



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية



ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://jls.tu.edu.iq>

Loss of Dialect in English-Arabic Translation of Literary Texts: A critical discourse analysis

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Received: 15 /5/ 2022, Accepted: 6 /7/2022 , Online Published : 15 / 10 /2022

Abstract

This paper addresses the issue of translatability of dialect in the translation of literary texts. It tackles dialect as a means of depicting the identity of the characters in literature. And it sheds light on the relationship between identity and language because using dialect is manifested and related significantly to the social stand of the characters in literary works. The translator of the text under study faces the problem of the existence of a linguistic variety in the original text, which depicts the close connection between the addressee, the means and the context in which it is employed. Hence, the difficulty in translating dialects in literary works is a linguistic problem, as well as a pragmatic and semiotic one, that is the presence of dialect in the text provides meanings and connotations far further than the linguistic level. That is why, in translating and tackling this variety of language, used by the author as a means of characterization or as a social class marker, this variety was standardized and flattened by the translator. The researcher concludes that the presence of dialects in *Wuthering Heights* adds communicative, stratificational, cultural, and semiotic value to the text. As far as translation is concerned, this forms extra challenges for the translator.

Key words: dialect loss, literary translation, English-Arabic translation.

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"فقدان اللهجة في ترجمة النصوص الأدبية من الإنكليزية الى العربية"

دراسة تحليلية - نقدية

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المستخلص:

يتناول هذا البحث مسألة قابلية ترجمة اللهجة في النصوص الأدبية، وعلى وجه الخصوص في رواية مرتفعات وذرغ للروائية إملي برونتي. كما يُسلط الضور على استخدام اللهجة كوسيلة لتصوير هوية الشخصيات في هذه الرواية. ويؤكد على أهمية العلاقة بين الهوية واللغة لأن استخدام اللهجة يتجلى ويرتبط بشكل كبير بالموقف الاجتماعي للشخصيات في الأعمال الأدبية. ويخلص الباحث إلى أن وجود اللهجات في رواية مرتفعات وذرغ يضيف قيمة تواصلية وطبقية وثقافية وسيميائية للنص. اما فيما يتعلق الأمر بترجمة هذه الرواية الى اللغة العربية، فقد شككت اللهجة تحدي إضافي للمترجم. حيث واجه المترجم مشكلة وجود تنوع لغوي في النص الأصلي، حيث يصور هذا التنوع الارتباط الوثيق بين المتلقي (في كلتا اللغتين: الإنكليزية والعربية) والسياقات النصية التي تم توظيف اللهجة فيها. الأمر الذي يؤكد على صعوبة ترجمة اللهجات في الأعمال الأدبية وتصويرها في النص الهدف. كما أنها مشكلة عملية وسيميائية، أي أن وجود اللهجة في النص يرفد النص بمعاني ودلالات ذات أبعاد تتخطى بكثير الابعاد اللغوية. الا أن المترجم المعني في هذا البحث، للأسف لجئ عند ترجمته لهذا التنوع اللغوي، الذي استخدمه المؤلف كوسيلة للتوصيف أو كعلامة لبيان طبقية المجتمع، الى طمس اللهجة في ترجمته لهذه الرواية.

الكلمات المفتاحية: اللهجة، فقدان اللهجة، الترجمة الأدبية، الترجمة من الإنكليزية الى العربية.

1. Introduction

Mona Baker (1992) defines 'dialect' as "a variety of language which has currency within a specific community or group of speakers". She confirms that a dialect can be categorized according to the following criteria: 1. Geographical: an example of American English and British English. 2. Temporal: such as structures and words adopted by persons at diverse stages of their life, or structures and words used at different times of the same language in history. 3. Social: structures and words utilized by different social classes in the same area. However, Peter Fawcett (1997) identifies a difference between 'dialect', and 'sociolect'. He contends that a dialect is a way of speaking associated with a group of people who live in one single area, however, a 'sociolect' describes a crowd by the social class of its members and their status and profession. So, an instance of a dialect in the Arab countries would be the Moroccan, Iraqi, or Egyptian ... etc. dialects and an instance of a 'sociolect' would be the dialect of the impoverished, illiterate class in any modern district in the same countries. There is also what is called 'eye dialect'. Its origin is attributed to George Philip Krapp in his

book 'The English Language in America' published in 1925, in which he sheds light on the colloquial used in printed versions, and the uses of unconventional spelling used to reproduce the colloquial. He argues that:

... of the dialectal references used in American literary works, man can locate many types. The most used one is the class dialect, which defines between cultivated and popular or standard speech. The aspect of popular speech is easy to be produced by a sprinkling of such forms as 'aint' for 'isn't', 'done' for 'did', 'them' for 'those', and some similar grammatical improprieties. This aspect is often highlighted by what is called 'Eye Dialect', in which the violated convention has to do with the eyes, not with the ear. So a dialect user often spells words differently, such as 'front' as 'frunt', or 'face' as 'fase', or 'picture' as 'pictsher'. The reason here is not that s/he aims at indicating a unique way of pronunciation, however the spelling is just a friendly nudge to the readership, a knowing look which establishes a sympathetic sense of superiority between the author and the readership as contrasted with the humble user of dialect. (qtd. in Paul Hull Bowdre, 1964)

Thus, the term 'Eye Dialect' accounts for the insertion of different word spellings to in present the discourse as non-standard. Some characteristics of oral discourse such as contractions, represented through graphical deviations in words' spellings may help the reader to recognize the speech as non-standard, which goes to the association made between the written register and standard discourse (Norman Page, 1988; Jane Walpole, 1974). The presence of eye dialect in the source text causes difficulties to the translator. That is, its inclusion could be inconvenient in the target language. Moreover, a regional accent is unlikely to have its correspondent in the target language. In his presentation on the three parameters identifying a language user: region, social class and time, Fawcett (1997) contends that rendering dialect is not an easy job as one may think, "especially since it often relates to questions of status and repression". He adds that the language variety that a specific group speaks is its members' way of communication and expressing desires, needs, and thoughts, and it also comprises its members' linguistic uniqueness of the means through which they demonstrate their own identity. So, when a specific character in a literary work uses a variety of language dissimilar from the one spoken by the other characters a difference in his identity must be then visualized. Some scholars consider dialect as a marked form of speech. Robert Lawrence Trask (1998) sees markedness as a very open notion applied on all levels of analysis. For him, a 'marked form' is similar to any other linguistic form, which might be less usual or less neutral than the rest forms that are seen to be unmarked. He adds that it may be located by different features like the existence of extra- linguistic material, supplementary nuances of meaning, by more rarity in a language or in a number of languages, or in many other ways. Thus, a special variety of language used by certain characters in a literary work in comparison with the standard language spoken by the other characters is seen as a marked form of language. If added to a text, the dialect stresses the distinctiveness of the character and it also serves as a marker of the character status in the society where the work took place.

2. Translating dialect

The incorporation of dialect in literary works is highly marked and functional. That is, dialect can act as an economic, educational and social marker of the characters using it. Thus, it is argued here that in languages which tending to be more

or less classless, like Classical Arabic, the translator either pays no attention to the dialectical use or translates it into a particular variety, a strategy that can stigmatize the source text. So, translating a literary work in which all the characters speak the same variety of language is much easier than translating a text with many varieties. In her article “Drama Translation”, Gunilla Anderman (1998) argues that if a play is written in dialect, a translator will have to decide whether there is a suitable dialect in the target language into which it may be translated. For her, some source-language dialects may successfully yield themselves to a dialect in the target language. Other dialects, during the process of translation, may without intention raise an inappropriate set of social or cultural references and/or associations, which are not required. The use of a dialect in literature is challenging for the translator who is obliged to decide on the significance of the use of a certain dialect in the text. The translator’s decision defines the strategies to be adopted in tackling the text, which may range from full normalization of the text to the reproduction of a linguistic variety in the target text. However, not all scholars advocate dismissing standardization. For example, Leppihalme (2000) sees that the consequences that result from standardization are not always harmful: the elements might be weakened or maybe lost through this process. Such elements would not be missed if ‘the reading experience is satisfying in other ways’ and the translator can compensate for the loss by meeting the target-text readers’ expectations, who might have less interest to grasp the small differences illustrated through dialect than in focusing on the plot of the novel.

Massimiliano Morini (2006) addresses such issues as he dealt with texts in which dialects were used, proposing strategies that a translator can adopt as follows: “Whenever two or more variants of the same language inhabit the same textual space, the translator can: 1) write his target text in the standard version of the target language; 2) employ two or more variants of the target language; 3) translate one of the variants by a non-standard (incorrect, popular) variant of the target language. The first solution is hardly a solution at all, though it can have some value in certain specific publishing situations. As for the second and the third ones, they are more effective, but they also pose their problems: if a sociological or geographical dialect is used, the source text is transferred onto a sociolinguistic plane that can be very distant from the source situation; if a low, incorrect version of the target language is employed, a hierarchy is created that can or cannot be warranted by the internal division of the source text”. In discussing the obstacles associated with such options, Morini argues that while the second and the third strategies are obviously more efficient than standardization, by using them, the translator risks transforming the text into a sociolinguistic area far from the original one, or producing hierarchies that do not exist in the original text. Let us have a look at the following example from *Wuthering Heights* by Emily Brontë:

SL 1: What are ye for? he shouted. 'T' maister's down i' t' fowld. Go round by th' end o' t' laith, if ye went to spake to him.'

'Is there nobody inside to open the door?' I halloed, responsively.

'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'

'Why? Cannot you tell her whom I am, eh, Joseph?

'Nor-ne me! I'll hae no hend wi't,' muttered the head, vanishing. (Emily Brontë 1959)

TT:

- صاح بي ، ماذا تُريد؟ ... إن السيد هناك في الحقل، وعليك أن تتعطف عند نهاية الممر إذا أردت أن تتحدث إليه...
- فهتفتُ أجيبه: ألا يوجد في المنزل من يفتح ألباب؟
- لا يوجد سوى السيدة، ولن تفتح لك ألباب ولو مكثت تطرق ألباب حتى الليل !
- لماذا؟ ... ألا يمكنك أن تخبرها من أكون يا جوزيف؟
- محال أن أفعل ذلك، فلا شأن لي بهذا.
- وما لبث رأس الوغد أن توارى داخل الكوة! (Emily Brontë. trans. Al-Gharyani 1962)

The above excerpt is part of the conversation run between the tenant Mr Lockwood who was visiting Heathcliff's house, Wuthering Heights, and the servant Joseph. Joseph speaks the West Yorkshire dialect (based on Haworth dialect) since the Brontës lived in Haworth near Bradford, where the novel was set. The larger effect of the eye dialect in Joseph's speech in the above passage and the non-standard features contribute to the depiction of Joseph's character as a poorly-educated and tough individual, in comparison with Lockwood who was depicted, by his use of Standard English, as a well-educated gentlemen of the higher classes. Examining Gharyani's translation of the above extract shows that Joseph's speech was translated into Standard Arabic and that nothing of the source-text local and social marker has been transferred into the target language. The translator could have portrayed the class difference depicted in the source text through orthographic variation, instead of neutralizing the dialectal features. In Arabic, orthographic variation can be highlighted, for instance, by the absence of the parsing sign 'hamza' 'ء', so instead of writing 'إن' he writes 'ان', 'الا' instead of 'إلا'... etc. or using terms and vocabulary which are not in a highly eloquent speech form and, at the same time, serve as a class marker of its users.

Peter Newmark (1991) views such cultural items, i.e., the dialectal features, as part of the social texture, and contends that a translator has to decide to what extent he wants to highlight them in the target-text. If a translator translates dialectal references included in the original text, it is not possible to provide explanatory parentheses to each statement made in this non-standard context. Nevertheless, even a short clarification of the dialect speakers' culture in the preface or introduction to the translated piece of fiction could be a good solution. Claire Kramsch (1998) argues that dialects, in particular those of a geographical and ethnic nature, represent a crucial part of the cultural heritage of their users. So, any dialect can be seen as a sign of ethnic, regional, and/or social, identity that helps in creating and shaping culture. Hence, the dialectal features in literature have their cultural significations. So, since translation focuses on transferring meaning rather than words, translators should take into account such cultural implications. As for Nida (2000), he confirms "each character must be permitted to have the same kind of individuality and personality as the author himself gave them in the original message". Commenting on such situations, Pinto (2009) claims that even though a writer does intend to translate the respective dialect with utmost precision, s/he strives to activate the readers' assumptions, images, and stereotypes about users of that definite variation. On dialect functionality, Alsina (2012) contends that dialectal features in literature have an interpersonal function. Dialect mostly presents information about the speakers' regional, social and cultural attributes, for instance, their origin, or their social standing. Hence, Alsina argues that when a translator comes across a dialect-loaded text, s/he has to deal with many

challenges. For instance, s/he should take into account what tolerance degrees to written dialect exist in the target culture and language. The translator also has to comprehend what type of loss the text may occur if the dialect is normalized or omitted by the translator. Additionally, the translator has to take into account the intensity of translating the dialect; that should be neither too emphasized nor underrepresented because such changes could shift the narrative center of attention or the text internal coherence and ideological framework.

3.Strategies of translating dialect

Commenting on the possibility of identifying an appropriate strategy to render dialect, Berezowski in his book *Dialect in Translation* (1997) argues that since dialectal references are always included in literary works in diverse ways, there is no single strategy that can be adopted as a universally appropriate one. There are strategies to translate dialect that neutralize specific aspects of the non-standard speech, and replace others. For instance, a translator may neutralize phonetic dialect traits, but apply dialectal vocabulary, using dialectal and general non-standard lexicalization (there are several subcategories, such as rural, colloquial and artificial).

Ibid (1997) confirms that substituting source-language regional dialect traits with those of the target language may be achieved in various ways. He explains that the densest usage of target-language dialect signs may be located in a substitution strategy called rusticalization, which can be seen as the opposition strategy to neutralization. Neutralization adopts rather radical techniques to prevent the inflow of target-language intertextuality into the source text, whereas, rusticalization uses a full nonstandard target language regional variety. It introduces dialectal signs on diverse levels of the language (lexis, morphology, phonetics and syntax), and thus introduces a different intertextuality into the translation. Ibid (1997) conducts a thorough study to discover how a variety of non-standard aspects (in terms of lexis, morphology, phonology, and syntax) were most regularly tackled by translators. For him, the following are the most prominent approaches:

1. *Lexicalization*, through which the translator translates some aspects of the source-text dialect which exist but are expressed in a lesser level. It is outstanding on the lexical level and omits any phonological, morphological or syntactic elements. According to Berezowski (1997), lexicalization has four categories: rural, through which the translator adopts vocabulary from regional dialects, colloquial one shows the social status of speakers, diminutive, employed mainly with very young or elderly persons, because diminutives are used mostly by such age groups (ibid.: 58), and artificial lexicalization, which includes the use of neologisms, and classifies members of imaginary future social groups.
2. *Partial translation*, through which some of the target-text parts are left untranslated. Such parts are usually very short, generally well-known or easily understandable phrases, sometimes even rendered in a third language.
3. *Transliteration*, which is the substitution of phonological and graphological characteristics of lexical units.
4. *Speech defect* is an approach which affects the four features of the non-standard variety (lexis, morphology, phonology and syntax), since it distorts grammar and orthography, and brings in non-standard lexical items. Pinto (2009) calls it as ‘eye dialect’.
5. *Relativization* is the process of reducing source-language forms into terms of address and honorifics; the rendering then includes foreignizing expressions. (Berezowski, 1997)

6. *The formation of an artificial variety* by the translator is possible, although it is risky, at the level of losing some associations and meanings readers might make through a natural variety of the target-text language.

7. *Colloquialization* by making use of the lexical and the syntactic characteristics existing in the everyday life of the target-text language. It assists in depicting the social membership of its users/speaker. Nevertheless, Berezowski (1997) argues that it is usually impossible to locate such a protagonist into a definite geographic area.

8. *Rusticalization* is another technique, it functions with all four dialect markers; it uses “a full non- standard target language regional variety”.

Examining the difficulties that may arise in rendering dialect, Sánchez (2000) locates four difficulties, which can emerge when translating a text in which dialect is used. The first main difficulty is that a translator may not be familiar with the source-language dialect, resulting in serious mistranslations, regardless of whether s/he has attempted to translate or neutralize the dialect. The second difficulty, as stated in the words of Hervey, Higgins and Haywood is “that of deciding how important the dialectal features, and the information they convey, are to the overall effect of a ST. The translator always has the option of rendering the ST into a bland, standard version of the TL, with no notable dialectal traces...”. Using a dialect from the target language; substituting a source dialect with standard language, or using standard language with explanatory phrases such as ‘said in dialect’ are among the options available to the translator. The phonetic representation of the dialect sound is the third difficulty which the translator may try to reflect, and which renders the process of translation even more complex. The fourth and most important difficulty has to do with the target-text dialect the translator should select. Factors which have an impact on the choice of a dialect include geographical location and connotations associated with the dialect (such as social status). Sánchez (2000) confirms that “[i]n the majority of cases, the connotations of the two dialects are very different [because] they are part of a particular society having their own sociolinguistic background”.

In his article “Translating Dialect Literature”, Bonaffini confirms (1997) that while “translating into standard language, the translator cannot capture the eccentricity of vernacular speech, its function as an alternative, a non-normative deviation from the norm”. He adds that the entire linguistic milieu in which dialect is used is essential for the diverse compensatory techniques the translator has. If one speaks about naturalness in monolingual contexts, in which the only dialect is spoken, and the persisting combat between standard language and dialect is kept controlled, this becomes, at the practical level, impossible the moment the standard code is introduced. In the existence of the standard code, the vernacular unavoidably becomes ‘eccentric and deviant’. If a translator renders a dialect into another dialect, then s/he risks the possibility of creating effects, which were not intended, as dialects tend to arouse different connotations. In other words, a dialect in the target language may have low social connotations, which are not associated with the dialect used in the source language or vice versa. The translator, who has to decide which procedure he should adopt, should consider such a point. Furthermore, his decision could be also influenced by factors such as the genre of the novel, the intended target audience, and publishing constraints.

4. Analysis and discussion of Dialect in *Wuthering Heights*

Wuthering Heights is known for its unusual narration method and the existence of regional dialect. In *Wuthering Heights* Emily Brontë used regional dialect to delineate the social stands and manners of the classes. She gives each character a unique form of speech to show his/her social position in life. For instance, Lockwood

speaks Standard English, but the servant Joseph uses the Yorkshire dialect. Commenting on Charlotte Brontë's amendments on *Wuthering Heights*, Wiltshire (2005) argues that the issue of what was gained or lost due to such amendments depends on the individual reader. A reader, who was familiar with the Haworth dialect in the nineteenth century, particularly if raised in the region, may have been offended by the diluted accent, seeing it as counterfeit. However, the reader who was not, or is not, familiar with this specific language variety might find the changes in dialect passages daunting due to the inconsistency and incompleteness of the alterations, which still provide the reader with non-standard spellings. Another problem which may arise is the unfamiliarity of regional dialect words. She concludes that any gain is not considerable enough to offset the loss. Wiltshire (2005) adds "She [Charlotte Brontë] may have thought that chosen changes to the orthography were all that were necessary to make the dialect expressions more broadly understood ... she might have purported to make marginal changes aiming at retaining local flavour while making the dialect dialogue more accessible to non-Yorkshire readers".

As was mentioned earlier, *Wuthering Heights* introduces to the reader Standard English and the Yorkshire dialect. The adoption of such a technique in the novel has a social and contextual significance. The characters are classified into two groups based on the language code they use, the knowledgeable upper class who speaks refined English and the uneducated poor lower class who speaks dialect, which is relatively different in grammar, pronunciation, and occasionally vocabulary. For instance, "Cannot ate it? repeated he, peering in Linton's face, But Maister Hareton nivir ate naught else, when he wer a little 'un; and what wer gooid enough for him's gooid enough for ye, I's rayther think!" (Emily Brontë 1959). The standard version should read 'Cannot eat it? he repeated, peering in Linton's face, and subduing his voice to a whisper, for fear of being overheard. 'But Master Hareton never ate anything else when he was a little one; and what was good enough for him is good enough for you, I think.' The original-text readers can easily locate the dialectal variations, where 'ate' was used for 'eat' 'wer' for 'was' and the other spelling slips such as 'nivir', 'rayther', and 'gooid'.

On stressing the importance of dialect in *Wuthering Heights*, Chapman (1994) contends that dialect acted as a tool to locate the persons in a specific area and in a social hierarchy. He adds that not many novel writers wanted to tackle dialect speech in the same consistency and accuracy as Emily Brontë attempted to do in *Wuthering Heights*. Additionally, "it simply was not and still is not possible to convey accurate speech with the single use of our alphabet to a reader who is ignorant of the dialect". However, literary works that involve strong dialect got admiration and acceptance in the nineteenth century, that is, they reflected Victorian daily life and created an experience of regional life. Let us have a look at the following example:

ST 2: I shall have my supper in another room, I said. Have you no place you call a parlour? 'PARLOUR!' he echoed, sneeringly, 'PARLOUR! Nay, we've noa PARLOURS. If yah dunnut loike wer company, there's maister's; un' if yah dunnut loike maister, there's us. (Emily Brontë 1959:)

TT:

سوف أتناول عشائي في حجرة أخرى ... أ يوجد لديكم ما تسمونه حجرة الجلوس؟ فأجابني ساخراً متهكماً: "حجرة الجلوس؟ ... حجرة الجلوس؟ ... كلا ، لا توجد لدينا حجرات للجلوس

! ... إذا كانت صحبتنا لا تروقك، فهناك السيد أذهبي إليه. وإذا لم يرقك السيد فما نحن تحت أمرك! (Emily Brontë. trans. Al-Gharyani 1962)

When Isabella Linton married Heathcliff, she imported polite English to Wuthering Heights. Readers of the original text can identify her as a gentrified character whose speech is close to Lockwood's, and that her speech with Joseph pinpoints class differentiation, which induced the following reaction from him "Minching un' munching! Hah can Aw tell whet ye say?" (Emily Brontë 1959: 183). He mocked Isabella's and Lockwood's polite speech. The above example shows the way Joseph displayed his fundamental disobedience as a servant. Shortly after Isabella's arrival at Wuthering Heights as Heathcliff's bride, he mockingly repeated her words 'parlour' and 'bed-rume' as places she asked him to show her. Isabella's way of speaking was more satirized as Joseph made fun of her option of using the word 'parlour'. In response to her request for another room, he replied with a sneer "PARLOUR! ... , 'PARLOUR! Nay, we've noa PARLOURS". For Joseph, Isabella used a strange gibberish, which seemed weird to him, and he was sneering and unpleasant because of her demanding manner. Let us have a look at the following example:

ST 3: Here's a rahm, he said, at last, flinging back a cranky board on hinges. 'It's weel enough to ate a few porridge in. There's a pack o' corn i' t' corner, thear, meeterly clane; if ye're feared o' muckyng yer grand silk cloes, spread yer hankerchir o' t' top on't. The 'rahm' was a kind of lumber-hole smelling strong of malt and grain; various sacks of which articles were piled around, leaving a wide, bare space in the middle. Why, man, I exclaimed, facing him angrily, 'this is not a place to sleep in. I wish to see my bed-room.' 'BED-RUME!' he repeated, in a tone of mockery. 'Yah's see all t' BED-RUMES thear is—yon's mine.' (Emily Brontë 1959)

TT:

وقال: هناك حجرة تصلح لتناول عشائك فيها! ... و سوف تجدين كيسا من القمح في الركن، وهو كيس نضيف تماما ... ولكن إذا كنت تخشين إتلاف ثوبك الحريري العظيم فأنشري مندليك فوقه و اجلسي عليه!
وكانت تلك (الحجرة) أشبه بجحر مصنوع من الخشب، تفوح منه رائحة الحنطة و الشعير القوية، وقد كدست حول جدرانها زكائب هذه الغلال تاركة فراغا فسيحا في وسطه ... فألتفت إليه، وواجهته غاضبة، وأنا أصبح به: "ما هذا يارجل؟ ليس هذا بالمكان الذي يصلح للنوم ..إنني أريد أن أرى حجرة نومي!"
فعاد يقول بلهجته الساحرة: "حجرة النوم؟ لقد رأيت كل ما لدينا من حجرات النوم ... إلا حجرتي.
(Emily Brontë. trans. Al-Gharyani 1962)

And responding to her request for a bedroom, he replied mockingly "BED-RUME!" he repeated, in a tone of mockery. 'Yah's see all t' BED-RUMES thear is—yon's mine" (Emily Brontë 1959). Compared to Joseph's speech, Isabella's is a marker of her social stand. Moreover, her selection of words reflects her high class. The parlour she wants to see is originally from the French 'parler', meaning to speak and refers to a place to converse for the family, though it is not 'a rahm' which Joseph recognized. The two above extracts are essential for pinpointing the class difference because they show plainly the association of regional dialect with lower-class standing and Joseph's awareness of this speech difference, as he on purpose mocks the speech of the

gentrified Isabella. Such self-conscious use of language is vital to the genuineness of the novel which highlights property and social mobility. In this vein, Gaskell confirms that the significance of Joseph's character and his code of speech in *Wuthering Heights* were clearly appreciated by Charlotte Brontë as, in September 1850, she wrote to the publisher Smith Elder telling him that it appears to her wise and tactical to adjust the orthography of the speeches spoken by old servant Joseph, because, it renders the Yorkshire dialect to a Yorkshire ear, yet she is sure that Southerners must find it unintelligible; thus one of the most graphic characters in the novel is lost on them. (Gaskell, 1996)

Having a look at Isabella's speech, one can clearly tell that Emily Brontë was aiming to highlight class stratification superiority. We can notice that in his renderings of the two examples above, Al-Gharyani flattened and normalized Joseph's speech. Thus, the target-text readers are not able to fully acknowledge Isabella's high level of education that Emily Brontë highlighted in the above situations. Hence, the Arabic readers will not be able to grasp the author's intention of using the Yorkshire dialect. The most interesting aspect of the examples is to illustrate to what extent the ethos of the source text is lost in translation, On the whole, the semantic content has been transferred, but the social stratification has disappeared. The servant Joseph, in Emily Brontë's *Wuthering Heights*, preaches to the rest characters or makes unfriendly accusations, questions of his speech are almost wholly in Yorkshire dialect, for example, his dialectal pronunciation as in 'neeght' for 'night', his use of dialectal-grammatical references as in 'I seed' for 'I saw', and his use of dialectal lexis as in 'lugs' for 'ears'.

Waddington-Feather (1970) contends that the use of dialect by Emily Brontë reinforces the readership's consciousness of the region of the novel and makes it look more realistic. However, the target-text readers are deprived of the authenticity and enjoyment offered by the use of dialect, which was originally presented for the readers who have knowledge of the Yorkshire dialect. Similarly, Chapman (1994) argues that sometimes Emily Brontë chose non-standard spelling for some words which were pronounced the way she spelt them, for instance, 'amang' for 'among' and 'ses' for 'says'. The reason is that some words were simply misspelt to underscore Joseph's lack of education, whereas some other words had a different standard pronunciation in the nineteenth century than they have today; in consequence, Brontë's spelling rendered non-standard pronunciation for Victorian readers. On this point, Görlach (1999) comments that in Victorian times, spoken Standard English was much closer to written language than it is today. Commenting on the importance of dialect in *Wuthering Heights*, Ferguson (1998) confirms that in many situations, readers may find Joseph's speech not easily understandable, but it nevertheless forms a key element of this work because it highlights the significance of the social stratifications in Victorian times and plays a major role not only in the progress of the novel's atmosphere but also the development of the characters and their surroundings. Another interesting example is:

ST 4: "Maister Hindley!" shouted our chaplain. "Maister, coom hither! Miss Cathy's riven th' back off 'Th' Helmet o' Salvation,' un' Heathcliff's pawsed his fit into t' first part o' 'T' Brooad Way to Destruction!' It's fair flaysome that ye let 'em go on this gait. Ech! th' owd man wad ha' laced 'em properly—but he's goan!". (Emily Brontë 1959)

TT:

فقد صاح قسيسنا الورع: يا سيد ... يا مستر هندلي! تعال إلى هنا حالا! ... لقد مزقت مس
كاثي ظهر غلاف "درع الخلاص" .. و وضع هيثكليف قدمه على الجزء الأول من " الطريق
الفسيحة نحو الدمار!" ... أنه لعار كبير أن تتركهما يمعنان في هذا المسلك الدميم... آه أن الرجل
العجوز ما كان ليدعهما دون "علقة ساخنة" ... ولكنه ذهب!- (Emily Brontë. trans. Al-Gharyani 1962)

Joseph's dialect is intentionally set to be different and special from the rest of the speech codes of the novel's characters. Thus, his dialect in the novel is used as a marker of his educational and social status. In the above translation, the translator overlooked the significance of Joseph's dialect and rendered it in Standard Arabic. Consequently, he equated Joseph's language, as a member of the lower class, to the language of his master who enjoys a higher social stand. Besides, the translator used an Egyptian dialectal phrase 'علقة ساخنة' meaning 'hot flogging' in rendering "... wad ha' laced 'em properly". Thus, the translation lost the crucial contrast produced among the different characters in the source text by the way they speak. And the blessing of the author's authenticity emerging from the use of dialect is lost in the target text. Hence, the translator used colloquialization and combined Egyptian, which is a part of the everyday speech of many Egyptians, which helps depict the characters' lower standing and the translator put 'علقة ساخنة' in inverted commas to preserve the impression of the uneducated speaker. Commenting on the importance of Joseph's character, Gaskell (1996) argues that "Charlotte's concerns also encompassed the role of Joseph; she described him as 'one of the most graphic characters in the book.'" The loss to the target-text readers who are not exposed to the uniqueness of Joseph's speeches is major because his regional dialect contributes to the authenticity and authenticity of the novel. As for Wiltshire (2005), she confirms that the creation of Joseph is "a complete cameo", that he enjoys all the attributes of a dialect speaker: male, manual, non-conformist religious background, and, despite his knowledge of the Bible, resistant to book-learning. His speech constitutes linguistic 'verisimilitude' and Emily Brontë was not deterred by the possible troubles faced by southern readers, or else she was less aware of the difficulty since she had spent less time in London than her sister Charlotte.

Another interesting example can be identified through the speech of Hareton, who was subdued to the humiliation that was intended for Heathcliff. When Isabella first met him she described him as a "ruffianly child, strong in limb and dirty in garb." (Emily Brontë 1959):

ST 5: Now, wilt tuh be ganging? ... (Emily Brontë 1959)

TT: ... و الآن ... هل تذهبن لحال سبيلك؟ (Emily Brontë. trans. Al-Gharyani 1962)

In the above excerpt, Hareton replied to Isabella's polite enquiry in a dialect she did not understand and as he was pressed more by Isabella, when she asked him "Shall you and I be friends, Hareton?", he replied in a dialect similar to that of Joseph, 'Now, wilt tuh be ganging' (Emily Brontë 1959). Afterwards, when Linton, Heathcliff's son, mocked Hareton's 'Yorkshire pronunciation' and lack of education, Hareton replied:

ST 6: If thou wern't more a lass than a lad, I'd fell thee this minute, I would; pitiful lath of a crater! (Emily Brontë 1959).

TT: لو لم تكن أقرب إلى الفتاة منك إلى الفتى لفضيت عليك في التو واللحظة، أيها المخلوق!
التافه الهزيل! (Emily Brontë. trans. Al-Gharyani 1962)

It is clear that Hareton's speech and Yorkshire pronunciation to which Linton mockingly drew Cathy's awareness as he said: "Have you noticed, Catherine, his frightful Yorkshire pronunciation?" (Emily Brontë 1959), show Hareton's capability to use impolite language was a result of what he picked up from Hindley. In the above example, Hareton's code of speech showed his contempt for the feeble Linton. Hareton's speech was also identified by his cousin Cathy when she gave Nelly Dean an account of the banned visit to Wuthering Heights. Hareton performed the tasks of a servant, looking after Cathy's horse. Upon being told by Cathy to leave the horse alone she tells that "he answered in his vulgar accent." (Emily Brontë 1959). Examining the renderings of Hareton's dialect, which strongly characterize the differences of his speech from the speech of the other characters; we can notice that the translator flattened it completely. He eliminated the most marked vernacular elements of the source text. Thus, all the linguistic, phonetic, syntactic peculiarities of that code of speech are lost in the Arabic version. However, Hareton's fortune was soon to change for the better and this was touched in his speech. Cathy was the reason and the motivator for the change and it was through their intercommunication that Hareton began to imitate the way she spoke. Notably, Hareton later addressed Cathy politely and Cathy gave him a book as a gift, promising to teach him how to read properly. If the translator chooses to translate the West Yorkshire dialect into one of the Iraqi, Egyptian or any other Arab dialects, s/he could have succeeded in helping the reader to recognize the marked form of speech as non-standard. However, a regional Arab dialect is unlikely to be correspondent to the West Yorkshire dialect. Let us render the first excerpt into one of the many Iraqi dialects:

- صاح بي ، شنو تريد؟ ... صاحب الملك هذاك بالمزرعة، اذا تريد تحجي وياه لازم تبقى ماشي الى نهاية الطريق
- فهتفت أجيبه: ألا يوجد في المنزل من يفتح الباب؟
- لا ماكو احد، بس صاحبة البيت، وما راح تفتح البيت لو تضل تدك بالباب من هسة لليل!
- لماذا؟ ... ألا يمكنك أن تخبرها من أكون يا جوزيف؟
- مستحيل، اني مالي شغلة.
- وما لبث رأس الوغد أن توارى داخل الكوة!

The Iraqi dialect used above has its linguistic uniqueness, however translating the dialect into a particular variety can stigmatize the source text. Furthermore, if a translator chooses to render the West Yorkshire into a dialect, in our case any Arab dialect, he risks the probability of creating an impact and impressions, which were not intended, that is dialects bring different and various connotations. By doing so, the translator transforms the text into a sociolinguistic area far from the original one and the source-text social hierarchies are missing in the target text. Such strategy does not fulfil the aim of delineating the social stands and manners of the classes intended in the source text. Diction is an artistic element portrayed in *Wuthering Heights*. The author included dialect to show a lack of intelligence in some of her characters. For example, Hareton at the beginning spoke a quite distinct dialect and as a result, his speech was almost incomprehensible. However, later, as he became educated and realized his intelligence, the reader can notice that his dialect disappeared and he started to speak like his class counterparts. However, Joseph preserved his dialect throughout the novel. Thus, the original-text readers can notice later that Hareton began to see himself as Cathy did, and replied to her offer of friendship "Nay! You'll be ashamed of me every day of your life, ... And the more, the more you know me, and I cannot bide it" (Emily

Brontë 1959). It is quite clear that his past vulgar accent was absent here; except the regional ‘nay’ and ‘bide’ which associate him with his previous speech code. Justifying similar decisions like the ones above taken by the translators, Fawcett (1997) argues that the target-culture ideology sometimes does not allow for the use of language variety other than the standard one. Hence, neutralization appears to be the only translation technique available to the translator. The translator should attempt to recognize the diverse social-class markers in the original text, represent and reproduce them appropriately in the target text. Waddington-Feather (1970) comments on Hareton’s use of dialect both in childhood and adolescence, saying that Emily Brontë used it to “emphasize the coarseness and brutality Heathcliff has fostered in him,” explaining “the more enlightened Hareton becomes ... the less he speaks dialect”. The source-text readers can spot that through education Hareton became civilized in his manner and speech. However, it is not the case with the target-text readers because Hareton’s code of speech was normalized. Replacing dialect by a standard speech form may have the same harmful impact on the translation quality as the effect the dialect has is inescapably lost. The translator should not avert problems come with the translation of dialect, due to the importance of preserving the authenticity of the source text. Nevertheless, the problem is much more difficult because it is impossible to render the dialect without any change. Every language, or every language variety, is closely connected with the cultural background in which it is used. Dialect as language variety has cultural associations/ signs that cannot be transferred into other languages. Moreover, the form of the dialect is often a source of problems, as it is too strongly connected with the structure of the source language that may differ considerably from that of the target language.

The above analysis of the translations shows that choosing dialect rather than Standard English reveals the authors’ intentions to convey an authentic and precise cultural message. The difficulties in translating *Wuthering Heights* rise from the fact that both works enjoy a distinctive language and style. The variety of tongues used within the novels creates a predicament to the Arabic translators who have no choice but to use Standard Arabic, and thus they could not depict the class differences between the characters’ different way of speaking, thus could not retain the authenticity of the source text. However, a combination of good options available to the translator could be: short clarification of the speakers’ dialect and culture in the preface of the target text, using standard language with explanatory phrases such as ‘said in West Yorkshire dialect’ readers’ could give the target-text readerships a chance to form their assumptions, images, and stereotypes about users of that definite variation. In addition, the translator could have used ‘eye dialect’: changes to the orthography (lexis, morphology, syntax ...) to stress the distinctiveness of the characters’ socioecological and geographical status, stating that the person said that in his Yorkshire dialect. Which serves as a marker of their status in the society.

Suggested rendering of eye dialect could be:

- صاح بي، (بلهجة يوركشيرية) ماذى تريد؟ ... اسيد هيننننناك باقل، اذا ردت ان تحدث له علميبيك ان تنعطف عن نهاية الممرر ...
- فهتفت اجيبه: ألا يوجد في المنزل من يفتح ألباب؟
- لا، لا يوجد سوا اسيدة، لنن تفتلك اباب لو بقيتنتت تطرفة حتا ليل !
- لماذا؟ ... ألا يمكنك أن تخبرها من أكون يا جوزيف؟
- مستحيل افعل هذى، لا شيء يخصني.
- وما لبث رأس الوغد أن توارى داخل الكوة!

Conclusion

The translation of the vernacular is challenging, and one should accept the fact that often dialectal expressions are simply untranslatable. However, despite the different varieties in the spoken form, the standard classical form of Arabic is chiefly used in writing in all Arab countries. So, literary works have always been written in Standard Arabic. Accordingly, dialect is not used in literary translation. Furthermore, if a translator decides to translate a dialect found in a literary work written in English into any Arabic colloquial dialect, such a translation would be faced with the challenging specificity of the Arabic colloquial dialect being representative of the Arabic community it is spoken in. As one can notice, the presence of dialects in *Wuthering Heights* tends to add communicative value to the texts. As far as translation is concerned, this means additional challenges for the translators. They face the problem of the existence of a linguistic variety in the original text which depicts the close connection between the addressee, the means and the context in which it is employed. Hence, the difficulty in translating dialects in literary works is a linguistic problem, as well as a pragmatic and semiotic one, that is the presence of dialect in the text provides meanings and connotations far further than the linguistic level. Therefore, it is essential to debate the translator's choice to reproduce or not to reproduce linguistic variation and how s/he decides to tackle the challenge, because such a choice may adjust or subvert the text's coherence.

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