثم مضيا لسبيلهما. والواقع أن أيّاً من الذين كانوا في الحانة عندما ولجها هذا الزائر لم يبقَ فيها. لقد انسحبوا كلهم. وكان الجاسوس قد فتح عينيه جيداً، ولكنه لم يهتدِ إلى إمارة ما. لقد قتلوا الوقت على نحو مُعَدِّم، عَرَضِيٍّ، لا هدف له - نحو طبيعي جداً، ليس إلى انتقاده من سبيل.

وفكرت السيدة، متفحصَةً شغلها فيما كانت أصابعها منطلقة في الحبك، واتجه بصرها نحو الرجل الغريب: «جون. إبقى فترة كافية من الوقت، وعندئذ أحبك لفظه «بارساد» قبل أن تذهب.»

- «ألك زوج، يا سيدتي؟»

- «نعم.»

- «وأولاد؟»

- «ليس عندي أولاد.»

- «والسوق هل تبدو كاسدة؟»

- «السوق كاسدة جداً. إن الناس في غاية الفقر.»

- «آه، يا للناس التعساء، البؤساء! إنهم مظلومون أيضاً، إلى أبعد الحدود كما تقولين.»

- «كما تقول أنت،» كذلك أجابت السيدة، مصححةً له، حابكةً في مهارة شيئاً إضافياً إلى جانب اسمه لا يبشره بخير ما.

- «أرجو عفوك. إني أنا الذي قلتُ ذلك من غير شك. ولكن من الطبيعي أن تفكري بمثل ذلك أيضاً.»

فأجابت مدام دوفارج في صوت عال: «أنا أفكر؟ إن عندي وعند زوجي من المهام في هذه الخمارة ما يجعلنا لا نجد متسعاً للتفكير. كل ما نفكر فيه هنا هو كيف نكسب الرزق. هذا هو الموضوع الذي نفكر فيه

فأجابت السيدة: «ألاحظ أن لسانك إنكليزي. وكما يكون اللسان
يكون الإنسان.»

ولم يرتح إلى معرفتها هويته. ولكنه تقبل المسألة في رحابة صدر
وتجاهلها في ابتسامة. وبعد أن ارتشف آخر جرعة من الكونياك أضاف:
أجل، إن مس مانيت سوف تتزوج. ولكنها لن تتزوج فتى إنكليزياً، بل
فتى فرنسي المولد مثلها. وعلى ذكر غاسبار (آه، مسكين غاسبار! لقد
كانت نهايته وحشية! وحشية!) أقول إن العجيب في الأمر أنها سوف
تتزوج ابن أخي المركيز، الذي من أجله نُصب غاسبار على تلك الأعواد
البالغ ارتفاعها عشرات الأقدام، وبكلمة ثانية إنها ستتزوج المركيز
الحالي. ولكنه يحيا في إنكلترة مجهول النسب. فهو ليس مركيزاً هناك.
إنه مستر تشارلز دراني. إن دوليته هو الاسم الذي يُطلق على أسرة أمه.
وحبكت مدام دوفارج حبكاً موصولاً، ولكن النبأ هز زوجها على
نحو واضح. ولقد حاول أن يخفي اضطرابه، وهو واقف خلف المنضدة
الصغيرة، بأن يقدح عود ثقاب ويشعل غليونه، ولكن إمارات القلق ظلت
بادية على وجهه وعلى يده المرتعدة. ولو عجز الجاسوس عن ملاحظة
ذلك أو عن تسجيله في ذهنه إذن لما كان جاسوساً على الإطلاق.

حتى إذا وُفق بارساد إلى هذا الصيد المفرد، مهما يكن حظه من
الخطر، وبدا له أن أحداً من الزبائن لن يأتي ليساعده على الفوز بصيد
آخر، أدى ثمن ما شرب واستأذن بالانصراف مغتتماً هذه الفرصة ليفول،
في كياسة، إنه يرجو أن تسعده الأيام بالاجتماع إلى السيد دوفارج
وزوجته مرة أخرى. وبعد مغادرته الحانة ظل الزوج والزوجة يضع دفاق
على الحال التي تركهما عليها، خشية أن يفاجئهما بعودته.

ثم قال دوفارج، في صوت خافت، خافضاً بصره نحو زوجته، وقد
وقف يدخن ويده على ظهر كرسيها: «هل يمكن أن يكون هذا الذي قاله
عن الأنسة مانيت صحيحاً؟»

فأجابه السيدة، رافعة حاجبيها بعض الشيء: «أغلب الظن أن الخبر

"No," said Defarge.

"In effect," madame struck in, looking up from her work and her little song, "we never hear about them. We received the news of their safe arrival, and perhaps another letter, or perhaps two; but, since then, they have gradually taken their road in life—we, ours—and we have held no correspondence."

"Perfectly so, madame," replied the spy. "She is going to be married."

"Going?" echoed madame. "She was pretty enough to have been married long ago. You English are cold, it seems to me."

"Oh! You know I am English."

"I perceive your tongue is," returned madame; "and what the tongue is, I suppose the man is."

He did not take the identification as a compliment; but he made the best of it, and turned it off with a laugh. After sipping his cognac to the end, he added:

"Yes, Miss Manette is going to be married. But not to an Englishman; to one who, like herself, is French by birth. And speaking of Gaspard (ah, poor Gaspard! It was cruel, cruel!), it is a curious thing that she is going to marry the nephew of Monsieur the Marquis, for whom Gaspard was exalted to that height of so many feet; in other words, the present Marquis. But he lives unknown in England, he is no Marquis there; he is Mr. Charles Darnay. D'Aulnais is the name of his mother's family."

Madame Defarge knitted steadily, but the intelligence had a palpable effect upon her husband. Do what he would, behind the little counter, as to the striking of a light and the lighting of his pipe, he was troubled, and his hand was not trustworthy. The spy would have been no spy if he had failed to see it, or to record it in his mind.

Having made, at least, this one hit, whatever it

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تسعة أيام

كان يوم الزفاف زاهياً مشرقاً، وكانوا على أتم الاستعداد خارج حجرة الطبيب الموصدة حيث كان يتحدث إلى تشارلز دارني. كانوا على أتم الاستعداد للذهاب إلى الكنيسة: العروس الجميلة، ومستر لوري، ومس بروس التي كانت جديدة - بما راضت عليه نفسها من الإذعان التدريجي لما لا بد منه - بأن يغمرها الحادث بفيض من السعادة. ولكن تلك الفكرة القديمة كانت ما تزال تراودها: إن أخاها سليمان كان ينبغي أن يكون هو العريس.

وقال مستر لوري الذي لم يعرف إعجابه بالعروس حداً، والذي كان يطوف حولها ليلاحظ كل نقطة من ثوبها الساجي الجميل: «وهكذا، وهكذا فلمثل هذا يا لوسي الحبيبة اجتزت بك القناة وأنت طفلة صغيرة! فليباركني الله! ما أقل ما فُكرت في الذي كنت أصنعه، وما أقل ما قدّرت الفضل الذي أسديته إلى صديقي مستر تشارلز!»

فعلقت مس بروس ذات العقلية الواقعية العملية: «أنت لم تكن تعني ذلك، وإذن فكيف يكون في مسورك أن تدركه؟ هراء!»

فقال الرجل اللطيف: «حقاً؟ حسناً، ولكن لا تبكي.»

فقالت مس بروس: «أنا لا أبكي، إنك أنت الذي تبكي.»

- «أنا، يا بروستي» (وكان مستر لوري قد انتهى الآن إلى أن يجروا على أن يتحجب إليها، بين القينة والقينة).

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CHAPTER XVIII

NINE DAYS

THE marriage-day was shining brightly, and they were ready outside the closed door of the Doctor's room, where he was speaking with Charles Darnay. They were ready to go to church: the beautiful bride, Mr. Lorry, and Miss Pross—to whom the event, through a gradual process of reconciliation to the inevitable, would have been one of absolute bliss, but for the yet lingering consideration that her brother Solomon should have been the bridegroom.

“And so,” said Mr. Lorry, who could not sufficiently admire the bride, and who had been moving round her to take in every point of her quiet, pretty dress; “and so it was for this, my sweet Lucie, that I brought you across the Channel, such a baby! Lord bless me! How little I thought what I was doing! How lightly I valued the obligation I was conferring on my friend Mr. Charles!”

“You didn't mean it,” remarked the matter-of-fact Miss Pross, “and therefore how could you know it? Nonsense!”

“Really? Well; but don't cry,” said the gentle Mr. Lorry.

“I am not crying,” said Miss Pross; “you are.”

“I, my Pross?” (By this time, Mr. Lorry dared to be pleasant with her, on occasion.)

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very curious to me; perhaps, to your better information it may be less so."

Glancing at his hands, which were discoloured by his late work, the Doctor looked troubled, and listened attentively. He had already glanced at his hands more than once.

"Doctor Manette," said Mr. Lorry, touching him affectionately on the arm, "the case is the case of a particularly dear friend of mine. Pray give your mind to it, and advise me well for his sake—and above all, for his daughter's—his daughter's, my dear Manette."

"If I understand," said the Doctor, in a subdued tone, "some mental shock—?"

"Yes!"

"Be explicit," said the Doctor. "Spare no detail."

Mr. Lorry saw that they understood one another, and proceeded.

"My dear Manette, it is the case of an old and a prolonged shock, of great acuteness and severity to the affections, the feelings, the—the—as you express it—the mind. The mind. It is the case of a shock under which the sufferer was borne down, one cannot say for how long, because I believe he cannot calculate the time himself, and there are no other means of getting at it. It is the case of a shock from which the sufferer recovered, by a process that he cannot trace himself—as I once heard him publicly relate in a striking manner. It is the case of a shock from which he has recovered, so completely, as to be a highly intelligent man, capable of close application of mind, and great exertion of body, and of constantly making fresh additions to his stock of knowledge, which was already very large. But, unfortunately, there has been," he paused and took a deep breath—"a slight relapse."

The Doctor, in a low voice, asked, "Of how long duration?"

"Nine days and nights."

إليك، بما تتمتع به من علم ليس عندي بعضه، فقد لا تكون عجيبة إلى هذا الحد.

والتقى الطبيب نظرة على يديه اللتين غير لونهما عمله الأخير، وبدأ قلقاً مضطرباً، وأصغى في انتباه. لقد سبق له أن نظر إلى يديه غير مرة من قبل.

وقال مستر لوري وهو يمس ذراعه في حنان: «إن تلك الحالة الخطيرة يا دكتور مانيت هي حالة صديق عزيز عليّ إلى حد بعيد. من أجل ذلك أرجو أن توليها اهتمامك كله، وأن ترشدني إلى ما فيه خير». ليس هذا فحسب بل إلى ما فيه خير ابنته قبل كل شيء - أجل، ابنتي يا عزيزي مانيت.

فقال الطبيب في صوت مكظوم: «إذا كنت أفهم، كانت تلك صدمة عقلية ما...؟»

- نعم!

فقال الطبيب: «كن واضحاً. ولا تهمل شيئاً من التفاصيل».

ورأى مستر لوري أن كلا منهما قد فهم الآخر فتابع حديثه: «يا عزيزي مانيت، إنها حالة صدمة قديمة متطاولة كان لها أثر حاد جداً، فاس جداً، في العواطف والمشاعر وال... وال... كما تعبرون أنتم - والعقل. أجل، العقل. إنها حالة صدمة رزح تحتها المصاب دهرأ لا يستطيع أحد أن يحدد مداه، لأنه هو نفسه يجهل ذلك في ما اعتقد، وليس ثمة وسيلة أخرى للوصول إلى الحقيقة. إنها حالة صدمة شفي منها المصاب بطريقة لا يستطيع هو أن يذكرها - كما سمعته يعلن ذات يوم على نحو مؤثر. إنها حالة صدمة شفي منها شفاء تاماً حتى عاد رجلاً ذا ذكاء وقادراً، قادراً على النظر في أصعب القضايا وعلى بذل أعظم النشاط الجسدي، والاستزادة من العلم على وفرة ما عنده منه. ولكن لقد أصيب والأسفاه، وتمهل هنا لحظة وشهق شهقة عميقة ثم أضاف: «بنكسة طفيفة».

ذلك الحفيف وتلك الأناث في غمغمة مكظومة - مثل أنفاس بحر صيفي مضطجع على رمال الشاطئ - فيما كانت لوسي الصغيرة تضحك الناظر إليها وهي منكبة على عملها الصباحي، أو مستغرقة في لباس دميته عند كرسي أمها الخفيض، تثرثر بلساني المدينتين اللتين امتزجتا في حياتها.

ونادراً ما رجعت الأصداء وقع خطى سيدني كارتون الحقيقية. ذلك بأنه ما كان يفيد من الامتياز الذي مُنحه، والذي خوّله أن يفد على المنزل من غير ما دعوة، إلا ست مرّات في العام أو نحو ذلك. فهو يقعد معهم طوال السهرة، كما اعتاد أن يفعل في وقت من الأوقات. ولم يكن ليُفد عليهم ثملاً قط. وكانت الأصداء تهمس بشيء يتصل به، شيء همست به جميع الأصداء الحقيقية أجيالاً إثر أجيال.

فما من رجل أحب امرأة ما حباً صادقاً وخسرها، ثم عرفها حين أمست زوجة وأماً فلم يقف منها موقف اللائم وإن لم يتغير رأيه فيها قط - ما من رجل هذا شأنه إلا تكشف له أولاد تلك المرأة من عطف عجيب، عن إشفاق غريزي. أما ما هي الأحاسيس الرقيقة المحجوبة التي تُمسّ أوتارها في مثل هذه الحال فذلك ما لا تفصح عنه الأصداء أبداً. ولكن تلك هي الحقيقة، وكذلك كانت ههنا. فقد كان كارتون هو أول غريب فتحت له لوسي الصغيرة ذراعيها القصيرتين البدينتين، ولقد ظل محتفظاً، مع تقدّم الأيام بها، بتلك المنزلة من قلبها. ولم ينسَ الطفل الصغير، حتى في ساعاته الأخيرة، إذ قال: «مسكين كارتون! قبلوه عني!»

وشق مستر سترافير طريقه في زحمة من رجال القانون كما يُفهم قارب بخاري ضخم نفسه وسط المياه العكرة، وسحب صديقه النافع في أثره، وكأنه الزورق الذي يُفطر إلى مؤخرة سفينة ما. وكما يكون الزورق الناعم بهذه الحظوة في ورطة قاسية عادةً، وتحت سطح الماء في معظم الأحوال، كذلك عاش سيدني حياة مغمورة مرهقة بالأعمال بسبب من ذلك. ولكن العادة اليسيرة القوية - ومن سوء حظّه أنها كانت أبسر غلّه

The echoes rarely answered to the actual tread of Sydney Carton. Some half-dozen times a year, at most, he claimed his privilege of coming in uninvited, and would sit among them through the evening, as he had once done often. He never came there heated with wine. And one other thing regarding him was whispered in the echoes, which has been whispered by all true echoes for ages and ages.

No man ever really loved a woman, lost her, and knew her with a blameless though an unchanged mind, when she was a wife and a mother, but her children had a strange sympathy with him—an instinctive delicacy of pity for him. What fine hidden sensibilities are touched in such a case, no echoes tell; but it is so, and it was so here. Carton was the first stranger to whom little Lucie held out her chubby arms, and he kept his place with her as she grew. The little boy had spoken of him, almost at the last. "Poor Carton! Kiss him for me!"

Mr. Stryver shouldered his way through the law, like some great engine forcing itself through turbid water, and dragged his useful friend in his wake, like a boat towed astern. As the boat so favoured is usually in a rough plight, and mostly under water, so, Sydney had a swamped life of it. But, easy and strong custom, unhappily so much easier and stronger in him than any stimulating sense of desert or disgrace, made it the life he was to lead; and he no more thought of emerging from his state of lion's jackal, than any real jackal may be supposed to think of rising to be a lion. Stryver was rich; had married a florid widow with property and three boys, who had nothing particularly shining about them but the straight hair of their dumpling heads.

These three young gentlemen, Mr. Stryver, exuding patronage of the most offensive quality from

أبداً، وأصدقاء قديمي زوجها العزيز؛ فهذا ما لا نحتاج إلى أن نكتب عنه. كما لا نحتاج إلى الكتابة عن الصدى الأكثر ضالة؛ المنبعث من بينهم المتحد الذي أشرفت هي على قيادته في حسن تدبير حكيم دمث هو أخصب وأكرم من الإسراف. كان له وقع الموسيقى في مسمعيها. أو إلى الكتابة عن الأصدقاء كانت تطوف بها، عذبة مستساغة، ترجع ما قاله أبوها لها غير مرة من أنه وجدها بعد الزواج أكثر حذباً عليه مما كانت قبله (إن جاز أن يكون ذلك ممكناً)، وما قاله لها زوجها غير مرة من أنه ما من هموم أو واجبات تستطيع في ما يبدو أن تخفف من حبه لها أو معونتها إياه، والسؤال الذي وجهه إليها قائلاً: «ما السر السحري الذي يملكك، يا حبيبتي، من أن تسبغي علينا كلنا فضلاً من اهتمامك ورعايتك، وكأن ليس ثمة غير واحد منا فحسب، ثم لا يبدو عليك أثر من آثار العجلة أو الإرهاق؟»

ولكن كان هناك أصدقاء أخرى مقبلة من بعيد، مدوية دويماً متوعدة في زاوية سوهو خلال تلك الفترة كلها. وقد بلغ دويها الآن حداً مروعاً، حوالى عيد ميلاد لوسي الصغيرة السادس، وكان عاصفة شديدة قد هبت على فرنسا فاثارت البحر على نحو مخيف.

وذاث ليلة من ليالي منتصف تموز، سنة ألف وسبعمئة وتسع وثمانين، غادر مستر لوري مصرف تلسون ووفد على منزل الطبيب حيث جلس إلى جانب لوسي وزوجها قرب النافذة المظلمة. كانت ليلة فالطة موحشة أذكرتهم ثلاثتهم بليلة الأحد القديمة تلك، التي جلسوا فيها في المكان عينه وراحوا يشيرون البرق.

وقال مستر لوري راداً لمتة المستعارة السمراء إلى الورا: «لقد بدأت أحسب أنه بات يتعين علي أن أقضي الليلة في مصرف تلسون. فقد تدفقت علينا الأعمال اليوم إلى حد جعلنا لا ندرى بادئ الأمر ما الذي ينبغي أن نصنع، وكيف نتجه. إن في باريس قلقاً حداً بالناس إلى أن يتدافعوا بالمناكب، نحو مصرفنا. ويبدو وكأن زبائننا هناك لا يستطيعون

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love for him or her help to him, and asked her "What is the magic secret, my darling, of your being everything to all of us, as if there were only one of us, yet never seeming to be hurried, or to have too much to do?"

But, there were other echoes, from a distance, that rumbled menacingly in the corner all through this space of time. And it was now, about little Lucie's sixth birthday, that they began to have an awful sound, as of a great storm in France with a dreadful sea rising.

On a night in mid-July, one thousand seven hundred and eighty-nine, Mr. Lorry came in late, from Tellson's, and sat himself down by Lucie and her husband in the dark window. It was a hot, wild night, and they were all three reminded of the old Sunday night when they had looked at the lightning from the same place.

"I began to think," said Mr. Lorry, pushing his brown wig back, "that I should have to pass the night at Tellson's. We have been so full of business all day, that we have not known what to do first, or which way to turn. There is such an uneasiness in Paris, that we have actually a run of confidence upon us! Our customers over there, seem not to be able to confide their property to us fast enough. There is positively a mania among some of them for sending it to England."

"That has a bad look," said Darnay.

"A bad look, you say, my dear Darnay? Yes, but we don't know what reason there is in it. People are so unreasonable! Some of us at Tellson's are getting old, and we really can't be troubled out of the ordinary course without due occasion."

"Still," said Darnay, "you know how gloomy and threatening the sky is."

"I know that, to be sure," assented Mr. Lorry, trying to persuade himself that his sweet temper was soured, and that he grumbled, "but I am

أحاطت بهم وتراءت أمامهم دنيا جديدة، أحاديث الهوى، وأخذوا
بأسباب الأمل.

وكان الصبح على وشك الانبلاج عندما غادر حانة دوفارج آخر فوج
من أفواج الزبائن. وفي صوت أجش قال مسيو دوفارج للسيدة زوجته
فيما هو يوصد الباب: «وأخيراً حانت الساعة، يا عزيزتي!»
فأجابته السيدة: «إيه، حسناً! لقد اقتربت.»

ونام سان انطوان، ونام الدوفارجان: حتى «الانتقام» نامت مع
زوجها السمان الجائع، وأخلدت الطبلية إلى الراحة. وكانت تلك الطبلية
هي الصوت الوحيد، الذي لم يغيّره الدم والهرج، بين أصوات سان
انطوان جميعاً. فقد كان في ميسور «الانتقام»، بوصفها المكلفة بحراسة
الطبلية، أن توفّظها من سباتها وتُنطقها بمثل الكلام الذي أنطقته به قبل
أن يسقط الباستيل، أو قبل أن يُلقي القبض على فولون العجوز. وهو
وضع ما كان ليصيح في أصوات الرجال والنساء المبحوحة التي ينطوي
عليها صدر سان انطوان.

ing them again in gossip. Gradually, these strings
of ragged people shortened and frayed away; and
then poor lights began to shine in high windows,
and slender fires were made in the streets, at which
neighbours cooked in common, afterwards supping
at their doors.

Scanty and insufficient suppers those, and inno-
cent of meat, as of most other sauce to wretched
bread. Yet, human fellowship infused some nourish-
ment into the flinty viands, and struck some sparks
of cheerfulness out of them. Fathers and mothers
who had had their full share in the worst of the
day, played gently with their meagre children; and
lovers, with such a world around them and before
them, loved and hoped.

It was almost morning, when Defarge's wine-shop
parted with its last knot of customers, and Mon-
sieur Defarge said to madame his wife, in husky
tones, while fastening the door:

"At last it is come, my dear!"

"Eh well!" returned madame. "Almost."

Saint Antoine slept, the Defarges slept: even
The Vengeance slept with her starved grocer, and
the drum was at rest. The drum's was the only
voice in Saint Antoine that blood and hurry had not
changed. The Vengeance, as custodian of the drum,
could have wakened him up and had the same speech
out of him as before the Bastille fell, or old Foulon
was seized; not so with the hoarse tones of the men
and women in Saint Antoine's bosom.

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He helped Mr. Lorry to wrap himself in a number of coats and cloaks, and went out with him from the warm atmosphere of the old Bank, into the misty air of Fleet-street. "My love to Lucie, and to little Lucie," said Mr. Lorry at parting, "and take precious care of them till I come back." Charles Darnay shook his head and doubtfully smiled, as the carriage rolled away.

That night—it was the fourteenth of August—he sat up late, and wrote two fervent letters; one was to Lucie, explaining the strong obligation he was under to go to Paris, and showing her, at length, the reasons that he had, for feeling confident that he could become involved in no personal danger there; the other was to the Doctor, confiding Lucie and their dear child to his care, and dwelling on the same topics with the strongest assurances. To both, he wrote that he would despatch letters in proof of his safety, immediately after his arrival.

It was a hard day, that day of being among them, with the first reservation of their joint lives on his mind. It was a hard matter to preserve the innocent deceit of which they were profoundly unsuspecting. But, an affectionate glance at his wife, so happy and busy, made him resolute not to tell her what impended (he had been half moved to do it, so strange it was to him to act in anything without her quiet aid), and the day passed quickly. Early in the evening he embraced her, and her scarcely less dear namesake, pretending that he would return by-and-by (an imaginary engagement took him out, and he had secreted a valise of clothes ready), and so he emerged into the heavy mist of the heavy streets, with a heavier heart.

The unseen force was drawing him fast to itself, now, and all the tides and winds were setting straight and strong towards it. He left his two letters with a trusty porter, to be delivered half an hour before midnight, and no sooner; took horse

فقال مستر لوري ومفكرته مفتوحة في يده: «غابيل. وما الرسالة التي تريد أن أحملها إلى التمس غابيل في سجنه؟»

«قل له: إنه تلقى الرسالة، وإنه سوف يأتي.»

«هل ثمة وقت محدد؟»

«سوف يسافر غداً مساءً.»

«هل أذكر له اسماً ما؟»

«لا.»

وساعد مستر لوري في التلغيع بعدد من المعاطف والأبراد، وانطلق معه من دفة المصرف القديم إلى هواء «فليت ستريت» الضبابي. وقال مستر لوري وهو يودعه: «أحمل محبتي إلى لوسي، وإلى لوسي الصغيرة، وأعتن بهما أعظم العناية ريثما أعود.»

هزّ تشارلز دارني رأسه وابتمس في ارتباب، بينما كانت العربية تمضي لسيبلها.

سهر تلك الليلة - من اليوم الرابع عشر من آب - حتى ساعة متأخرة. وخطّ رسالتين متقدمتين إحداهما للوسي، وهي تشرح الواجب الذي يفرض عليه الذهاب إلى باريس وتظهر لها، آخر الأمر، الأسباب التي تحمله على الاعتقاد بأنه سوف يكون في مأمن من كل خطر هناك. والأخرى للدكتور، يعهد فيها إليه بأمر العناية بلوسي وطفلتها العزيزة ويعالج الموضوع نفسه في أشد التوكيد. ولقد كتب لكل من لوسي والطبيب أنه سوف يوجّه إليهما الرسائل المؤذنة بسلامته، بعد وصوله إلى باريس مباشرة.

كان يوماً عسيراً ذلك اليوم الذي قضاه معهما، وقد أضمر لأول مرة في حياتهم المشتركة شيئاً عنهما. لقد كان عسيراً عليه أن يضمر المخادعة البريئة التي كانا في غفلة كاملة عنها. ولكن نظرة محبة إلى زوجته، المنهمكة في عملها وقد غمرتها السعادة، جعلته يحجم عن إنبائها

آخر - في اللحظة نفسها تقريباً - رأس زوجته الجميل الذي سلخ ثمانية أشهر مملّة من الترمّل والبؤس السجينين أحواله أبيض شائباً.

ومع ذلك فقد أبى قانون التناقض الغريب الذي يسود في مثل هذه الأحوال جميعاً إلا أن يجعل الوقت طويلاً، فيما هو يتلظى على ذلك النحر الخاطف. فمحكمة ثورية في العاصمة، وأربعون ألفاً أو خمسون ألفاً من اللجان الثورية في مختلف أنحاء البلاد، وقانون المشبوهين الذي أطاح بكل ضمان لحرية المواطنين وحياتهم والذي كان يمكن أن يُسلم أيما شخص صالح بريء إلى أيما شخص طالح مجرم؛ واختناق السجون بالمعتقلين الذين لم يرتكبوا جرماً ما، والذين ما كانوا يجدون من يصغي إلى شكواهم - هذه كلها غدت جزءاً من النظام القائم ومن طبيعة الأشياء، وبدت وكأنها عُرفٌ عتيق قبل أن تبلغ من العمر بضعة أسابيع. وفوق ذلك، فإن وجهاً مقبياً مخوفاً انتهى إلى أن يصبح مألوفاً جداً حتى لكأن أبصار الناس ما انفكت تقع عليه منذ بدء الخليقة - هو وجه تلك الأنتى الماضية الحدّ التي يدعونها «المقصلة».

* كانت موضوع مجون الناس وهزلهم. فهي خير دواء للصداع، وهي تحول بين الشيب وبين الشعر على نحو لا يخطئ أبداً، وهي تخلع على البشرية نعومة خاصة، وهي «الشفرة القومية» التي تحلق أنعم ما تكون الخلافة. كان الذي يقبل المقصلة يطل من النافذة الصغيرة ويعطس في الكيس. كانت إمارة من إمارات خلق الجنس البشري خلقاً جديداً. لقد أبطلت الصليب وحلّت محله. كانت أنماط منها تزيّن صدوراً نُزعت عنها الصلبان، وكان القوم يحنون الرؤوس لها ويؤمنون بها حيثما أنكروا الصليب وكفروا به.

لقد قطعت من الرؤوس عدداً كبيراً إلى حد جعلها وجعل الأرض التي دنستها، أكثر ما دنستها، حمراء عفنة. كانت تُفكّك أجزاء، مثل دمية لغزٍ لشيطان فتى، ثم تُجمع أجزاؤها من جديد كلما استدعى الموقف ذلك. لقد أخربت الفصيح، وصرعت القوي، ومحبّ الجميل

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the Suspected,* which struck away all security for liberty or life, and delivered over any good and innocent person to any bad and guilty one; prisons gorged with people who had committed no offence, and could obtain no hearing; these things became the established order and nature of appointed things, and seemed to be ancient usage before they were many weeks old. Above all, one hideous figure grew as familiar as if it had been before the general gaze from the foundations of the world—the figure of the sharp female called La Guillotine.

It was the popular theme for jests; it was the best cure for headache, it infallibly prevented the hair from turning grey, it imparted a peculiar delicacy to the complexion, it was the National Razor which shaved close: who kissed La Guillotine, looked through the little window and sneezed into the sack. It was the sign of the regeneration of the human race. It superseded the Cross. Models of it were worn on breasts from which the Cross was discarded, and it was bowed down to and believed in where the Cross was denied.*

It sheared off heads so many, that it, and the ground it most polluted, were a rotten red. It was taken to pieces, like a toy-puzzle for a young Devil, and was put together again when the occasion wanted it. It hushed the eloquent, struck down the powerful, abolished the beautiful and good. Twenty-two friends of high public mark, twenty-one living and one dead, it had lopped the heads off, in one morning, in as many minutes.* The name of the strong man of Old Scripture had descended to the chief functionary who worked it; but, so armed, he was stronger than his namesake, and blinder, and tore away the gates of God's own Temple every day.*

Among these terrors, and the brood belonging to them, the Doctor walked with a steady head: confident in his power, cautiously persistent in his end, never doubting that he would save Lucie's

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The billet fell as he spoke, and he threw it into a basket.

"I call myself the Samson of the firewood guillotine. See here again! Loo, loo, loo; Loo, loo, loo! And off *her* head comes! Now, a child. Tickle, tickle; Pickle, pickle! And off *its* head comes. All the family!"

Lucie shuddered as he threw two more billets into his basket, but it was impossible to be there while the wood-sawyer was at work, and not be in his sight. Thenceforth, to secure his good will, she always spoke to him first, and often gave him drink-money, which he readily received.

He was an inquisitive fellow, and sometimes when she had quite forgotten him in gazing at the prison roof and grates, and in lifting her heart up to her husband, she would come to herself to find him looking at her, with his knee on his bench and his saw stopped in its work. "But it's not my business!" he would generally say at those times, and would briskly fall to his sawing again.

In all weathers, in the snow and frost of winter, in the bitter winds of spring, in the hot sunshine of summer, in the rains of autumn, and again in the snow and frost of winter, Lucie passed two hours of every day at this place; and every day on leaving it, she kissed the prison wall. Her husband saw her (so she learned from her father) it might be once in five or six times: it might be twice or thrice running: it might be, not for a week or a fortnight together. "It was enough that he could and did see her when the chances served, and on that possibility she would have waited out the day, seven days a week.

These occupations brought her round to the December month, wherein her father walked among the terrors with a steady head. On a lightly-snowing afternoon she arrived at the usual corner. It was a day of some wild rejoicing, and a festival.

(كذلك علمت من أبيها) مرة كل خمس زيارات أو ست زيارات، وقد تتعاقب هذه الرؤية مرتين أو ثلاثاً، وقد ينقضي أسبوعان قبل أن يراها مرة واحدة. كان حسبها أن يتمكن من رؤيتها وأن يراها فعلاً حين تسمح الظروف بذلك؛ ولقد كانت مستعدة، من أجل هذه الإمكانية، أن تنتظر النهار بطوله، سبعة أيام كل أسبوع.

واستمرت على تلك الحال حتى شهر كانون الأول، وكان أبوها ما يزال يمشي وسط الأحوال رابط الجأش ثبت الجنان. وذات أصيل تساقط فيه الثلج خفيفاً وأهناً، قصدت إلى تلك الزاوية المعهودة. كان يوم عيد يضح بالابتهاج الصاحب المجنون. وكانت قد رأت إلى البيوت، في طريقها، مزدانة برماح صغيرة علقت عليها فلانس صغيرة حمراء، وبعضائب مثلثة الألوان، وبالشعار النموذجي - وكانت الأحرف المثلثة الألوان هي المفضلة: الجمهورية الواحدة التي لا تتجزأ. الحرية، المساواة، الإخاء، أو الموت!

وكانت دكان النشار الحثيرة بالغة الصغر بحيث كادت صفحتها كلها تضيق عن أن تسع لهذا الشعار. ومع ذلك فلقد عهد إلى شخص ما في أن يخطه خطأ رديئاً على دكانه فحشر لفظة «الموت» في آخره بكثير من العسر. ورفع على سطح بيته رمحاً وقلنسوة، كما يتعين على كل مواطن صالح أن يفعل، وعلّق على إحدى النوافذ منشاره وقد كُتب عليه أنه «مقتله الصغيرة المقدسة» - ذلك بأن الشعب كان قد رفع الانثى العظيمة الماضية الحدّ إلى مقام القديسين والقديسات. كانت دكانه مغلقة، ولم يكن هو هناك، فسُرّي بذلك عن نفس لوسي. ومكثها من أن تنعم بوحدة هادئة.

ولكنه لم يكن في مكان بعيد، إذ ما لبثت أن سمعت حركة مضطربة وصياحاً منطلقاً نحوها، أوقعنا في نفسها أشدّ الذعر. وما هي إلا لحظة حتى تدفق حول الزاوية، قرب جدار السجن، سيل من الخلق وفي وسطهم ناشر الحطب شابكاً يده بيد المرأة الموسومة بـ «الانتقام». كان

أسلم المسالك، وأقلها استشارة لغيظ الناس ولكن لأنهم لم يكونوا أغنياء، ولأنه تعين على تشارلز، طوال مقامه في السجن، أن يدفع غالباً ثمن طعامه الرديء، وأن يقدم المال إلى حرسه وإلى بعض السجناء الأكثر فقراً. من أجل ذلك، ولاجتناب العيش مع جاسوسة منزلية، أثروا أن لا يدخلوا إلى بيوتهم خادمة. وكان المواطن والمواطنة المقيمان عند باب الفناء، والقائمان بمهمة الساعي أو الرسول، كثيراً ما يُسديان إليهم بعض الخدمات. وكان جيري (بعد أن حوَّله مستر لوري إليهم تحويلاً كاملاً تقريباً) قد أمسى خادمهم اليومي، فهو ينام عندهم كل ليلة.

كانت قوانين الجمهورية الواحدة التي لا تتجزأ، جمهورية الحرية والمساواة والإخاء أو الموت، تقضي بأن يُخطَّ على باب كل بيت أسماء نزلائه جميعاً، بأحرف واضحة ذات حجم محدد، وعلى ارتفاع ملائم. ومن هنا زُين اسم جيري كراتشر باب البناية السفلى. ولم تكد ظلال الأصيل تزداد عمقاً، حتى أطل صاحب ذلك الاسم نفسه من فوق كتف دقان كان الدكتور مانيت قد عهد إليه في أن يضيف إلى ثبت الأسماء الذي على الباب اسم تشارلز أيفريموند، المدعو دارني.

ووسط الخوف والشك الشاملين للذين سؤدا صفحة الزمان تغيرت طرائق الحياة العادية غير المؤدية كلها. ففي منزل الطبيب الضيق، كما في كثير من المنازل الأخرى، كانت مواد الاستهلاك اليومي التي تحتاج إليها الأسرة تُشتري كل مساء، بمقادير صغيرة، ومن دكاكين متباعدة صغيرة. وكانت النزعة العامة تقضي باجتناب لفت النظر وإفساح أقل مجال ممكن للحديث والحسد.

كانت مس بروس ومستر كراتشر قد نهضا، منذ بضعة أشهر، بمهمة تزويد البيت بحاجاته اليومية؛ وكانت الأولى تحمل الدراهم، وكان الثاني يحمل السلة. ففي كل مساء، حوالى الوقت الذي تضاء فيه المصابيح العامة، كانا ينطلقان لأداء وظيفتهما، فيشتريان تلك الحاجات وينقلبان إلى المنزل. وعلى الرغم من أن مس بروس كان لها من حياتها

involving the least offence to the people, but because they were not rich, and Charles, throughout his imprisonment, had had to pay heavily for his bad food, and for his guard, and towards the living of the poorer prisoners. Partly on this account, and partly to avoid a domestic spy, they kept no servant; the citizen and citizeness who acted as porters at the court-yard gate, rendered them occasional service; and Jerry (almost wholly transferred to them by Mr. Lorry) had become their daily retainer, and had his bed there every night.

It was an ordinance of the Republic One and Indivisible of Liberty, Equality, Fraternity, or Death, that on the door or door-post of every house, the name of every inmate must be legibly inscribed in letters of a certain size, at a certain convenient height from the ground.* Mr. Jerry Cruncher's name, therefore, duly embellished the doorpost down below; and, as the afternoon shadows deepened, the owner of that name himself appeared, from overlooking a painter whom Doctor Manette had employed to add to the list the name of Charles Evrémonde, called Darnay.

In the universal fear and distrust that darkened the time, all the usual harmless ways of life were changed. In the Doctor's little household, as in very many others, the articles of daily consumption that were wanted were purchased every evening, in small quantities and at various small shops. To avoid attracting notice, and to give as little occasion as possible for talk and envy, was the general desire.

For some months past, Miss Pross and Mr. Cruncher had discharged the office of purveyors; the former carrying the money; the latter, the basket. Every afternoon at about the time when the public lamps were lighted, they fared forth on this duty, and made and brought home such purchases as were needful. Although Miss Pross,

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place of the same description they had passed, and, though red with patriotic caps, was not so red as the rest. Sounding Mr. Cruncher, and finding him of her opinion, Miss Pross resorted to The Good Republican Brutus of Antiquity, attended by her cavalier.

Slightly observant of the smoky lights; of the people, pipe in mouth, playing with limp cards and yellow dominoes; of the one bare-breasted, bare-armed, soot-begrimed workman reading a journal aloud, and of the others listening to him; of the weapons worn, or laid aside to be resumed; of the two or three customers fallen forward asleep, who in the popular high-shouldered shaggy black spencer looked, in that attitude, like slumbering bears or dogs; the two outlandish customers approached the counter, and showed what they wanted.

As their wine was measuring out, a man parted from another man in a corner, and rose to depart. In going, he had to face Miss Pross. No sooner did he face her, than Miss Pross uttered a scream, and clapped her hands.

In a moment, the whole company were on their feet. That somebody was assassinated by somebody vindicating a difference of opinion was the likeliest occurrence. Everybody looked to see somebody fall, but only saw a man and a woman standing staring at each other; the man with all the outward aspect of a Frenchman and a thorough Republican; the woman, evidently English.

What was said in this disappointing anti-climax, by the disciples of the Good Republican Brutus of Antiquity, except that it was something very voluble and loud, would have been as so much Hebrew or Chaldean to Miss Pross and her protector, though they had been all ears. But, they had no ears for anything in their surprise. For, it must be recorded, that not only was Miss Pross lost in amazement and

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أما ما قاله «تلامذة الجمهوري الصالح بروتوس العصور القديمة»، عند هذا الهبوط الفجائي من قمة التوقع على نحو مخيب للآمال فلم تفهم منه مس بروس وحاميتها شيئاً ما خلا أنه صاحب مهذار. كان بالنسبة إليهما أشبه شيء بالعبرية أو الكلدانية، على الرغم من أنهما كانا، كليهما، أذناناً. ولكن أذانهما تلك ما كانت لتسمع شيئاً، بعد أن استبد بهما الدهش إلى ذلك الحد. ذلك بأنه يتحتم علينا أن نوضح أن مس بروس لم تكن وحدها التي غلب عليها الدهول والاهتياج، ولكن مستر كرانشر أيضاً بدا - وإن يكن ذلك لأسباب خاصة به - وقد استحوذ عليه أعظم الدهش.

- «ما المسألة؟» كذلك قال الرجل الذي دعا مس بروس إلى الصباح، وقد تكلم في صوت قلبي فقط (برغم خفوت نبرته)، وباللغة الإنكليزية.

وصاحت مس بروس قارعة كفاً بكفت مرة أخرى: «أوه، سليمان! يا عزيزي سليمان! أسعد بلفائك هنا بعد أن حرمت عيناى النظر إليك وحرمت أذناى سماع أبنائك خلال هذه المدة المديدة!»

فقال الرجل بصوت خفي مذعور: «لا تناديني بهذا الاسم! أتريدن أن تكوني سبب هلاكى؟»

فصاحت مس بروس، وقد انفجرت بالبكاء: «أخي! أخي! هل كنت، ذات يوم، خشنة معك حتى توجه إليّ مثل هذا السؤال القاسى؟»

فقال سليمان: «إذن اكبحي جماح لسانك الفضولي، واخرجي من هنا إذا شئت أن تتحدثني معي. ادفعي ثمن الخمر التي اشتريتها، واخرجي. من هذا الرجل؟»

فهزّت مس بروس رأسها المحب المحزون لأخيها الذي لم يعرف قلبه الحنان قط، وقالت من خلال عبراتها: «مستر كرانشر.»

فقال سليمان: «دعني يخرج أيضاً. أتحسني شبحاً؟» ولو أنه كان على المرء أن يجيب عن هذا السؤال على أساس من

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I shall reappear in the morning. You go to the Court to-morrow?"

"Yes, unhappily."

"I shall be there, but only as one of the crowd. My Spy will find a place for me. Take my arm, sir."

Mr. Lorry did so, and they went down stairs and out in the streets. A few minutes brought them to Mr. Lorry's destination. Carton left him there; but lingered at a little distance, and turned back to the gate again when it was shut, and touched it. He had heard of her going to the prison every day. "She came out here," he said, looking about him, "turned this way, must have trod on these stones often. Let me follow in her steps."

It was ten o'clock at night when he stood before the prison of La Force, where she had stood hundreds of times. A little wood-sawyer, having closed his shop, was smoking his pipe at his shop-door.

"Good night, citizen," said Sydney Carton, pausing in going by; for, the man eyed him inquisitively.

"Good night, citizen."

"How goes the Republic?"

"You mean the Guillotine. Not ill.* Sixty-three to-day. We shall mount to a hundred soon. Samson and his men complain sometimes, of being exhausted. Ha, ha, ha! He is so droll, that Samson. Such a Barber!"

"Do you often go to see him——"

"Shave? Always. Every day. What a barber! You have seen him at work?"

"Never."

"Go and see him when he has a good batch.* Figure this to yourself, citizen; he shaved the sixty-three to-day, in less than two pipes! Less than two pipes. Word of honour!"

As the grinning little man held out the pipe

- «أجل مع الأسف.»

- «سوف أكون هناك. ولكن كواحد من الحشد ليس غير. إن جاسوسي سوف يبحث لي عن مقعد. ضع ذراعك بذراعي، يا سيدي.»

وأخذ مستر لوري بذراعه، وهبط السلم وراحا يجتازان الشوارع، وما هي إلا دقائق معدودات حتى انتهيا إلى بيت الطبيب. فارقه كارتون هناك، ولكنه تمهل بعد أن جاز مسافة قصيرة، ثم انقلب راجعاً إلى الباب، وكان قد أوصد، ولمسه. كان قد سمع بذهابها إلى السجن كل يوم. فقال وهو يجيل الطرف في ما حوله: «لقد خرجت من هنا، وانعطفت من هنا، ولا ريب في أنها كثيراً ما وطئت بقدميها هذه الحجارة. دعني أفتني آثارها.»

كانت الساعة العاشرة ليلاً عندما وقف أمام سجن لافورس، حيث كانت قد وقفت مئات المرات. وكان ناشر حطب ضئيل الجسم قد أغلق دكانه، وأنشأ يذخن غليوناً عند بابها.

قال سيدني كارتون، متمهلاً في خطوه: «طاب مساؤك أيها المواطن!» ذلك بأن الرجل كان قد نظر إليه نظرة شك وارتباب.

- «طاب مساؤك، أيها المواطن.»

- «كيف حال الجمهورية؟»

- «أنت تعني المقصلة. إنها ليست علية. ثلاثة وستون في هذا اليوم. وسوف يرتفع الرقم إلى مئة عما قريب. إن شمشون ورجاله يشكون أحياناً الإجهاد والخور. ها، ها، ها! إنه مضحك جداً شمشون ذلك! يا له من حلاق!»

- «وهل تذهب كثيراً لتراه...»

- «لأراه يحلق؟ دائماً. كل يوم. يا له من حلاق! هل رأيته وهو

يعمل؟»

- «مطلقاً.»

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Certain small packets were made and given to him. He put them, one by one, in the breast of his inner coat, counted out the money for them, and deliberately left the shop. "There is nothing more to do," said he, glancing upward at the moon, "until to-morrow. I can't sleep."

It was not a reckless manner, the manner in which he said these words aloud under the fast-sailing clouds, nor was it more expressive of negligence than defiance. It was the settled manner of a tired man, who had wandered and struggled and got lost, but who at length struck into his road and saw its end.

Long ago, when he had been famous among his earliest competitors as a youth of great promise, he had followed his father to the grave. His mother had died, years before. These solemn words, which had been read at his father's grave, arose in his mind as he went down the dark streets, among the heavy shadows, with the moon and the clouds sailing on high above him. "I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die."

In a city dominated by the axe, alone at night, with natural sorrow rising in him for the sixty-three who had been that day put to death, and for to-morrow's victims then awaiting their doom in the prisons, and still of to-morrow's and to-morrow's, the chain of association that brought the words home, like a rusty old ship's anchor from the deep, might have been easily found. He did not seek it, but repeated them and went on.

With a solemn interest in the lighted windows where the people were going to rest, forgetful through a few calm hours of the horrors surrounding them; in the towers of the churches, where no prayers were said, for the popular revulsion had

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وإذ ألقى تحية المساء على هذا المواطن أيضاً، لحظة واجهه على منضدته، نشر قصاصة الورق أمامه. فصفّر الكيميائي في رفق، وهو يتلو الورقة، وقال: «هاي، هاي، هاي!»

ولم يكثر سيدني كارتون. وقال الكيميائي: «لك، أيها المواطن؟»

«لي.»

«أرجو أن تنتبه إلى عزل بعضها عن بعض. أنت تعرف ما ينتج عن مزجها؟»

«أعرف ذلك جيداً.»

وأعدت بضع صُرر صغيرة، وقدمت إليه. فوضعها واحدة إثر واحدة في صدر سترته الداخلية، فدفع ثمنها إلى الكيميائي، وغادر الدكان، في نأ. وقال وهو يرفع بصره نحو القمر: «ليس ثمة شيء آخر ينبغي أن يُعمل، حتى غد. أنا لا أستطيع أن أنام.»

ولم تكن طائشة تلك الطريقة التي لفظ بها هذه الكلمات، في صوت عال. تحت السحاب المقلعة في سرعة، بل لم تكن لتفصح عن الإهمال أكثر من إفصاحها عن التحدي. كانت الطريقة الجازمة بصطنعها رجل متعب تاه وناضل وضل، ولكنه اهتدى آخر الأمر إلى طريقه ورأى غايتها.

ومنذ عهد بعيد، يوم كان مشهوراً بين أنداده الأولين بأنه شاب ذو مستقبل عظيم، شيع أباه إلى المقبرة حيث تلي على ضريحه كلام مهيب: «أنا القيامة والحياة، يقول الرب. من آمن بي، ولو مات، فسيحيا. وكل من كان حياً وآمن بي فلن يموت أبداً.» لقد برز هذا الكلام في ذهنه الآن، فيما هو يهبط الشوارع المظلمة، وسط الظلال الثقيلة، وقد أبحر القمر وأبحرت السحاب عالياً من فوقه.

وكان من البسير العثور على سلسلة التداعي التي حملت تلك

«أعتقد ذلك.»

وهنا صرخت امرأة مهتاجة وسط الحشد: «لقد كنت واحداً من أشجع الوطنيين هناك. لماذا لا تقول هكذا؟ لقد كنت مدافعاً ذلك اليوم، وكنت بين الأوائل الذين دخلوا القلعة اللعينة حين سقطت. أيها الوطنيون، إنني أقول الحقيقة!»

«كانت «الانتقام» هي التي شاركت في الإجراءات على هذا النحو، وفي غمرة من تأييد النظارة الحارّة. وقرع الرئيس جرسه. ولكن «الانتقام» صاحت وقد زادها التأييد حماسة: «أنا أتحدى ذلك الجرس!»، فأمطرها النظارة بمزيد من التهليل.

«أنتى المحكمة بما فعلته ذلك اليوم، ضمن جدران الباستيل، أيها المواطن.»

فقال دوفارج، خافضاً بصره نحو زوجته، الواقعة عند أدنى الدرجات التي رُفِعَ عليها فهي ترون إليه من غير انقطاع: «لقد عرفت أن هذا السجين، الذي أتحدث عنه، كان محبوساً في حجيرة تُعرف بمئة وخمسة، البرج الشمالي، لقد عرفت ذلك منه ذاته. كان لا يعرف نفسه باسم آخر غير مئة وخمسة، البرج الشمالي، عندما عُهد إليّ بالعناية به فانصرف إلى صنع الأحذية. وفيما كنت أطلق نيران مدفعي ذلك اليوم عزمتم على أن أفحص حجبرته حين تسقط القلعة. وسقطت القلعة. وصعدت إلى الحجيرة، مع مواطن يقوم الآن بدور المحلف، وكان يقودنا أحد السجائين. وفحصت الحجيرة بدقة بالغة. وفي ثقب في المدخنة، حيث كان أحد الأحجار قد نُزِعَ ثم أعيد إلى موضعه، وجدت ورقة مكتوبة. وهذه هي. لقد جعلتُ من همي أن أدرس بعض نماذج من خط الدكتور مانيت، وذلك هو خطه بعينه. إنني أعهد بهذه الورقة، المكتوبة بخط الدكتور مانيت، إلى أيدي الرئيس.»

«فلنسل هذه الورقة.»

وفي صمت وسكون ميتين - وكان المتهم ينظر في حبّ إلى زوجته،

expounded the story of the imprisonment, and of his having been a mere boy in the Doctor's service, and of the release, and of the state of the prisoner when released and delivered to him. This short examination followed, for the court was quick with its work.

"You did good service at the taking of the Bastille, citizen?"

"I believe so."

Here, an excited woman screeched from the crowd: "You were one of the best patriots there. Why not say so? You were a cannonier that day there, and you were among the first to enter the accursed fortress when it fell. Patriots, I speak the truth!"

It was The Vengeance who, amidst the warm commendations of the audience, thus assisted the proceedings. The President rang his bell; but, The Vengeance, warming with encouragement, shrieked, "I defy that bell!" wherein she was likewise much commended.

"Inform the Tribunal of what you did that day within the Bastille, citizen."

"I knew," said Defarge, looking down at his wife, who stood at the bottom of the steps on which he was raised, looking steadily up at him; "I knew that this prisoner, of whom I speak, had been confined in a cell known as One Hundred and Five, North Tower. I knew it from himself. He knew himself by no other name than One Hundred and Five, North Tower, when he made shoes under my care. As I serve my gun that day, I resolve, when the place shall fall, to examine that cell. It falls. I mount to the cell, with a fellow-citizen who is one of the Jury, directed by a gaoler. I examine it, very closely. In a hole in the chimney, where a stone has been worked out and replaced, I find a written paper. This is that written paper. I have made it my business to examine some specimens of

- «يبدو أن الطبيب المواطن ليس في حالته العقلية السوية؟ لعل حتى الثورة كانت أثقل وطأة من أن يحتملها؟»
 - «أجل كانت أثقل وطأة من أن يحتملها.»
 - «هاه! إن كثيرين يعانون من تلك الحمى. لوسي. ابنته. فرنسية. أيهم هي؟»
 - «هذه هي.»
 - «يظهر أنها ينبغي أن تكون هي. لوسي، زوجة إيفريموند، أليس كذلك؟»
 - «أجل!»
 - «هاه! إن إيفريموند على موعد في مكان آخر. لوسي ابنتها، انكليزية: أهذه هي؟»
 - «إنها هي بعينها.»
 - «قُبَليني، يا ابنة إيفريموند. والآن، لقد قُبَلت جمهورياً صالحاً. ذلك حدث جديد في أسرتك. اذكريه. سيدني كارتون. محام. انكليزي. أيكم هو؟»
 - «إنه ملقَى هنا، في هذه الزاوية من العربة.» وأشير إليه، هو أيضاً.
 - «يبدو أن المحامي الإنكليزي مغشَى عليه؟»
 - «يرجى أن يستعيد نشاطه حين يفوز بهواء أكثر طلاقة. ويخيل إلي أنه لم يكن على صحة حسنة، وإنه فصل فصلاً محزناً عن صديق له غضبت عليه الجمهورية.»
 - «أهذا كل شيء؟ إنه ليس شيئاً كثيراً! هناك كثيرون أصابهم غضب الجمهورية، وينبغي أن يطلوا من النافذة الصغيرة. جارفيس لوري. مصرفي. إنكليزي. أيهم هو؟»
 - «أنا هو، بالضرورة. لأنني آخرهم.»
 كان جارفيس لوري هو الذي أجاب عن جميع الأسئلة السابقة. كان

“Apparently the English advocate is in a swoon?”

It is hoped he will recover in the fresher air. It is represented that he is not in strong health, and has separated sadly from a friend who is under the displeasure of the Republic.

“Is that all? It is not a great deal, that! Many are under the displeasure of the Republic, and must look out at the little window. Jarvis Lorry. Banker. English. Which is he?”

“I am he. Necessarily, being the last.”

It is Jarvis Lorry who has replied to all the previous questions. It is Jarvis Lorry who has alighted and stands with his hand on the coach door, replying to a group of officials. They leisurely walk round the carriage and leisurely mount the box, to look at what little luggage it carries on the roof; the country-people hanging about, press nearer to the coach doors and greedily stare in; a little child, carried by its mother, has its short arm held out for it, that it may touch the wife of an aristocrat who has gone to the Guillotine.

“Behold your papers, Jarvis Lorry, countersigned.”

“One can depart, citizen?”

“One can depart. Forward, my postilions! A good journey!”

“I salute you, citizens.—And the first danger passed!”

These are again the words of Jarvis Lorry, as he clasps his hands, and looks upward. There is terror in the carriage, there is weeping, there is the heavy breathing of the insensible traveller.

“Are we not going too slowly? Can they not be induced to go faster?” asks Lucie, clinging to the old man.

“It would seem like flight, my darling. I must not urge them too much; it would rouse suspicion.”

جارفيس لوري هو الذي ترّجل، ووقف واضعاً يده على باب العربة وأجاب عن أسئلة جماعة الموظفين. لقد طافوا متمهلين، حول العربة، وامتطوا، متمهلين أيضاً، متن الصندوق لكي يتمكنوا من إلقاء نظرة على الأمتعة القليلة الموضوعة فوق سطح العربة. وكانت طائفة من أهل الريف قد احتشدت من حولهم، فهم يتدافعون نحو أبواب العربة ليحدقوا في نهم إلى داخلها. كانت طفلة صغيرة، تحملها أمها، قد بسطت ذراعها القصيرة نحو العربة لكي تمس زوجة ارستوقراطي سيق إلى المقصلة.

- «دونك أوراقك، يا جارفيس لوري، موقّعاً عليها.»

- «هل نستطيع أن ننطلق أيها المواطن؟»

- «في استطاعتكم أن تفعلوا. إلى الأمام، يا سائقَي! رحلة طيبة!»

- «أحييكم، أيها المواطنون. - لقد اجتزنا الخطر الأول!»

كانت هذه أيضاً كلمات جارفيس لوري، فيما هو يشبك يديه، وينظر إلى أعلى. كان في العربة ذعر، وكان فيها بكاء، وكانت فيها أنفاس ثقيلة يرسلها المسافر الفاقد الرشد.

وتساءلت لوسي متشبثة بالرجل العجوز: «ألسنا نمضي في ببطء بالغ؟ أليس في استطاعتنا أن نحرض الخيل على الإسراع؟»

- «إن الإسراع قد يبدو وكأنه فرار، يا عزيزتي. ينبغي أن لا نحرضها على أن تسرع أكثر. إن ذلك قد يثير الريبة.»

- «أنظر إلى ال وراء، أنظر إلى ال وراء، وتأكد أن أحداً لا يتعقبنا!»

- «الطريق خالية، يا أعز الناس. إن أحداً لا يتعقبنا حتى الآن.»

لقد اجتزنا بالبيوت، مثنى وثلاث، (*) وبالمزارع المنعزلة، والأبنية الخربة، وبالمصايف، والمدابغ، وأضرابها، وبأرض الريف الواسعة، وبشوارع على جوانبها أشجار عارية من الأوراق. إن حصباء الطريق

(*) أي اثنين اثنين وثلاثة ثلاثة.

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The Vengeance with alacrity, and kissing her cheek.
"You will not be late?"

"I shall be there before the commencement."

"And before the tumbrils arrive. Be sure you are there, my soul," said The Vengeance, calling after her, for she had already turned into the street, "before the tumbrils arrive!"

Madame Defarge slightly waved her hand, to imply that she heard, and might be relied upon to arrive in good time, and so went through the mud, and round the corner of the prison wall. The Vengeance and the Juryman, looking after her as she walked away, were highly appreciative of her fine figure, and her superb moral endowments.

There were many women at that time, upon whom the time laid a dreadfully disfiguring hand; but, there was not one among them more to be dreaded than this ruthless woman, now taking her way along the streets. Of a strong and fearless character, of shrewd sense and readiness, of great determination, of that kind of beauty which not only seems to impart to its possessor firmness and animosity, but to strike into others an instinctive recognition of those qualities; the troubled time would have heaved her up, under any circumstances. But, imbued from her childhood with a brooding sense of wrong, and an inveterate hatred of a class, opportunity had developed her into a tigress. She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.

"It was nothing to her, that an innocent man was to die for the sins of his forefathers; she saw, not him, but them. It was nothing to her, that his wife was to be made a widow and his daughter an orphan; that was insufficient punishment, because they were her natural enemies and her prey, and as such had no right to live. To appeal to her, was made hopeless by her having no sense of pity, even for herself. If she had been laid low in the streets,

شخصية قوية لا تهاب، وسرعة خاطر ذكية، وعزم مكين. وكانت على ذلك النوع من الجمال الذي لا يوقع في نفس صاحبه الثبات والموجدة فحسب بل يثير في نفوس الآخرين اعترافاً بهائين الصفتين. وكان عصر الاضطراب خليقاً به أن يرفعها إلى أعلى، مهما تكن الظروف والملابسات. ولكنها أشربت منذ طفولتها شعوراً بالظلم يتسم بطابع التأمل، وكراهية راسخة لطبقة من الطبقات، فما إن أمكتها الفرصة حتى طورتها إلى نيرة. كان قلبها خلواً من الشفقة. ولئن عرفت هذه الفضيلة طريقاً إليها في يوم من الأيام، فقد زایلها الآن بالكلية.

لم تكن لتجد أيما بأس في أن يموت رجل بريء بسبب من آثام أسلافه. إنها ما كانت لتراه هو، ولكن أسلافه أنفسهم. ولم تكن لتجد أيما بأس في أن ترمل زوجته وتيتم ابنته. بل لقد كان ذلك عقاباً غير كاف في نظرها، لأنهم كانوا أعداءها الطبيعيين وفرائسها، ولا حق لهم، بوصفهم هذا، في أن يعيشوا. وكانت كل محاولة إلى استجداء عطفها مخفقة لانعدام حس الشفقة عندها، حتى الشفقة على نفسها. فلو أنها قتلت في أي من الاشتباكات الكثيرة التي خاضت غمارها لما أسفقت على نفسها. بل لو أن المحكمة قضت بأن تحتز شفرة فصللة رأسها غداً لما مشت إليها بشعور أرق من الرغبة الضارية في الأدوار مع من بعث بها إلى هناك.

مثل هذا القلب، كانت مدام دوفارج تحب و تحسن. وإنما ارتدت ذلك البرد في غير عناية، فغدا بطريقة سهـ ما، ملائماً لها أشد الملاءمة. وكان شعرها الداكن يبدو أثيباً تحت فلتنسوتها الحمراء الجافية. وفي صدرها كان يختبئ مسدس مشحون. وحول خصرها كان يختبئ خنجر مسنون. بمثل هذه العدة، وفي خطوات ثابتة كالتي تليق بمثل هذا الخلق، وفي الحرية الرشيفة الجديرة بامرأة تعودت السير في صباها الأول، حافية القدمين عارية الرجلين، على رمل البحر الأسمر، اتخذت مدام دوفارج سبيلها خلال الشوارع.

بها قد أمسّت حائلة ناصلة. إني أراه، في طليعة القضاة العادلين والرجال
المبجلين، يقود غلاماً يحمل اسمي - غلاماً ذا جبين أعرفه وشعر ذهبي -
إلى هذا المكان بعد أن يغدو بهي الطلعة لا أثر فيه للتشويه الذي يصيبه
اليوم؛ وإني لأسمعه يروي على الطفل قصتي في صوت متهدج بفيض
حناناً.

«إن ما أفعله الآن خير ألف مرة مما قدّر لي أن أفعله، عمري كله.
وإن الراحة التي أمضي إليها الآن خير ألف مرة من أيما راحة قدّر لي أن
أعرفها، عمري كله!»

انتهت

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tell the child my story, with a tender and a faltering
voice.

"It is a far, far better thing that I do, than I have
ever done; it is a far, far better rest that I go to
than I have ever known."

THE END

تشارلز ديكنز

قصة مدينتين

بين لندن وباريس، وعلى خلفية التحولات التي أحدثتها الحداثة الإنكليزية في القرن التاسع عشر، وتلك التي أحدثتها الثورة الفرنسية بشعاراتها عن الإخاء والمساواة والحرية، هذه الثورة التي تخللها عنف ومحاکمات ميدانية. كيف كان القانون يمارس في هاتين المدينتين؟

في هذه الأجواء يكتب تشارلز ديكنز رائعة مصوراً الحيلة بين هاتين المدينتين، عبر قصة حب ملتهبة، قصة حب وإخلاص يفوق كل تصور. قصة امرأة عاشت طفولتها وشبابها بين هذين العالين، عاشت القساوة والسعادة، وظلت رغم كل المصاعب والآلام مخلصاً لكل من حولها.

في أجواء بوليسية مشوّقة، كتب تشارلز ديكنز، رواية تجعل القارئ يلهث وراء أحداثها، ووراء كشف الاشارات الغامضة، التي تأتي دائماً لتخدم ما أراه ديكنز من تصوير لعالين. قصة مدينتين، عمل كبير كتب الانكليز الرائع، الذي جمع فيه روعة الأسلوب مع تشويق الرواية مع صورة العالم الذي عاشه

OXFORD WORLD'S CLASSICS

CHARLES DICKENS

A TALE OF TWO CITIES

Edited with an Introduction and Notes by Andrew Sanders

'It was the best of times, it was the worst of times'

Set in London and Paris at the time of the French Revolution, *A Tale of Two Cities* (1859) sees the causes and effects of that great social upheaval from an essentially private point of view. Dickens's characters are fictional, their responses individual, their political activity minimal, but all are caught up in a web woven by their own activities and responsibilities, and all are drawn to the Paris of the Terror.

A Tale of Two Cities is Dickens's second historical novel, which he considered 'the best story I have written'; it has his tightest and most shapely plot, and shows great narrative daring and experiment. This edition includes extensive notes on the background to the Revolution. Two appendices give variant readings and historical and fictional chronologies for the novel.

• INTRODUCTION • TEXTUAL NOTE • CHRONOLOGY
• APPENDICES • EXPLANATORY NOTES • BIBLIOGRAPHY

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ISBN 0-19-283390-1

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ISBN 9953-63-326-6 10-1204



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9 780192 833907



BIOGRAPHY OF THE AUTHOR

Charles Dickens (Charles John Huffam Dickens) was born in Landport, Portsmouth, on February 7, 1812. Charles was the second of eight children born to John Dickens (1786–1851), a clerk in the Navy Pay Office, and his wife Elizabeth Dickens (1789–1863). The Dickens family moved to London in 1814 and two years later to Chatham, Kent, where Charles spent the early years of his childhood. Due to their financial difficulties they moved back to London in 1822, where they settled in Camden Town, a poor neighbourhood of London.

The defining moment of Dickens's life occurred when he was 12 years old. His father, who had a difficult time managing money and was constantly in debt, was imprisoned in the Marshalsea debtor's prison in 1824. Because of this, Charles was withdrawn from school and forced to work in a warehouse that handled 'blacking' or shoe polish to help support the family. This experience left profound psychological and sociological effects on Charles. It gave him a firsthand acquaintance with poverty and made him the most vigorous and influential voice of the working classes in his age.

After a few months Dickens's father was released from prison and Charles was allowed to go back to school. At fifteen his formal education ended and he found employment as an office boy at an attorney's, while he studied shorthand at night. From 1830 he worked as a shorthand reporter in the courts and afterwards as a parliamentary and newspaper reporter. In 1833 Dickens began to contribute short stories and essays to periodicals. A Dinner at Popular Walk was Dickens's first published story. It appeared in the Monthly Magazine in December 1833. In 1834, still a newspaper reporter; he adopted the soon to be famous pseudonym Boz. Dickens's first book, a collection of stories titled *Sketches by Boz*, was

published in 1836. In the same year he married Catherine Hogarth, daughter of the editor of the *Evening Chronicle*. Together they had 10 children before they separated in 1858. Although Dickens's main profession was as a novelist, he continued his journalistic work until the end of his life, editing *The Daily News*, *Household Words*, and *All the Year Round*. His connections to various magazines and newspapers gave him the opportunity to begin publishing his own fiction at the beginning of his career.

The Posthumous Papers of the Pickwick Club was published in monthly parts from April 1836 to November 1837. *Pickwick* became one of the most popular works of the time, continuing to be so after it was published in book form in 1837. After the success of *Pickwick* Dickens embarked on a full-time career as a novelist, producing work of increasing complexity at an incredible rate: *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), *The Old Curiosity Shop* and *Barnaby Rudge* as part of the Master Humphrey's Clock series (1840-41), all being published in monthly instalments before being made into books.

In 1842 he travelled with his wife to the United States and Canada, a journey which led to his controversial *American Notes* (1842) and is also the basis of some of the episodes in *Martin Chuzzlewit*. Dickens's series of five Christmas Books were soon to follow; *A Christmas Carol* (1843), *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848). After living briefly abroad in Italy (1844) and Switzerland (1846) Dickens continued his success with *Dombey and Son* (1848), the largely autobiographical *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1861).

In 1856 his popularity had allowed him to buy Gad's Hill Place, an estate he had admired since childhood. In 1858 Dickens began a series of paid readings, which became instantly popular. In all, Dickens performed more than 400 times. In that year, after a long period of difficulties, he separated from his wife. It was also around that time that Dickens became

involved in an affair with a young actress named Ellen Ternan. The exact nature of their relationship is unclear, but it was clearly central to Dickens's personal and professional life.

In the closing years of his life Dickens aggravated his own declining health by giving numerous readings. During his readings in 1869 he collapsed, showing symptoms of mild stroke. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed. Charles Dickens died at home on June 9, 1870 after suffering a stroke. Contrary to his wish to be buried in Rochester Cathedral, he was buried in the Poets' Corner of Westminster Abbey.

SYNOPSIS OF THE NOVEL

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

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

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

The smoldering discontent in Saint Antoine where people live in abject poverty intensifies when the carriage of the marquis, a French aristocrat, runs over a child and kills him instantly. The inconsiderate way the marquis deals with the accident only makes things worse. The incident takes place when the marquis is on his way to his chateau where he meets his nephew Monsieur Charles Evremonde who relinquishes his property and rank and lives in

England under a new name, Charles Darnay. This incident leads to the murder of the marquis at the hands of the child's father, who is later captured and killed as a punishment and a lesson for others.

Both Carton and Darnay fall in love with Lucie. However, Carton loses this competition for Lucie's heart, and Darnay asks for Lucie's hand in marriage. Darnay lives in London, working as a translator and teacher of French literature. One day, Darnay receives a letter from Gabelle asking for help because the revolutionaries threaten to kill him for his involvement with the upper class. As an employee of the upper class, Gabelle used to collect taxes from the lower class people in France. He also managed Darnay's financial affairs when the latter left France to live and work in England. Darnay chooses to return to Paris to help Gabelle, but he is captured and put into prison. Dr. Manette's skill and reputation as a victim of the Bastille help in releasing Darnay. This happiness lasts for only a short time, however since Darnay is the nephew of the marquis, he is condemned to death because of a document Dr. Manette wrote and hid during his years of imprisonment. This document, which comes in to the hands of the revolutionaries after their storming of the Bastille and seizing power in France, reveals a crime committed by the marquis and his twin brother and tells the story of Dr. Manette's imprisonment; the twin brothers raped a woman from the lower class and stabbed her brother who tried to protect her. The two brothers asked Doctor Manette to tend the raped woman and her brother, but their case was hopeless, and the Doctor could do nothing to prevent their death. Dr. Manette refused to be bribed into silence. Instead, he wrote to the Minister about the crime. Contrary to the Doctor's hopes, his letter came in to the marquis's hands. As an aristocrat, the marquis used one of his privileges, *lettre de cachet*, to put the Doctor in prison.

Thus, Darnay would have faced his destiny on the scaffold had it not been for Carton. The latter makes use of his countenance and some background information about John Barsad, a

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