



*Lexical Stylistic Analysis of Two Extracts from Tale of Two Cities: A
Contrastive Study*

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دراسة تقابلية: التحليل الأسلوبي المعجمي لنصين من رواية قصة مدينتين

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Abstract

Since the time it emerged, stylistics, as a field of knowledge which combines both linguistics and literature, acquired a special status in the linguistic arena. Its significance in complementing the meaning delivered by linguistic means has been proven and acknowledged through numerous stylistic analytic attempts of different literary works and in different languages. The question put forward in this paper is whether or not the stylistic analysis can work as effectively on translated texts as it does on the original ones without having the results reached by the analysis distorting the meaning of the original text. An attempt to investigate this question is made herein by conducting a lexical stylistic analysis on an extract from Dicken's novel "Tale of Two Cities". The extract is split into two texts, the first is kept in its original language, English, and the second is translated into Arabic. In carrying out the analysis, the researcher tries to find out whether or not the analyses of the two texts complement each other and serve the meaning intended by the author and with no barrier due to translation. The researcher hypothesizes that translation does not affect the meaning derived from the stylistic analysis since all languages enjoy an approximate degree of sophistication provided by the use of linguistic systems of high degree of complexity that allow them to account for different structures in their counterparts, which is confirmed through the analysis carried out in this study. **Keywords:** Stylistics, Deviation, Parallelism and Lexical Grouping.

المستخلص

منذ نشأتها، اكتسبت الأسلوبية، كونها حقل معرفي يجمع بين علم اللغة والأدب، مكانة خاصة في الساحة اللغوية. وقد تم إثبات أهميتها في استكمال المعنى الذي توفره الوسائل اللغوية والاعتراف بها من خلال العديد من المحاولات التحليلية الأسلوبية لأعمال أدبية متنوعة وبلغات مختلفة. السؤال الذي يطرحه هذا البحث هو ما إذا كان التحليل الأسلوبي يمكن أن يعمل بفعالية على النصوص المترجمة كما هو الحال في النصوص الأصلية دون أن تؤدي النتائج التي توصل إليها التحليل إلى تشويه معنى النص الأصلي. وستكون محاولة الإجابة عن هذا السؤال من خلال إجراء تحليل أسلوبي معجمي لمقتطفين من رواية الكاتب دكنز بعنوان "قصة مدينتين" الأولى باللغة الأصلية، الإنجليزية، والثاني مترجم إلى العربية. عند إجراء التحليل، سيحاول الباحث معرفة ما إذا كانت نتائج التحليل للنصين تكمل بعضها البعض وتخدم المعنى المقصود من قبل المؤلف بدون أي عوائق تتسبب بها الترجمة. يفترض الباحث أن الترجمة لا تؤثر على المعنى المستمد من التحليل الأسلوبي لأن جميع اللغات تتمتع بدرجة متقاربة من التعقيد لاستخدامها الأنظمة اللغوية ذات الدرجة العالية من التعقيد والتي تسمح لها باستيعاب تراكيب مختلفة في نظيراتها، وهذا ما تم إثباته من خلال التحليل العملي الذي تم إجراؤه في هذا البحث. الكلمات المفتاحية: الأسلوبية والانحراف والتوازي والتجميع المعجمي.

1. Introduction

Stylistics is an approach to the analysis of (literary texts) using linguistic description (Short, 1996: 1). It has its roots in the formalist school of literary criticism that emerged in Russia in the early years of the twentieth century. The aims of the movement were to isolate the properties and characteristics of literary language, and to explore how the concept of defamiliarisation in both art and literature was at the root of the intrinsic aesthetic value of the work. At the heart of Russian formalism was the belief that the purpose of all art was to defamiliarise the familiar in order to generate for the viewer or reader a new perspective on the topic of the piece of work under consideration. Its influence is seen particularly in the psychological concept of foregrounding. Foregrounding in language was first identified by Mukarovsky (1964) and refers to features of the text which in some sense "stand out" from their surroundings. The term itself is a metaphorical extension of the concept of foregrounding in the visual arts (painting and photography). Essentially, foregrounding theory suggests that in any text some sounds, words, phrases and/or clauses may be so different from what surrounds them, or from some perceived "norms" in language generally, that they are set into relief by this difference and made more prominent as a result. Furthermore, the foregrounded features of a text are often seen as both memorable and highly interpretable. Foregrounding is achieved by either linguistic **deviation** (unexpected irregularities) or **parallelism** (unexpected regularities) (Jeffries and McIntyre, 2010: 31).

Stylistics has its own linguistic peculiarity in association and disassociation. Text producers and readers do not deal with dictionary meaning of words which are functionalized in such a

way to carry thoughts and cultures. Linguistic interaction between the stylistic formulae containing certain signals and marks make the text balanced (Ahmed, 2020: 289). To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts. With the full array of language models at our disposal, an inherently illuminating method of analytic inquiry presents itself. This method of inquiry has an important reflexive capacity insofar as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point (Simpson, 2004: 3).

This paper integrates quantitative measurement and qualitative analysis. It considers two texts. Both are extracted from Dickens' Tale of Two Cities, the first is the original English text and the second is the Arabic translation of another extract from the same book. Both texts are being analyzed stylistically on the lexical level. The Model of analysis followed in this paper can be described as binary, since it combines both Models of Short (1996) and McIntyre (2012). Hence, the analysis will be as follows:

- 1- Providing some background information about the author and the texts in question and a general interpretation of both texts.
- 2- Stating the lexical stylistic features characterizing both texts.
- 3- Investigating and discussing the lexical stylistic features reached contrastively.
- 4- Conducting a comprehensive lexical stylistic analysis.

The English Text:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness - in short, the period was so far like the present period"

(Dickens, 1961)

The Arabic Text:

"كان ثمة ملك ذو فك عريض، وملكة ذات وجه قبيح على عرش انكلترا. وكان ثمة ملك ذا فك عريض وملكة ذات وجه جميل على عرش فرنسا. وفي كلا البلدين كان السادة المهيمنون على مخازن الدولة الخاصة بالخبز والسّمك يرون في مثل وضوح البلور، أو أوضح، أن الأشياء سوف تظل على حالها الراهن أبد الدهر." (Dickens, 2006)

2. About the Author and the Texts

Charles John Huffam Dickens (7 February 1812 – 9 June 1870) was an English writer and social critic. He created some of the world's most memorable fictional characters and is generally regarded as the greatest novelist of the Victorian period. During his life, his works enjoyed unprecedented fame, and by the twentieth century his literary genius was broadly acknowledged by critics and scholars. His novels and short stories continue to be widely popular (Mazzeno, 2008: 76). Set in London and Paris, his novel, *A Tale of Two Cities*, is the bestselling novel of all time. The book succeeded in capturing the imagination of general readers through its swift, exciting story and memorable rendering of the French Revolution.

The texts analyzed in this paper are the opening paragraphs of the novel, *Tale of Two Cities*. The first text contains the opening

sentence which refers to the time of the French Revolution. The “best of times” and “worst of times” begins with the theme that helps prepare us for one of the major causes of the French Revolution – the coexistence of immense wealth and immense poverty in France in the pre-revolutionary period. The period in which the novel opens is a period both of Light and Darkness – a period of contrasts, a period that captures the dichotomy of time.

In the second text, the kings and queens are Louis XVI and his consort, Marie Antoinette who ruled France, and George III, and his queen Charlotte Sophia who ruled England in 1775. Dickens saw similarities between the forces in France that led to the Revolution and the oppression and unrest occurring in England in his own time. He supported the idea of people rising up against tyranny. His social ideas in this novel are straightforward: the French Revolution was inevitable because the aristocracy exploited and plundered the poor, driving them to revolt.

3. Lexical Stylistic Features

(i) Lexical repetition:

Due to parallelism that punctuated the English text through the structure (it was the x of y) the words (*it, was, the* and *of*) are repeated in the paralleled patterns in the clauses (1-8) and the frequency of the occurrence of such pattern was seven times (the pattern was repeated over 7 clauses after the first statement in the first clause). Moreover, some content words are repeated within the paralleled pattern, these words are "*times*" in the clauses 1 and 2, "*age*" in the clauses 3 and 4, "*epoch*" in the clauses 5 and 6, "*season*" in the clauses 7 and 8, and the word "*period*" is repeated in the same clause without being part of the parallel structure.

While in the Arabic text, the parallel pattern extended over four clauses but was repeated only once. It was of the structure:

(كان ثمة ملك ذو فك عريض، وملكة ذات وجه X على عرش Y)

So, as the parallel structure shows, the following words were repeated:

(كان, ثمة, ملك, ذو, فك, عريض, و, ملكة, ذات, وجه, على, عرش)

(ii) Lexical grouping:

A) In the English text, foregrounding through repetition can be easily seen as almost all the repeated words (times, age, epoch, season and period) belong to the same conceptual group, that is "time". While in the Arabic text, some repeated words can also be grouped into one very influential concept in relation to the theme of the text as it shall be explained later on in this paper, that is "authority" within which the words: (ملك، ملكة، عرش) can be included along with other words occurring in the text (المهيمنين).

B) In the English Text one can find the following features:

NEGATIVE ASSOCIATIONS GROUP: worst, foolishness, incredulity and darkness.

POSITIVE ASSOCIATIONS GROUP: best, wisdom, belief and light.

C) In the Arabic text one can find the following features:

PHYSICAL PROPERTIES: فك عريض، وجه قبيح، وجه جميل

ENTITIES RELATED TO FOOD CONSUMPTION: فك

عريض، مخازن، الخبز، السمك

D) Since this paper aims at carrying out a contrastive analysis of two texts in different languages, one can notice the similarity in the semantic associations of the last clause in both texts, as the main point derived from it is the resemblance found between the temporal setting of the story and the time at which the writer wrote it. Such resemblance acquires a unique importance as shall be seen in the following discussion. To prove this point, notice the semantic group to which words in the last clause from both texts belong:

English text: the period was so far like present period.

Arabic text: الأشياء سوف تظل على حالها أبد الدهر

This is also supported by the lexical grouping of words indicating "time" in both texts: times, age, epoch, season, الدهر, أبد, الراهن.

Since the two texts are closely related lexically and semantically, they shall be investigated simultaneously and not be given separate sections in order to draw a full picture of the analysis and interpretation of both texts for the purpose of making them more approachable for the reader.

4. Lexical Stylistic Analysis (Linking lexical stylistic features and interpretation)

As the tables below show, both texts are approximately of the same size. Yet, a more stable pattern can be seen in terms of the distribution of the open class words in the English text than that found in the Arabic text. This can be explained with reference to the prevailing phenomenon of parallelism which is used in a larger scale in the English text than in the Arabic one, since such a pattern

presupposes some stability concerning the occurrence of elements in the repeated structures:

The Distribution of Open Class Words in Text 1: Table (1)

No.	Clause	Nouns	Verbs	Adjectives	Adverbs
1.	It was the best of times	1	1	1	
2.	it was the worst of times	1	1	1	
3.	it was the age of wisdom	2	1		
4.	it was the age of foolishness	2	1		
5.	it was the epoch of belief	2	1		
6.	it was the epoch of incredulity	2	1		
7.	it was the season of Light	2	1		
8.	it was the season of Darkness	2	1		
9.	in short, the period was so far like the present period	2	1	3	1
Total	Total No. of Open Class Words = 31	16 51%	9 29%	5 16%	1 4%

The Distribution of Open Class Words in Text 2: Table (2)

No.	Clause	Nouns	Verbs	Adjectives	Adverbs
1.	كان ثمة ملك ذو فك عريض	2	1	1	1
2.	ومملكة ذات وجه قبيح على عرش انكلترا	4		1	
3.	وكان ثمة ملك ذا فك عريض	2	1	1	1
4.	ومملكة ذات وجه جميل على عرش فرنسا	4		1	
5.	وفي كلا البلدين كان السادة المهيمنون على مخازن الدولة الخاصة بالخبز والسمك يرون في مثل وضوح البلور، أو أوضح	9	2	3	
6.	أن الأشياء سوف تظل على حالها الراهن أبد الدهر	4	1	1	
Total	Total No. of Open Class Words = 40	25 62%	5 12%	8 20%	2 6%

One striking feature to be noticed is the scarcity of adjectives in the English text's clauses compared to their constant occurrence of in the Arabic ones. One reason behind that could be due to the fact that the English text is a depiction of a dark period, the period of revolution, characterized by rigidity, cruelty and seriousness. It doesn't seem appropriate to decorate such piece of writing with such flowery garnish as adjectives. While the constant occurrence of adjectives in the Arabic text may be also attributed to its main theme, that is the description of the situation at the time the story is set. Such description covered the physical appearance of those in authority and the social and economic situation dominant at that time. As a result, a similar description is definitely expected to

contain a certain number of adjectives that serve the purpose of the text.

A similar analogy can be applied to the fact that the number of verbs in the English text is bigger than that in the Arabic text. Since the former is a picture of the chaotic situation during war and the contrast in time that indicate action more than anything else, while the latter is a mere description of people and a state of mind, it can be somehow predicted that verbs (which indicate action even if the verbs are stative they are still considered an indication of action compared to nouns which are completely static) in the English text are more than in the Arabic one, which is also supported by the larger number of nouns in the Arabic text compared to the English text. The analysis can be taken further by grouping the elements in the texts into more specific categories:

Table (3)

English Text			Arabic Text		
Nouns	Clause No.	Kind of Nouns	Nouns	Clause No.	Kind of Nouns
times (2)	1,2	Abstract Related to life	ملك (2)	1,3	Concrete Related to human males
age (2)	3,4	Abstract Related to life	فك (2)	1,3	Concrete Related to food consumption
wisdom	3	Abstract Related to humans	ملكة (2)	2,4	Concrete Related to human females
foolishness	4	Abstract Related to humans	وجه (2)	2,4	Concrete Related to humans

epoch (2)	5,6	Abstract related to life	عرش (2)	2,4	Concrete Related to authority
belief	5	Abstract Related to humans	انكلترا	2	Proper
incredulity	6	Abstract Related to humans	فرنسا	4	Proper
season (2)	7,8	Abstract Related to nature	البلدين	5	Concrete
light	7	Abstract Related to nature	السادة	5	Concrete Related to human males
darkness	8	Abstract Related to nature	مخازن	5	Concrete Related to food consumption
period (2)	9	Abstract related to life	الدولة	5	Concrete
			الخبز	5	Concrete Related to food consumption
			السمك	5	Concrete Related to food consumption
			مثل	5	Abstract
			وضوح	5	Abstract
			البلور	5	Concrete
			الاشياء	6	Concrete/ Abstract
			حالتها	6	Abstract
			أبد	6	Abstract Related to life
			الدهر	6	Abstract Related to life

Table (4)

English Text		Arabic Text	
Kind of Nouns	No. / %	Kind of Nouns	No. / %
Abstract	16 / 100%	Concrete	18 / 72%
Related to life	8 / 50%	Related to human males	3 / 12%
Related to humans	4 / 25%	Related to human females	2 / 8%
Related to nature	4 / 25%	Related to food consumption	5 / 20%
		Concrete Related to authority	2 / 8%
		Abstract	6 / 24%
		Related to life	2 / 8%
		Proper	2 / 8%

Table (5)

English Text			Arabic Text			
Verbs	Clause No.	Kind of Verbs	Verbs	Clause no.	Kind of Verb	
was	1-9	Existential	كان	1, 3	Existential	
			رأى	5	Transitive	
			ظل	6	Intransitive	
					stative	
English Text			Arabic Text			
Adjectives	Clause No.	Kind of Adjectives	Adjectives	Clause No.	Kind of Adjectives	Gradable:
best	1	Gradable Superlative	عريض (2)	1,3	Gradable Stative physical	6 / 75%
						Non-gradable:

worst	2	Gradable Superlative	Non-gradable: 1 / 20%	قبيح	2	Gradable Stative physical	2 / 25%
short	9	gradable		جميل	4	Gradable Stative Physical	
far	9	Gradable		المهمين ن	5	Gradable Dynamic Related to humans	
present	9	nongradable		الخاصة	5	nongradable	
				أوضح	5	Gradable	
				الراهن	6	nongradable	

Table (6)

Foregrounding	English text		Arabic text	
Parallelism (Clauses)	8 / 9	(88 %)	4 / 6	(66 %)
Repetition (Words)	19 / 31	(61 %)	14 / 40	(35 %)

By examining table (3) and (4) one can see quite clearly that the distribution of nouns differ substantially in the two texts. In the English text, all nouns are abstract and either related to life, humans or nature. This can be easily related to the theme of the text since it is not describing a specific object or a tangible entity but rather an abstract concept (time) which is constantly changing making it extremely difficult to be contained within a literary description. Such fact contributes considerably to the meaning the writer attempts to convey, that is the contrast in time which adds

to its abstraction and intangibility since such nouns represent the contrasted nature of humans and nature as both can suddenly change and result in totally different state which is what the paralleled structures in the text demonstrate. The paradox in time (being, at the same time, the best and worst, having wisdom and foolishness, belief and incredulity, etc...) the writer is referring to evidently emphasizes this fact. All the previously stated factors complement each other in delivering the sense of confusion and instability characterizing the period in which the French revolution took place. Yet, at the same time, the writer by means of a very sophisticated employment of the stylistic device known as parallelism (which is the dominant feature in both texts as table (6) shows) managed to send a message that mitigates the harshness of the previously perceived notion. Through repeating the structure (It was the x of y) which each and every time, and in pair-like pattern, states two contrastive concepts, the writer inexplicitly refers to the fact that even in the core of hardship and adversity, goodness is also strongly present which represents the light at the end of the tunnel. It is at such difficult times that bravery, integrity and chivalry come into play and prove to be, more than ever, alive. This can be vividly sensed throughout the story as it is exemplified by the sacrifices made by the characters for their loved ones and for higher causes. It is by such great actions, people turn victorious. For Dickens, the time of the French Revolution was a horrid one. Many people were killed and others suffered horrible atrocities. But the democracy that was built from the Revolution was better for the people than living under the control of the aristocracy. The repeated pattern through parallelism reiterates this fact as if the writer tries to reassure those who are under oppression in his time by sending a message that encourages them to leave their hesitation behind and revolt against tyrants for with

every hardship comes ease and, as the famous saying states: "the darker the night, the nearer the dawn".

Parallelism, which is the major player in the text, also serves another function. The connotations of the parallel structures demonstrated above can be extended to cover the last clause although it is not part of the parallel pattern. The writer, by stating that the time of the revolution was much like his, is indirectly implying that it is about time for change in his own country. After showing the reader the true colors of the revolution and all the confusion and instability associated with it (through the paradoxical concepts), he tells him that it is all for the best and things will turn well eventually and this is what will happen if he/she decided to take an action today as the story shows. This is also supported by the use of gradable adjectives which represent the majority of which (80%) as this property (being gradable) pushes strongly towards the possibility of change. The fact that such adjectives can be used comparatively for more or less indicates the nature of that time as it can easily be changed either for worse (by acting passively) or for better (by taking immediate action).

Since the English text is the opening paragraph of the novel, it was meant as an entry that presents the reader with a general idea of the era in which the story occurred, hence the use of abstract nouns since no particular entity is specified. The same thing does not apply to the Arabic text in which the writer goes deeper in his description to make it more tangible so the reader can relate to it. This is demonstrated by the excessive use of concrete nouns (72%) and the reference to adjectives indicating physical qualities as evidence for the general idea put forward in the English text. The first four clauses are punctuated by parallelism as the first two are repeated with a change in only two lexical items (قبيح for جميل , and انكلترا for فرنسا). This parallel structure is of a larger scale than

that seen in the English text and contains a higher degree of repetition since all the lexical items in the first two clauses are repeated in the next two clauses (except for the two stated earlier). The meaning that can be reached through such a stylistic device can hugely compliment the meaning derived earlier from the English text. It is actually an extension of the English text which is in fact preceding the original English version of the Arabic text in the novel.

What may attract the reader's attention first in the parallel structure is the striking similarities between the two countries, England and France, due to the repeated pattern (through parallelism 66%) and lexical items (Repetition 35%). Both countries are ruled by kings, with exactly the same qualities, and queens, with different qualities as the one in France is said to be pretty while the one in England is said to be ugly. The parallel structure supported by the repeated items proves the fact that similarities between the two countries are strongly evident. The fact that nouns related to males (ملك, سادة), who are said to be similar in both countries, are more than those related to females (ملكة), who are different, supports the previously put idea. Moreover, in most cases it is the king who assumes power and is responsible for decision making, not the queen, which further emphasizes the similarities between the two countries. The focus on such similarities envelopes an embedded question: if the two countries aren't that different, but rather extremely similar, why cannot a revolution start in England? The writer, again, attempts to direct his reader to the path he paved right from the start, that is the path towards a revolution in England. This idea is also supported by the negative qualities associated to the king, queen, and those economically in charge. For example, describing the king as having a (فك) which means jaw) which is a noun related to food consumption since it is associated

with the mouth and being modified by the stative adjective (عريض which means large) refers to the kind of kings he is, i.e. a greedy, cheep, insatiable open-mouthed king who along with his clique (those referred to in the next clauses as being in control of the food stores in both countries) deprived the people from their rights. The use of nouns related to food consumption like (fish and loaf) refer to the severity of the situation for poverty can range along several levels, but to use such nouns indicates that people are struggling to provide for their families who are suffering the ugliest form of poverty, i.e. hunger. The semantic connotations of these nouns also emphasize this implication since such kinds of food are supposed to be the cheapest, and being difficult to get asserts the cruelty and injustice of those in power.

The last clause seems as if it is intended to provoke the reader by threatening him/ her that the current situation is to be permanent and shall continue undoubtedly. Many factors in the text support this idea. One factor is the use of the existential verb (was) through the whole English text as it was repeated in each clause. These lexical constancy and monotony add to the meaning stated earlier. Verbs in the Arabic text also play a similar role as they are either existential, stative or mental. This indicate the passive role of the people in responding to the oppression they are suffering as no action has been taken, hence the lack of verbs indicating action or even verbal ones expressing objections or motivation to take action. The use of stative adjectives (عريض, قبيح, ...etc) emphasizes this idea as well, since they indicate that such properties are inherent in those in power, they shall never change. The king's jaw is not to get any smaller (indicating a change in behaviour by turning fair and just). But the fact that these adjectives are at the same time gradable, refers to the possibility of changing the ones in authority themselves and bringing others with different inherent

qualities who can serve the people. Such idea is also stressed by the use of the adjective (المهيمنون) whose dynamic property shows that the dominant nature of those in charge of the food stores is not inherent in them but acquired by virtue of being in power (otherwise a stative adjective would have been used as in the case of عريض in the first clause which indicates an inherent characteristic of the king) and hence, can be definitely changed by stripping them off their privileges and bringing others who are more deserving of such position (The adjective itself being gradable also supports this hypothesis since it indicates change of state as mentioned above).

Moreover, beside the fact that the lexical repetition and parallelism in the Arabic text refer to the similarity between the two countries, there are other aspects that also contribute to this idea. These aspects are seen in the fact that the repeated words within the parallel pattern in the English text are actually grouped within the same category of associations as some words in the Arabic text. The associations referred to are crucial since they are the main idea the writer attempts to get across, that is the similarity in the time between the French revolution and the time at which he is writing the story in England. These items are: (times, age, epoch, season, (الدهر, أيد, الراهن).

All these factors worked as a stimulus to the response the French people gave in the revolution. The writer implies that since people in his country, England, are suffering from similar hardship (which is clearly stated in the last clause in the English text and is stressed in the last clause of the Arabic one), they should also make a similar move and demand a better life which they rightfully deserve. He also makes use of irony in the comparison he makes between the queens. It is as if the writer is saying, although France had a pretty queen, it did not stop them from revolting against their

monarchs. So he is in some way telling his English people that the French could have been blinded by their queen's beauty which could have stopped them and yet they haven't, but what is the English people's excuse?, since they do not even enjoy the same luxury of having a beautiful queen, and the situation is crystal clear to them, it is simply sheer "ugliness" which requires immediate action.

Conclusion

Having conducted a lexical stylistic analysis, that is as systematic and thorough as the best knowledge of the researcher in this area dictates, the researcher has managed to prove the hypothesis provided earlier in this paper: translation does not (negatively at least) affect the meaning delivered by the original text in a way that impedes the stylistic analysis. This conclusion is arrived at by clearly demonstrating, through the previously carried over lexical stylistic analysis on both texts, that the results reached by means of which are rather collaborative in the sense that they both contribute to the meaning intended by the author and the text with no barrier whatsoever due to translation. Both texts' analyses are complementary and integral in providing the reader with the full picture the author draws.

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