

**A Linguistically-oriented Approach to Literary Translation: A
Comparative Pragmatic Study of Three Arabic Renditions of the English
Novel “Wuthering Heights”**

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Submitted in accordance with the requirements for the degree of
Doctor of Philosophy

The University of Leeds

School of Modern Languages, Cultures and Societies

Centre for Translation Studies

April, 2015

The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

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Acknowledgements

I would like to thank a number of people who have helped me in this thesis. First and foremost, I would like to express my deepest gratitude to my first supervisor, Professor Jeremy Munday, for his immeasurable help, support and direction throughout my study. He introduced me to the field of translation studies and the fascination with interplay of pragmatics and translation, so I do say 'thank you'. I wish also to thank my second supervisor, Professor El Mustapha Lahlali, for his generous guidance and support. Special thanks also go to my committee members, Professor Francis Jones at University of Newcastle and Professor James Dickins at University of Leeds, for their valuable comments and suggestions.

I would like also to thank my family back at home, my dear wife, Ala', my dear sons, Ahmad and Adam, and my parents for their patience and encouragement. I do say 'sorry' to all of you for not having been with you during the period of my study, especially my wife, who has always believed in me and sacrificed for me. The least I can do here to her is to dedicate this thesis to her.

Finally, I would like to acknowledge my university, The University of Jordan, for the financial support. Special thanks also go to Professor Ziyad Qogazeh and Professor Abdullah Al-amar at The University of Jordan for their help and encouragement.

Abstract

The present study applies one branch of linguistics, namely pragmatics, to the study of translation. It analyzes pragmatic elements, namely (i) presupposition, (ii) implicature and (iii) deixis, in Emily Brontë's *Wuthering Heights* (1847) and three Arabic translations to identify the nature of shifts in these elements and their conditioning factors. The study adopts a descriptive approach (Toury 2012) that will contribute to research into the determining features of English-Arabic literary translation and ultimately to research into translation norms or universals.

The features studied are manually identified and then analyzed through different qualitative and quantitative research methods. The analysis reveals several trends, most importantly, a tendency: (i) to claim lesser shared knowledge with readers, (ii) to avoid the flouting of conversational maxims and hence to enhance information quality, relevance, clarity and politeness at face value and (iii) to explicitate deictic knowledge and increase the deictic anchorage. This brings the main narrator (Nelly Dean) closer to the other characters in temporal, spatial, social and mental space, hence increasing her involvement in events and empathy towards characters. At the same time, it distances the outside frame narrator (Lockwood), who has limited contact with characters, and increases his detachment and antipathy. In both cases more is revealed of narrator-character relationships and the narrator's evaluations, leading to a more subjective narrative mood. These findings, however, point to one overriding trend in the corpus: a tendency to communicate at the explicit level rather than the implied.

Although this general trend may point to strengthening of textual and discursal relations and to a text that is more 'cohesive', 'explicit' (Blum-Kulka 1986), 'cooperative' (Malmkjær 1998, 2005) and 'fluent' (Venuti 1995), it also suggests a text that is less stylistically varied and which tends to evoke less 'reader involvement' (Hickey 1998, Boase-Beier 2006, 2014). The shift is attributable to a number of factors: (i) the translator's representation of her/his 'conception' or 'concretisation' of the original story (Levý 2011) and (ii) her/his attempts to explicitate the pragmatic forces of the original and 'standardize' its language and style (Toury 2012), with the likely purpose of avoiding processing difficulties or potential ambiguities and ensuring the success of this interlingual communication. These findings support the view that explicitation and standardization as universal strategies stem from the translator's perception of his/her role as a intercultural mediator and her/his intention to help the reader (Munday 1997a, Pápai 2004, Pym 2005, Saldanha 2008, Becher 2010) rather than that explicitation is related to the translation process itself (Øverås 1998, Olohan and Baker 2000) and standardization to the relative dominance of the translated language and literature (Vanderauwera 1985). Lastly, it is hoped that the model will be applicable to different texts and language pairs to compare the results and gain more understanding of translation norms and universals.

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Arabic Transliteration System

All Arabic utterances in this study are transliterated using Latin scripts. The transliteration system adopted is The Library of Congress Transliteration system.¹ The following tables will firstly list Arabic consonants and vowels and then an illustration of some rules will follow.

Arabic Letters

Arabic	Transliteration	Arabic	Transliteration
أ	a	ض	ḍ
ء	'	ط	ṭ
ب	b	ظ	ẓ
ت	t	ع	'
ث	th	غ	gh
ج	j	ف	f
ح	ḥ	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	dh	م	m
ر	r	ن	n
ز	z	هـ	h
س	s	و	w
ش	sh	ي	y
ص	ṣ		

¹ The full version of the Library of Congress Transliteration system for Arabic consonants and vowels is available at: <http://www.loc.gov/catdir/cpsa/romanization/arabic.pdf>.

Arabic Short-Long Vowels and Case Endings

Arabic	Transliteration
ا	ā
َ	a
ي	ī
ِ	i
و	ū
ُ	u
ْ	an
ِ	in
ُ	un

Arabic utterances have been carefully romanized using this system. The reader however has to bear in mind the following notes. Firstly, the definite article “al” in Arabic can sometimes be assimilated in pronunciation to the initial consonant of the noun it is attached to, depending on whether this consonant is a “moon letter” (‘, b, j, ḥ, kh, ‘, gh, f, q, k, w, y, h) or not (see Ryding 2005: 40-42), but to avoid any confusion, assimilation has been totally avoided. Secondly, inseparable conjunctions (e.g. “wa”), prepositions (e.g. “bi”, “fa” or “li”) and other prefixes are all connected with the word they are attached to with a hyphen (e.g. “wa-al-kitāb” (and the book), “bi-al-bayt” (in the house)). The stress on consonants and vowels (“tashdīd” or “shaddah”) is produced by doubling the letters concerned (e.g. “thumma” or “ayyām”).

In addition, final inflections of verbs, nouns and adjectives have all been romanized, except in (i) sentence-final position such as the accusative case marking² “an” (tanwīn) in the word “manzilan” in “ishtaraytu manzil” (I bought a house) or (ii) when citing words in isolation (e.g. “manzil”). Also, the glottal stop (‘) (hamzah) has been produced only in middle and final position of words (e.g. “al-’ayyām”, “samā”), while omitted in initial position (e.g. “idhā”, “anta”). Finally, the prime (‘) has been used to separate two distinct consonants when the combination might be pronounced as a digraph, such as in “ad’ham”.

² Arabic has three cases: (i) nominative, (ii) accusative and (iii) genitive. For a brief description of each case inflection, see Ryding (2005: 165-66) and Holes (2004: 91).

Chapter One: Introduction and Methodology

1.1 Introduction: The Motivation for the Research

Language consists of more than the meanings of the symbols and the combinations of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of a dynamic dimension (Nida 1964/2003: 120).

People may not explicate everything they want or mean when they communicate. When a mother for example asks her son “where are you”, from the meaning of words being used, one might say that the mother wants to know the place of her son, but actually, she may want her son to help her. When a student asks “Beijing is in Japan, isn’t it, teacher?” and the teacher ironically replies “And London is in Brazil”, the teacher does not mean what he literally says, but actually, he may intend to say that what the student said is not true. Also, people use certain expressions in their language and culture to imply certain meanings which may differ from other languages and cultures. For example, in some Arabic-speaking communities (e.g. Jordan or Palestine), when a visitor unexpectedly arrives just when a meal is being served, people use the expression “*ḥamātak biḥibbak*” (your mother-in-law loves you) to express an invitation to food and the visitor is expected to comply (Emery 2004: 154). Indians for instance use the question “How fat you are!” for praising and congratulating because they consider weight an indicator of prosperity and health (Cutting 2002: 21). Such ways of expressing meaning are part of the social context of the language use and often derive from people’s knowledge of or familiarity with the community ground rules (Bell 1991: 178-9).

Thus, in order to fully apprehend the message intended by people in any communication event, it may be necessary to analyze their utterances in terms of not only the grammatical structure, but also in terms of the situational context within which the utterances are used, including knowledge, purposes, beliefs, attitudes of the speaker and hearer and the relation between them in that communicative event (Armstrong 2005: 152-6). We may need in other words a kind of study which looks at the communicative aspects of the language or the relations between the language and

its context of utterance (e.g. Austin 1962, Grice 1975, Sperber and Wilson 1995 etc.), a field of study which is of course known as ‘pragmatics’: “the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance” (Stalnaker 1972: 380, see Section 2.4.1).

Since translation is an act of communication (Hatim and Mason 1990, 1997, Mason 1998, 2000, Hickey 1998, Gutt 1991/2000, Morini 2013, see Section 2.3 and 2.4.2), and a communication may involve more than what is literally said, a pragmatics-based analysis of meaning seems to be crucial for the study and practice of translation. We need here an approach that looks at meaning not only as generated by the linguistic system but also as ‘conveyed’ and ‘manipulated’ by interactants in a communicative event (Baker 1992/2011: 230) or that goes beyond the code itself (i.e. the semantics and syntax) and take us to area of the use of the code for interaction, as Bell (1991: 209) argues it. Such an approach to translation will of course require adopting theories that deal with language as something ‘dynamic’ or ‘operative’, such as Grice’s ‘Cooperative Principle’ or Sperber and Wilson’s ‘Relevance’, where the focus is the examination of ‘dynamic communicative phenomena’ rather than the ‘static linguistic system’ (Alcaraz 1996: 104). Basic notions of pragmatics that can be used in translation studies include ‘presupposition’, the speaker’s implicit assumptions about the hearer (Stalnaker 1978, Yule 1996), ‘implicature’, the hearer’s inference about the intended meaning of the speaker (Grice 1975), ‘deixis’, the grammatical and lexical items that mark utterances with respect to a reference point such as time and place (Levinson 1983), ‘speech act’, the speaker’s intention in making her/his utterance (e.g. to request or complain) (Austin 1962, Searle 1979), and ‘politeness’, how the speaker avoids damage either to her/his own face or the interlocutor’s (Brown and Levinson 1987).

An approach based on such pragmatic theories and notions can enrich the study of English-Arabic literary translation in a number of ways. It can provide translators with detailed procedures for analyzing the original speaker/writer’s intended messages with a view to maintaining in the target text an equivalent pragmatic effect within the norms of the target language and culture (Sánchez 2009: 114-19, Kallia 2009/2014: 58-

59, see Section 2.4.2). It can account for the problems that may arise from differences in language use across the target and source language-culture (Hatim and Mason 1990, 1997, Hickey 1998, Anderman 2007) and raise awareness of the significance of the culture-specific use of language in the translation process among translation trainees (Seel 2015: 199). It can also account for 'inferential processes'; how a translation for example communicates with its readers of implicit information (Gutt 1991/2000) and of depicted or presupposed/implied relationships between the text (author, narrator, character) and readers (Morini 2013: 20-25).

Since pragmatic approaches concern the inferential process (the decoding of implicit meaning from the text), they can inform about 'the target reader's role' in meaning generation process (Hickey 1998, Boase-Beier 2006, 2011, 2014). Also, since pragmatic approaches study deictic settings as well as implicit interpersonal relationships in a text, they should also provide a perspective on certain narratological aspects in literary translations such as, among others, narrative point of view, narrator's empathy towards characters and degree of objectivity (Munday 1997b, 2008, Mason and Şerban 2003, Bosseaux 2007, Goethals 2007, 2009). Finally, studying the change in the above features in the translated text in comparison with the original ('translation shift') should help the research into the defining features ('universals') of translation (Blum-Kulka 1986, Baker 1993, Toury 1995, Chesterman 1997, see Section 2.5) and provide a more comprehensive account of translation. Broadly speaking, the present study applies the pragmatic approaches to the analysis of English-Arabic literary translation as an attempt to gain new insights into these areas of interest and expand the range of application of pragmatics in translation studies.

The originality of the present study lies particularly in its focus on Arabic. Most existing pragmatically-oriented research into English-Arabic translation is limited in a number of ways. Firstly, it mostly comes from works that can be described as theoretical, but unsystematic and sometimes not oriented towards a particular product or text type (e.g. Hatim and Mason 1990, 1997, Baker 2011, Emery 2004, and Al-Qinai 2008). In such research, regularities of 'actual translational behaviour' are not usually considered; instead, translational phenomena tend to be supported only with

hand-picked examples, the criterion underlying the selection (and sometimes invention) of an example may just be its 'persuasiveness' (Toury 2012: xii), and overgeneralization (i.e. neglect of differences) is pervasive (Chesterman 2004: 34-35, see Krein-Kühle 2014). Such research by definition leaves gaps between theory and practice. By contrast, the present study intends to design a model that is systematic, based on real-life behaviour and focused on a particular text type and product, and which therefore moves from traditional prescriptivism to the area of description and interpretation, where the findings can be testable and comparable and the study itself replicable to refine and improve the 'theory' itself (cf. Toury 2012: xi-xiii, see 'Descriptive Translation Studies', Section 2.2).

Secondly, the few descriptive studies in this area (e.g. Abdul-Hafiz 2004, Hassan 2011, Abdulwahab 2012) have been limited in their scope. Some important areas in translation which can be related to pragmatics are actually still underexplored in English-Arabic literary translation. These include, first of all, the relationship between pragmatic features and narratological aspects in literary translations (e.g. narrative point of view, narratorial involvement, narratorial objectivity) which have actually been researched by a number of scholars (e.g. Munday 1997b, 2008, Jonasson 2001, and Mason and Şerban 2003, among others) in several language pairs, most importantly Indo-European. To the best of the author's knowledge, there has not, however, been a single prominent descriptive study investigating this issue systematically in English-Arabic literary translations. Also, there has been much focus on the problem of interpreting the original message and finding an equivalent in Arabic, but very little has been done to characterize shifts in pragmatic aspects and their impact on the stylistic and inferential aspects of the translated fiction in comparison with the original. Finally, the previous studies hardly look at why pragmatic features shift in translation nor do they provide a perspective on how this change can be linked to the universals of translation. There have not been any relevant hypotheses here to test in future studies or at least to compare with the findings of the present study. The present study sets out to begin to fill these gaps.

1.2 Research Objectives and Questions

The study carries out a cross-cultural pragmatic study of three Arabic translations of the English novel “Wuthering Heights” by Emily Brontë; namely Ref’at Naseem (1972), Helmi Murad (1998) and Mamdouh Haqi (2011). The study in particular explores how certain pragmatic elements are handled in these translations, namely (i) presupposition, (ii) implicature and (iii) deixis.

Presupposition: the study will look at how the presupposed linguistic or cultural information is rendered in the translation in an attempt to find out any possible shifts such as presupposition loss, substitution, explicitation, implicature etc. The goal here is to find out if any information presupposed by the speaking subject in the narrative (narrators/characters) changes after translation and in what ways it makes shift in the original presupposition. The study will also examine the triggers for this shift. The study here explores what grammatical features of the source text that have undergone variation and brought the shift. The goal here is to study variations and characterize what translational behaviors that motivate the shift. In addition, the study will examine the potential change in the semantic and communicative features of the original which the trends of shift in presupposition suggest.

Implicatures: the study will look at the implicatures of the source text to find out if their implied meaning has undergone change after translation, exploring possible shifts such as meaning loss, substitution, explicitation etc. The study will also explore the potential triggers for this shift. It examines the change in the grammatical structures and contextual clues that generate implicatures and trace what translation processes associated with it. Also, the study will explore the different ways in which the overall trends of shift can affect the inference of the original as well as its stylistic features.

Deixis: the study will look at how deictic expressions are translated, exploring different types of shift in their translation, such as deictic omission, addition, substitution etc. The study will also explore the effect of shifts in the personal, social, temporal and spatial settings of the original story. It will examine the change shifts can bring to the communicative features and narrative point of view of the original. It explores here how the trends of shifts can affect features that are implicit in the

original narrative, such as narrator's degree of objectivity, involvement in or detachment from events narrated, antipathy to or empathy with characters etc., and subsequently the narrative stylistic features and the different types of viewpoint adopted in the original. The study will also explore what translational behaviors can be linked to these shifts.

The study will lastly explain the overall trends of shifts in the light of earlier proposals for 'universals of translation' (e.g. explicitation and standardization; see Section 2.5). The goal here is to explore in what ways shifts in pragmatic aspects can be related to the universals of translational behavior. The main objective of the study will then be to provide a systematic, qualitative analysis of the translation shifts in these three pragmatic elements and the factors affecting them, and to give replicable results that may be used in future research. The specific research questions which the study attempts to answer can be formulated as follows:

- (1) How are the presuppositions, implicatures and deictic expressions in the ST rendered in the TT? What are the shifts in the TT?
- (2) What are the variations between different translations that trigger these shifts?
- (3) How do these shifts affect the original? How do the trends of shifts impact the inferential processes and narratological aspects of the TT compared with the ST?
- (4) What overall translation strategies do the trends of shifts suggest? And how can they be related to the universals of translation?

The study will not only tackle incompatibilities in linguistic representation of dynamic features between the two languages, but will also investigate the 'translator's interpretive position' from the source text and any potential changes in 'the target reader's interactive relationship' with the text compared to the original (cf. Mason 2000, Boase-Beier 2011 and Levý 2011). It is hoped the results will provide insights into the dynamic role, or intervention, of the translator in the text and her/his attitudes towards, or views of, the Arabic audience and their cognitive environment, opening up

avenues for future research into how this role in relation to the audience is, or should be seen, in the translated novels (see Baker 2000a and Saldanha 2008).

Finally, the results should elaborate some claims about the existence of certain narratological features in literary translations (e.g. distancing narrative point of view and decreasing deictic anchorage, among others), giving insights into their universality. By linking the trends of translation shifts to translation universals, the study hopes to achieve a more comprehensive understanding of the translation processes studied and ultimately to add to the norms of translation and features of the translational language.

1.3 Methods and Delimitations

The theoretical approach adopted in the present study focuses on the rules and principles governing the use of language and the ways in which context contributes to meaning. The model of analysis adopted in this study centers on three pragmatic elements: presupposition, implicature and deixis. The study argues that these are key elements in pragmatics and can account for general pragmatic aspects of source text without overlap or unnecessary redundancy. Unlike semantics and syntax, pragmatic principles and categories are often fuzzy and overlapping (see Section 2.4.1). For instance, the proposed types of speech acts (e.g. complaints, requests), the classifications of utterances according to the speaker's intention, can be viewed according to Grice's framework as implicatures (what is implicated rather than what is said) (see Section 2.4.3.4, see also Lyons 1995: 285-86 and Baker 2011: 271). Similarly, within the more general framework of Grice, the speaker's politeness is also a form of implicature; speakers exploit the cooperative principle to be polite (Leech 1983, Brown and Levinson 1987, see Section 2.4.3.3).

The model of analysis adopted in this study leans on a number of key theoretical works in the field of pragmatics, literary stylistics and translation studies. For identifying presupposition, the study draws on influential works on pragmatic presupposition, most importantly, Stalnaker (1978) and Yule (1996). For analyzing presupposition in the translation, the study draws on insights from some translation studies that incorporate presupposition into their model to translation, such as Nord

(1991/2005), Fawcett (1997, 1998) and Şerban (2004). The framework for identifying and analyzing implicature is based on Grice's (1975) theory of conversational implicature and some translation studies works that include implicature in their model such as Malmkjær (1998, 2005), Gutt (1991/2000, 1998), Morini (2008, 2013) and Baker (1992/2011). The study also makes use of some recent works in pragmatics that refined the previous work on presupposition and implicature such as Renkema (2004), Cutting (2002), Grundy (2000/2008) and Mey (2001/2004).

The framework for identifying deixis is based on Levinson's (1983, 2006) theory of deixis, which draws upon some previous influential accounts of deixis such as Bühler (1935), Fillmore (1975) and Lyons (1977). For the description of narrative point of view, the study adopts Simpson's (1993/2005, 2004) account, which is based on Uspensky's (1973) work on narrative point of view which was later refined by Fowler (1986/1996). The framework for analyzing deixis and point of view in the translation draws on certain translation studies in this specific area, most importantly, Munday (1997b), Mason and Şerban (2003), and Bosseaux (2007), Goethals (2007, 2009), and Richardson (1998).

For the description and assessment of the translator's strategies and choices in the translation, the study uses key notions and concepts proposed by influential translation studies scholars like Jakobson (1959/2000), Nida (1964/2003), Catford (1965), Koller (1995) and Reiss (1971/2000). For reviewing grammatical patterns of the target system that are relevant to the analysis, the study uses works involving the Arabic language such as Dickins et al (2002) and Baker (1992/2011) and a number of Arabic grammar books, most importantly Ryding (2005) and Holes (2004). The framework for relating the translation shifts to universals of translation is based on two influential proposals in this field, namely Blum-Kulka (1986/2000) and Toury (1995/2012). Finally, the description of research methods and procedures that will be given below draws in some parts on Williams and Chesterman (2002) and Saldanha and O'Brien (2013).

The variables which the study compares in order to characterize the shifts in pragmatic features and their conditioning factors comprise two sets related to both

the 'text' and 'context' of the translations (Williams and Chesterman 2002: 84-86). Text variables will involve the structure of the translation itself and which will include here textual features, most importantly semantic and syntactic structures, stylistic features, linguistic constraints, lexical choices, translational strategies. Context variables will be related to the world outside the translation. These will involve two sets of variables: (i) variables related to the source text's linguistic structure, which will particularly include semantic and syntactic features, style, text type, format, and the target language's structural and stylistic constraints and (ii) variables related to the socio-cultural environment, which will be here the cultural aspects and norms of the source and target language.

It is then worth noting here that the study will not account for all context variables that may also have an effect on the behaviors of the pragmatic features being studied. These may include factors that have to do with the task of translation (e.g. purpose of translation, time restriction, translation software used), the translator (e.g. her/his attitudes towards the task and the source language and culture, ideology, background) or reception of the translation (e.g. reader's response). Studying the potential effect of all of these variables, to grasp the full story of the shifts, may be a problem in terms of maintaining the focus and depth of the analysis and therefore will remain subject to future research.

The process of analysis in this study will be done manually rather than by computerized means. This is because pragmatic features are an open set in any text and their analysis will normally require contextualised interpretation of the language used, taking into account issues that are dynamic by nature, such as beliefs and assumptions, conversational maxims, norms (Levinson 1983: 5-12 and Yule 1996: 4-8, see also Section 2.4.1). The analytical approach used in this study is exploratory in nature; it investigates the dynamic features of the translations without specific hypotheses, and descriptive; it aims at defining and characterizing the nature of these features in the translations. It is also explanatory; it explains why these features look the way they do in the translations. The approach relies on multiple research methods; both theoretical and empirical and both qualitative and quantitative (see Williams and

Chesterman 2002: 58-68). Below are the procedures of the research that are going to be followed.

The study will first look at what is potentially done in or by the source text; it looks at the implied meanings of implicatures and presuppositions, and deictic properties of the source text. The study then compares what is done in the source text with what is done in the translation as a response to the original (Hickey 1998: 4). The study here will trace and identify any change in meaning (e.g. omission, addition, substitution, explicitation, implicitation etc.) or any problematic areas that can suggest shift in the translation. The reason that the starting point of search is shifts is because they are what should distinguish translation from non-translation and lead the search for universals of translation (see Toury 2012 and Chesterman 2004, Section 1.5). After identifying the translation shifts, the study will analyze and categorize the shifts and the different features they change in the original (e.g. level of explicitation, information organization, point of view, narrator-character relationship, etc.). The study will then identify what variations in the formal features and translational strategies associated with each shift and categorize them. The process of analysis here will be bottom-up; starting from micro-units (e.g. words, phrases, sentence etc.) and going up to larger units (e.g. text, context etc.) (see 'bottom-up shift analysis' Pym 2010: 66-8). Representative examples will be always given, with an English gloss of the Arabic text, to allow non-Arabic readers to see the change in meaning and follow the given discussion.

It is also worth noting that when describing the effect of the shifts, the study will not concern real effects on real readers (which are normally tested through empirical study), but rather potential effects based on logical argument and theoretical evidence. Exploring these effects from an empirical standpoint may restrict the scope of this study since the essential concern for the study is to gather exploratory knowledge as far as possible, rather than to test the validity of certain claim(s) made from the data.

In addition to the qualitative analysis, which involves defining and categorizing the shift, its triggers and potential effects, there will be a quantitative analysis whenever

the features being studied are amenable to measurement. The study here will for example look at patterns and regularities in the translation shifts and the translator's choices and strategies. This will help show the level of the generality of certain features in the data and compare tendencies in the translations. This will also help in looking at the relationship between certain features or variables, most importantly the causal relationship, which can help make some claims about the triggers and effects of the shift.

The findings of the analysis will be presented in the form of specific hypotheses about the shifts, their effects and triggers. These hypotheses will be of three types: (i) 'interpretive', (ii) 'explanatory' or (iii) 'descriptive' (Williams and Chesterman 2002: 73-77). Interpretive hypotheses will be the definitions and categorizations which the study introduces in the analysis for describing and understanding certain features or concepts (e.g. that shifts in the translation of presupposition fall into four types). Explanatory hypotheses are the claims the study makes about how certain features in the translations tend to be influenced or caused by certain factors, supported by logical argument and evidence from the quantitative and qualitative analysis (e.g. that the addition of cohesive devices increases the level of cohesive explicitness in the translation, or that the addition of cohesive devices is motivated by stylistic differences).

Descriptive hypotheses are the claims the study makes about the generality of a certain feature. These can be either restricted to specific translation, text type or language pair (e.g. Translation X tends to use more cohesive devices than the original, or Arabic translation of English fiction tends to simplify sentence structures etc.), or non-restricted in scope (e.g. translations tend to be more explicit than their originals). These different hypotheses, which the study will make in response to the research questions, will represent the main contributions of the study, in addition to the model of the analysis which the study is developing here. Both the model and the generated hypotheses will suggest new ways of understanding the nature of translation and propose new avenues for research in the field.

Finally, even though it is not one of the ultimate objectives to compare the translators' styles, comparison between their choices will often be given to show the different strategies that affect shifts and the different behaviors that contribute to the overall picture drawn. Also, two or more rival hypotheses may sometimes be given for the same phenomenon (e.g. conscious vs. unconscious strategy). This is because the study will strive to provide as many explanations as it can before coherent interpretation(s) can be drawn from the data, supported by good evidence.

1.4 The Corpus

The corpus is the source text of *Wuthering Heights* by Emily Brontë (1847) and three Arabic translations of this novel. The source text *Wuthering Heights*, which is the only literary work Bronte ever published, ranks on the list of major English literary works. It is a sad tale of love and revenge that took place in the Yorkshire moors in England. The story was written in the Victorian Age and first published in 1847 (for a full description of the novel's characters, plot, themes, structure and style, see Section 2.6). It is the story of a gipsy boy called Heathcliff, who is brought up to live with a respectable family and later falls in love with their beautiful daughter, Catherine. When he loses her, he devotes all his life to taking revenge on them. The novel has thirty-four chapters, but in order to provide in-depth examination and adequate contextualised explanation of the features being studied, full examination of the novel goes beyond the scope of this study. The study will therefore be focused on the first eight chapters of the novel (which contain 24,514 words). This is because the in-depth qualitative study can only be done on a focused corpus.

The novel is well known to readers and literary critics in Jordan and it is taught in the Department of English Language and Literature in most Jordanian universities. It has been translated by a range of translators and published by different publishers in the Arab World. Six translations are extant, but three of them³ will be excluded for the reason that considerable parts of the original text are deleted and therefore the text is reduced so significantly that comparison with the original is very difficult. The other three translations which are selected for the analysis (see the table below) have a

³ The translations that have been excluded are: Ramzi Al-Ba'labki (1974/1984), Hafed Abu-Muslih (1988) and Khaled Al-Abdulah (2012).

limited text reduction and hence can allow more sufficient comparison with the original form and content.

TABLE 1.1 THE TARGET TRANSLATIONS USED IN THE ANALYSIS

	Publisher	Place and date of publishing	Translator
1	Dar Al-Qalam	Beirut-Lebanon, 1972	Ref'at Naseem
2	Jordanian Ministry of Education ⁴	Amman-Jordan, 2011	Mamdouh Haqi
3	Dar Al-Bashir	Damascus and Beirut, 1998	Helmi Murad

The three above translators are all Arabic native speakers. Mamdouh Haqi studied and worked in Syria. He was an editor at al-Ayyam newspaper. He wrote several books in Arabic (mainly in history and literature). He was a well-known English-Arabic translator, and *Wuthering Heights* is among the prominent works he translated from English. He died in 2002. Ref'at Naseem was also a well-known English-Arabic translator and the works he translated into Arabic include two other novels: *A Farewell to Arms* by Ernest Hemingway and *Jane Eyre* by Charlotte Brontë. Helmi Murad studied law in Egypt. He was the founder of the Egyptian book series 'Kitabi' which introduces Arabic adaptations and translations of world literature classics. He was a distinguished English-Arabic translator. He translated several literary works from English into Arabic including the novels: *A Tale of Two Cities* by Charles Dickens, *Jane Eyre* by Charlotte Brontë, *The Painted Veil* by W. Somerset Maugham and *A Farewell to Arms* by Ernest Hemingway. He died in 2001.⁵

⁴ Haqi's translation was first published by Dar Al-yaqadah in Damascus.

⁵ Little information has actually been found about Ref'at Naseem. The researcher could not also find any autobiography or profile for the three translators to provide reliable information about their experience or to identify the works they translated from English. The information above has however been taken from the front and back covers of the translations and through a search through different library catalogues and websites; see for instance:
<http://library.ju.edu.jo>
<http://www.discover-syria.com/bank/6363>
<http://www.masress.com/alkahera/1887>

1.5 Design of the Study

The present study falls into six chapters. The first chapter, Introduction and Methodology, has opened with the topic, motivation and objective of the research, then proceeded to the research methods and procedures and the material to be analyzed. The second chapter, Literature Review, builds the theoretical framework and is divided into four sections. The first section defines translation and translation studies and locates the present study on Holmes' map, then proceeds to review key linguistic models to translation, defining key concepts in translation like meaning, equivalence, shift, etc. Section Two introduces the pragmatic model. It firstly defines pragmatics and its importance to the field of translation, and then reviews the three pragmatic elements and how they are used in previous research in translation. Section Three discusses translation universals and reviews some key proposals regarding the notion. Section Four concludes the theoretical framework by providing a brief review of the source text, its narrative structure and key stylistic features that are relevant to the research objectives.

The subsequent three chapters will involve the analysis of data and discussion of results. Each chapter starts by analyzing the shifts in each element and then ends with discussion of the main trends. The analysis illustrates the different categories of shift and the lexical variations triggering them and the way they affect the original at the micro level. The discussion compares the micro features at the level of each translation and the corpus and relates them to larger frameworks of analysis, pinpointing the trends of shift, lexical orientations and translational processes. The last chapter, Conclusion and Implications, reviews the main research objectives and methods, and then draws an overall picture of the shifts by reviewing the main trends of the corpus and their implications, and ends with a discussion of the research limitations and some suggestions for future studies.

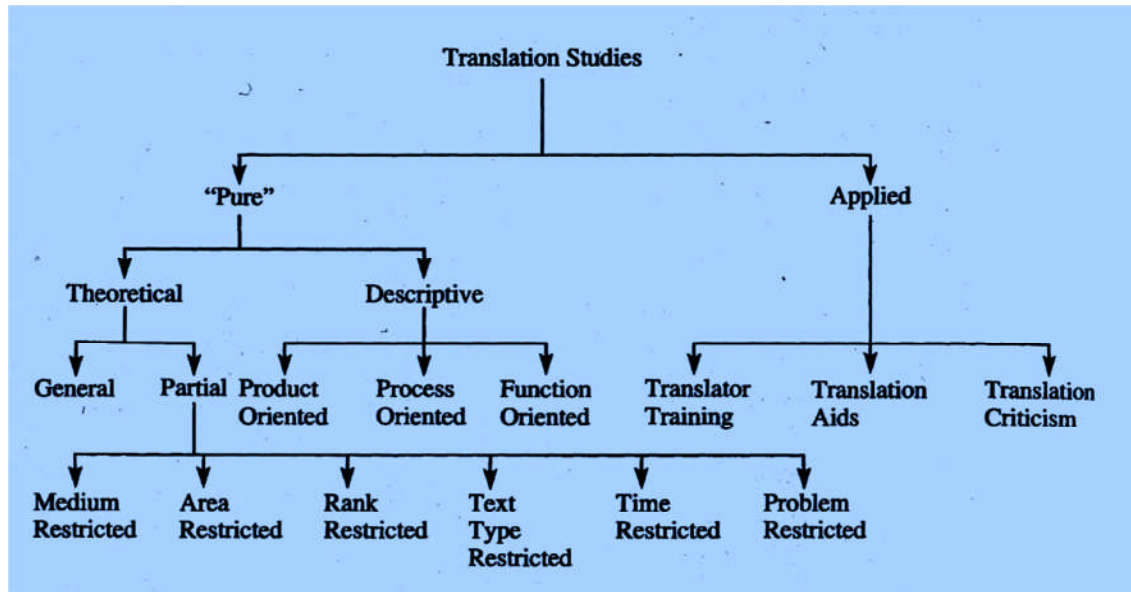
Chapter Two: Literature Review

2.1 Translation Studies: Overview

Translation is considered a necessary tool for understanding any region and its culture, and the translator is a mediator between the different nations and their cultures. Translation is widely used in most life spheres and different social and academic fields like literature, science and technology, education, tourism, business, communication etc. Translation as an activity has grown phenomenally in today's world and that the study of translation, as an academic discipline known as 'Translation Studies', has also developed tremendously in recent years (Hatim and Munday 2004: xvii). Bassnett (2014: 2) says that many encyclopaedias, journals and books on translation studies have appeared during the 80s and 90s and many international professional bodies have been established, showing a growing interest in translation studies.

Jeremy Munday in *Introducing Translation Studies: Theories and Applications* (2012) explains how translation studies developed in many parts of the world until it became a separate discipline in its own right. He (ibid: 13-15) maintains that translation studies as an independent academic discipline related to the study of the theory and phenomena of translation just began in the second half of the twentieth century, and before that, translation was studied and treated as part of other disciplines such as language learning, comparative literature and contrastive linguistics. The point of departure was a paper delivered by James S. Holmes in 1972 which addressed the problems related to the phenomenon of 'translating and translation(s)', though it was not until more than two decades later that one could describe translation studies as an independent discipline. Figure 1 below shows Holmes' map which sketched the scope and structure for the discipline of translation studies and oriented the scholarly study of translation.

Figure 2.1 Holmes's 'map' of translation studies, adopted from Toury (2012: 4).



As far as Holmes' map is concerned, the present study can be located on the 'pure-descriptive-product' oriented node. The study describes what actually happens in the translation, and focuses on the finished product of three Arab translators to an English novel. Since the study also attempts to describe the thought processes involved while translating pragmatic meanings, some process investigation is also involved.

The 'descriptive' branch of Holmes' map was later developed by the Israeli scholar Gideon Toury in *Descriptive Translation Studies and Beyond* (1995/2012). Toury emphasizes here the importance of conducting systematic description of translations, instead of making hypotheses from preconceived ideas and theoretical models (ibid: xi), to find out what a translation is rather than what should be. He proposes a method for systematic 'descriptive translation studies' (DTS). The translation should first be situated within the target culture system to determine its position and function (Toury draws here on Even-Zohar's 'polysystem theory', see Section 2.5.2) and then compared with its original to arrive at strategies and thought processes operative in the translation and then make generalizations about the translation process in this specific pair which can be tested in future research. Such a descriptive and product-oriented approach to translation studies can be as Toury proposes "the best means of testing,

refuting, and especially modifying and amending the *theory*” of translation (2012: xi, emphasis in the original).

Finally, although translation studies has developed its status as a separate discipline, it remains an interdisciplinary field of study, continually borrowing from theories and models of other disciplines such as linguistics, comparative literature, modern languages, philosophy, sociology, history etc. Because of this interdisciplinary nature of translation, one can find a great deal of diversity (and sometimes overlap) in scholarly work on translation and a wide variety of research tools used to investigate the translation process and product, including both those of linguistics and cultural studies (Baker 2000b: 20, see Bassnett 2012). The following two sections will define translation and briefly review some important previous studies that adopted linguistic approaches and which are relevant to the discussion of the present study.

2.2 Translation: Definition

According to Bassnett (2014: 15), translation study in English has devoted much time to the problem of finding a term to describe translation itself; different scholars have used different terms like an ‘art’, a ‘craft’ or a ‘science’ etc. to define translation. However, what can be generally understood about translation is that it involves a change in a language (while preserving some other aspects) (Munday 2012: 8). When translating a written text, the translator changes a written text (the source text) in the original language (the source language) into another written text (the target text) in a different language (the target language). When translating, for example, an English novel into Arabic, the source text is English and the target text is Arabic. This process of translating between different languages can be equivalent to ‘interlingual translation’ described by the linguist Roman Jakobson (1959/2000: 114) (see Section 2.3). Jakobson describes three types of translation as follows:

- (1) **Intralingual translation** (or rewording): an interpretation of verbal signs by means of other signs of the same language (for example when rephrasing a sentence or a text in the same language).

(2) **Interlingual translation** (or translation proper): an interpretation of verbal signs by means of some other language (for example when we translate between two different verbal languages).

(3) **Intersemiotic translation** (or transmutation): an interpretation of verbal signs by means of signs of nonverbal sign system (for example when a poem is interpreted by means of dance or music, or a story is made into film etc.).

Based on the view that translation is concerned with relations between languages, Catford (1965: 20) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” For example, the translation of the English “what time is it?” into French as “Quelle heure est-il?” involves replacement of source language grammar and lexis by equivalent target language grammar and lexis. Translation, as Catford argues, is an operation performed on languages, whereby the meanings of the source text are replaced by the meanings of the target text.

Focusing on reproducing the message as the primary aim of translation, Nida and Taber (1969/2003: 12) argue that translation may involve “reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” For instance, a translation of the Hebrew idiom “bowel of mercies” into English may not be a literal rendition of the words “bowel” and “mercies” but rather reproduction of the message of the source-language idiom in the target language, by saying for example “tender compassion”. From a functional point of view, Nord (1991/2005: 32) believes that translation is “the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text”. It is the production of a new text that fulfills certain functions for the target recipients. Since this study examines translations of a literary work, it may be necessary to define ‘literary translation’, which is usually described as a distinctive kind of translation.

2.2.1 Literary Translation: Definition

Literary translation might be considered as distinctive kind of translation because it is concerned with literature, a distinctive kind of text (Hermans 2007: 79). According to text typology theory (see Reiss 1971/2000, Section 2.3), which classifies texts according to their functions, language has three main functions: (i) to represent, (ii) to appeal and (iii) to express. Based on these functions, three types of text can be distinguished: (i) informative texts (i.e. texts that convey information like news or scientific articles), (ii) appellative (i.e. texts that persuade, like advertisements), and (iii) expressive (i.e. texts that convey thoughts in a creative way like works of literature, such as novels, poems, plays etc.), which is here the subject of literary translation.

Newmark (2009: 26-27) describes literary translation as 'imaginative' translation, "which is concerned with humanistic subjects and specifically with poems, short stories, novels and plays, and may call on a single readership (for a poem) or a substantial audience (for a play) and is often related to connotative meaning". Wittman (2013: 438) argues that the definition of literary translation can be as tricky as the definition of literature itself, but it can be understood as "the product of a translator who takes seriously the literary nature of the original and translates with the goal of producing a text that will have literary merit of its own, a work that is designed to be read as literature".

It follows that a translation of a play, novel, poem or any other literary works may involve much more than simply translating text or changing the author's words from one language to another. It involves transferring the spiritual and emotional interests of individuals as well as literary features such as selection of words, meanings, tone, effect, speech figures, style, etc. One may come here across characters, humour, thoughts and feelings, cultural nuances, dialects and other elements of a literary work (see Jones 2009 and Tymoczko 2014: 15-16). What can be therefore suggested here is that literary translation involves not only rendering accurate information to the reader but also the aesthetic and artistic forms of the original text (Reiss 2000, Nord 2005). The goal here is to strive to leave the reader of the translated work with an impression or image similar to that of reader of the original. Landers (2001: 27) maintains this

when he says that in literary translation, the many “facets of the work, ideally, are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original SL reader.”

2.3 Linguistically-oriented Approaches to Translation

Language is a complex system of knowledge and abilities that enables human beings to communicate with each other, to express their thoughts, desires and emotions, and to discuss things or report or describe them. It is known as a system of arbitrary vocal symbols used for human communication. The study of this system in its all aspects is called linguistics. One broad definition of linguistics, found in many introductory linguistic textbooks (e.g. Lyons 1995), is the science of language or the scientific study of language. More specifically, it can be defined as “the systematic inquiry into human language—into its structures and uses and the relationship between them, as well as into its development through history and its acquisition by children and adults” (Finegan 2012: 25).

Since linguistics studies language and since texts, whether translated or not, are made up of language, it would seem common sense to say that linguistics has something to offer translation (Fawcett 1997: 1). As Catford (1965: viii) puts it, “since translation has to do with language, the analysis and description of translation-processes must make considerable use of categories set up for the description of languages.” Linguistics in fact has a great deal to offer to the discipline of translation studies; it offers translators and interpreters valuable insights into the nature and function of language (Baker 2011: 4). Linguistics is sometimes considered a vital component of a translator’s training. Fawcett (1997: foreword), says that “a translator who lacks at least a basic knowledge of linguistics is somebody who is working with an incomplete toolkit.”

Therefore, linguistic approaches and theories have been introduced into the study of translation, and for a period of time they have had a strong influence in the line of research into translation. Munday (2012: 14-15) for example asserts that the contrastive linguistic approach heavily influenced significant linguistic research into translation during the 50s and 60s and that the continued use of many linguistic models

(e.g. generative grammar, functional linguistics or pragmatics) in translation studies methodology is a clear indication of the strong link between the two fields.

Early assumptions on the relationship between linguistics and translation can be found in the Russo-American structuralist Roman Jakobson's article 'On Linguistic Aspects of Translation' (1959/2000). Jakobson distinguishes three types of translation based on the kind of interpretation of linguistic signs (see Section 2.2). He makes a link to Saussure's (1916/1983) theory of language. According to Saussure, the linguistic 'sign' results from the combination of a signifier and a signified, where the signifier can be a word we say or write and the signified is the concept it represents. The English word "cheese" for example is the linguistic verbal signifier for the concept "food made of pressed curds" which is the signified. Jakobson believes that the meaning of words is a linguistic fact, that is, what gives a concept meaning is the signifier not the signified. One can not for example infer the meaning of "cheese", from a nonlinguistic acquaintance with cheddar or camembert without the help of the verbal sign.

But Jakobson (1959/2000: 115-18) argues here that there is ordinarily no full equivalence through the three types of translation. When translating a word intralingually, synonyms might not function as complete equivalents, for example, "every celibate is a bachelor, but not every bachelor is a celibate". Similarly in interlingual translation, the English word "cheese" does not completely replace the Russian "syr", because while "cheese" in English denotes in addition to cheese made of pressed curd cottage cheese (not pressed), the Russian "syr" does not. Grammatical information could also be missed. For example, when translating dual forms from languages which discriminate dual and plural (e.g. Russian and Arabic) into English, their meaning could be lost unless we use some lexical means such as the numeral "two".

One major assumption that can be drawn from Jakobson's assumptions here is that since linguistic signs can denote different concepts in any two different languages (like "cheese"/"syr"), one should replace a message with another rather than a linguistic sign with another. A translation of "cottage cheese" into Russian can be the

replacement of the entire message which needs to be conveyed rather than separate linguistic signs. A message like this can also be conveyable or translatable in most existing languages, because as he argues languages can express everything. In fact, the inquiry into such notions as meaning, equivalence and translatability in translation was the topic of much subsequent research in the field (see Krein-Kühle 2014: 18-22).

From a linguistic perspective aimed at finding an equivalent at the word and sentence level between the source and target language and directed mainly at machine translation application, Catford in *A Linguistic Theory of Translation* (1965) views translation as a process of substituting a textual material in one language for an equivalent textual material in another. His theory emphasizes the importance of meaning as a property of language, and views translation as a process of substituting a source-language meaning with an equivalent target-language meaning. Central to Catford is achieving equivalence. In Catford's words, "the central problem of translation-practice is that of finding TL equivalents" (ibid: 21). Translation equivalence is further differentiated according to him into two types: 'formal correspondence' and 'textual equivalence' (ibid: 27):

- (1) **Formal correspondence:** "any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL." When this is not possible, we opt for textual equivalence.
- (2) **Textual equivalence:** "any TL text or portion of text which is observed in a particular occasion (...) to be the equivalent of a given SL text or portion of text." This is achieved by 'translation shifts'⁶.

Catford introduces here the notion of 'translation shifts'. He (ibid: 73) defines translation shifts as the deviations from formal correspondence when translating, motivated by differences in the linguistic systems of the source and the target

⁶ The notion of 'translation shift' here was later developed by van Leuven-Zwart (1989, 1990) whose model comprises a 'comparative' model, to classify microstructural shifts, and 'descriptive', to measure the effects of microstructural shifts at the macrostructural level, using Hallidayan metafunctions of language (i.e. interpersonal, ideational, textual). However, her model of shift analysis is not easily replicable and its categories are blurred (see Munday 1998: 543-44, 2001: 63-66)

language. He classifies translation shifts into 'level shifts' and 'category shifts'. A 'level shift' occurs when a source-language item at one linguistic level has a target-language translation equivalent at a different level. An example of this is when aspect in Russian is translated by a lexical verb in English: e.g. 'igrat' (to play) and 'sigrat' (to finish playing) (Munday 2012: 93). 'Category shifts' are subcategorized by Catford (1965: 77-80) into different types. These are shown below.

- (1) **Structure** shifts: these involve change in the structure between of the source and target language, such as when translating "John loves Mary" into "Is love at John on Mary" in Gaelic.
- (2) **Class** shifts: these involve change in the grammatical class, such as when translating an adjective by a noun, a noun by a verb and so on.
- (3) **Unit** shifts: theses involve change in the rank, such as when rendering the indefinite article (a/an) into Russian through a change in word order.
- (4) **Intra-system** shifts: these occur internally, within a system. That is, when the source and target languages have corresponding systems but the translation equivalent is a non-corresponding term in the target language system, such as when the English singular noun "news" becomes plural in French (des nouvelles).

Catford's theory has been heavily criticized on a number of grounds, such as ignoring other important factors in translation like ideology, culture or discourse features, using invented rather than actual examples and being restricted only to the word and sentence level.

Eugene Nida, who trained Bible translators in Africa and the United States, developed his theory of translation based on Transformation Generative Grammar developed by Noam Chomsky, borrowing as well from semantic and pragmatic approaches to meaning. Nida's theory in *Toward a Science of Translating* (Nida 1964) and the co-authored *The Theory and Practice of Translation* (Nida and Taber 1969) reflects translation as a kind of operation between Chomskyan deep structures; where the deep structures of the source language are analyzed and then reconstructed in the target language in such a way that a similar response between the target reader and

the reader of the original can be achieved. The translator reformulates here what has been written or said so that the effect remains similar. Central to his theory is then equivalence of response in translation, which of course depends on the audience and the purpose of translation.

But the response for Nida is not only a function of what is written or said, but also of the reader's culture and experience. The translator here relates to the target receptors modes of behaviors relevant within the context of their own cultures, which may avoid them the task of apprehending the cultural patterns of the source-language context. What is important for Nida here is making the reading of Bible translations easier for the readers with no knowledge of it. According to his theory, the target text should then establish what he calls 'dynamic' equivalence (later 'functional' equivalence) through, if necessary, a manipulation in the form and the content of the original and a disregard of what he calls 'formal' equivalence (later 'formal correspondence'). Both types of equivalence are explained below (Nida 1964/2003: 159-160).

- (1) **Dynamic equivalence:** this is based on 'the principle of equivalent of effect', i.e., "that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message". Example of dynamic equivalence is the replacement of some culture-specific concepts in the Bible translation with target-specific concepts as a way to help make the message read as natural as if it was an original, such as replacing "bread" with "fish" or "seal" in "Give us our daily bread" when translated into Eskimo communities, and "wheat" with "maize" into a culture that does not know wheat at all.
- (2) **Formal equivalence:** this focuses attention on the message itself, in both form and content. The major concern here is that the message in the receptor language should match as closely as possible the different elements in the source language. For example, as opposed to Nida's functional equivalent, the formal equivalent of a phrase from the Bible like "holy kiss" can be its literal

translation with a footnote explaining that it was a conventional method of greeting in New Testament times.

Although Nida's theory had an influence on much later research done in translation, it received much criticism. Many for example consider the principle of equivalent effect difficult to measure or achieve in practice and that it often tends to follow the translator's subjective evaluation of the audience and possibly her/his ideological orientations (see Larose 1989 and Gentzler 2001 as cited in Munday 2012: 68-69).

Koller (1979/1989, 1995) describes the notion of equivalence in greater detail. He (1995: 196) views translation as "a text-possessing activity, by means of which a source language text is transposed into a target language text", and argues that between the two texts there exists a relationship, which can be designated as equivalence relation. Equivalence for him appears as a relationship between the target-language utterances/texts and the source-language utterances/texts. Koller argues that it is the nature of this relationship that determines a certain equivalence type. According to him, there are different types of equivalence:

- (1) **Denotative equivalence:** this is related to the equivalence of the extra-linguistic content (referential meaning) conveyed in the source and target text.
- (2) **Connotative equivalence:** this is achieved when target-language choices (style e.g. archaic or trendy; language level e.g. elevated, poetic or colloquial, dialect; and emotional tone e.g. cold or warm, medium) evoke similar associations to the source ones.
- (3) **Text-normative equivalence:** this aims at creating parallel texts in both the source and target language, taking into account the text and language norms that characterize particular text type (e.g. literary, legal, business letter etc., see Reiss 1971/2000) in each language.
- (4) **Pragmatic equivalence:** this is the equivalence of effect and is oriented towards the reader of the target text (this is similar to Nida's dynamic equivalence).
- (5) **Formal equivalence:** this is the equivalence of the text's formal and aesthetic characteristics (stylistic features, word play).

These five types form different features or values of the source text that should be preserved in translation. However, they can have different priorities and form different hierarchies in different text types and according to the needs of the communicative situation. To illustrate this, consider an example discussed by Hatim and Munday (2004: 50-51). Consider the translation of the word “sexier” in “As she got more powerful she got sort of sexier”, a quote describing Mrs Margaret Thatcher by a photographer whose lifelong ambition was to film her with his camera. When translating such quote into Arabic the denotative equivalence of “sexier” would convey a meaning like “pornographic”. Therefore, to avoid conveying such meaning, the connotative equivalence (more attractive) can be the second option, but again this equivalent might be too direct for the communicative purpose or the context of the source text (the incongruity emanating from being an iron lady and sexy at the same time), and would not therefore achieve text-normative equivalence. To achieve both text-normative equivalence and an equivalent effect on the target reader (pragmatic equivalence), we can render the word to something like “attractive femininity” or gloss the translation with expression like “so as to speak” to avoid being too explicit.

Mona Baker, in her book *In Other Words: A Coursebook on Translation* (1992/2011), argues that translators are mainly concerned with communicating the overall meaning of a stretch of language, and therefore the ultimate aim should be achieving equivalence at text level, rather than at word or sentence level. According to her, this requires an understanding of how lower levels (e.g. individual words, phrases, grammatical structure etc.) shape the overall meaning of the text. Therefore, she explores equivalence at multiple levels through a bottom-up linguistic approach starting from the very simple linguistic level and building it up into more complex levels. In this approach, she discusses:

- (1) Equivalence that can occur at the word level i.e. meaning of individual words.
- (2) Equivalence that can occur above the word level i.e. meaning of word combinations or stretches of language such as idioms and collocations.
- (3) Grammatical equivalence, which deals with grammatical categories (e.g. gender, number and person) and the difficulty of finding a direct

correspondence in the target language because of the diversity of grammatical rules across languages.

- (4) Textual equivalence, which refers to the equivalence between a source-language text and a target-language text in terms of thematic structure (theme and rhyme) and cohesion.
- (5) Pragmatic equivalence, which refers primarily to implicature i.e. how to translate what is implied or intended by the author rather than what is literally said (see Section 2.4.3.4).

The study of the factors that affect the overall organization of the text have continually attracted attention among linguists, and therefore much focus in translation studies has centered on 'text linguistics' (Anderman 2007: 54). Text linguistics analyzes texts beyond the sentence level. It studies the production, the structure and the perception of text. Based on a view of text as a unit for both communication and translation, text linguistics-based approaches to translation shifted the linguistic focus from micro-elements such as words, phrases, sentence structures etc., to the text as a whole, considering its overall meanings, communicative functions, and textual characteristics (e.g. coherence and cohesion). What can be suggested here is that translation is no longer seen as a process of rendering separate words, sentences or structures, but rather as transference of a text spoken/written in one language and culture for particular purpose into another language.

Central to the text-linguistic approach into translation is the classification of texts into types or genres. Identification of the text type can help the translator decide on the hierarchy of equivalence postulates that should be preserved and determine the translation strategy that should be adopted, which can in turn facilitate the task of the translation. The systematic classification of text types can be based on certain common features in text, where the relationship between a particular configuration of features (semantic, syntactic, pragmatic and stylistic) and a particular text function is culture-specific (Nord 1991/2005: 20). Katharina Reiss (1971/2000), following Bühler's (1936) three main functions of the language (representation, expression and persuasion), identifies three corresponding text types: informative (focuses mainly on content such

as news, textbooks or scientific articles), expressive (focuses on form such as works of literature) and operative (focuses on appeal such as an advertisement or a propaganda leaflet) (for integrated model to text type in translation, see Snell-Hornby 1988).

Reiss (1971/2000: 175-77) explains here what should be focused on when translating each text type and the general translation method to be used. For informative texts, she argues that the translation should convey the full content of the original, with explanation where necessary, and the general aim is to maintain the invariability of the content. In the case of expressive texts, the artistic content should be conveyed in an analogously artistic organization, and the translation method is 'identifying', with the translator adopting the source text author's perspective. For operative texts, the translation should trigger an equivalent effect, and the translation method is adaptation; the translator adapts the target text to needs of the target readers to trigger off similar impulses of behaviors in them. Reiss' theory however received much criticism: why should we for example recognize only three types of language function (Koller 1979), what is the link between text function and translation method (Fawcett 1997: 107), and can the texts that have several functions at the same time be classified on the basis of one primary function (Munday 2012: 116-17)? In fact, it is widely accepted in translation studies that most texts are hybrid in nature, fulfilling a combination of functions which the translator may need to consider (see Hatim and Mason 1990: 146-48).

Finally, many scholars stress the importance of applying pragmatics to translation study and practice (e.g. Hickey 1998, Hatim and Mason 1990, Gutt 1991/2000 and Mason 2000). According to Hatim and Mason (1990: 33) and Mason (2000: 2), since meaning is negotiated between speaker/writer and hearer/reader and the translator intervenes to relay it across the boundaries of certain language and culture, matters like intended meaning and presupposed meaning should be then central to translation process. If we accept that translation process is "an act of communication, involving texts as sets of mutually relevant intentions, in which users (including translators) presuppose, implicate and infer meaning" (Mason 1998: 170), pragmatics is, of course, very germane to this process. The present study adopts such theoretical assumptions

and utilizes an approach to translation study based on pragmatics. This pragmatic approach will be discussed in detail in the subsequent section.

This section has introduced some important theoretical concepts from linguistic approaches to translation studies; namely, equivalence, translation shift, and text type and translation strategy. However, following DTS (Toury 2012), these concepts, which are put forward by prescriptive translation studies (e.g. Jakobson 1959, Nida 1964, Catford 1965, Reiss 1971), will be used in the present study as descriptive items used in 'discovery procedures' to help describe the translation processes involved. They will be used mainly to describe the relations between the translations and their original to help compare and describe the translators' choices and strategies which may have bearing on the pragmatic aspects being studied.

2.4 A Pragmatic Approach to Translation

2.4.1 Pragmatics: Definition and Scope

If you happen to be with a friend in a market and as you pass a well-known burger shop your friend says "I am hungry", is your friend asserting a piece of information—that he is hungry—or requesting to have some burgers there? Likewise, when someone says "It is cold here", he may be performing an act of asserting, or asking one of the hearers to shut the door or turn on the heating or may be to bring him a warm coat. So utterances, at times, can involve a pragmatic meaning, a meaning that goes beyond what is literally said. A classic definition of pragmatics is the study of "the relation between signs and their interpreters" (Morris 1938: 6).

Compared with other sub-disciplines of linguistics, the study of pragmatics has only recently come on to the linguistic map. It emerged in the late sixties and early seventies as a result of certain philosophical thoughts and ideas concerning the functions of language and its uses (e.g. Austin 1962, Searle 1969, and Grice 1975). According to many researchers in this field (e.g. Levinson 1993 and Yule 1996), the inability of contemporary grammatical theory to explain the non-linguistic components of the communication gave birth to the field of pragmatics.

Pragmatics can be distinguished from semantics. While semantics can be related to the study of the type of meaning which belongs in truth-conditional semantics, pragmatics deals with other kind of meaning: the meanings inferred from what is said. Yule (1996: 3-5, 2010: 112/127) explains that while semantics deals with what words conventionally mean, pragmatics focuses on the speaker meaning: what a speaker wants his/her utterance to mean on a particular situation. It is in other words the study of relationships between linguistic structure and the users of this structure. Similarly, Crystal (1997: 301) refers to pragmatics as the study of language from the user's point of view, of for example their choices and the constraints they encounter when using language and the effects this use has on the participants in the interaction. It is the study of the use of language in human communication as determined by the conditions of community, argues Mey (2001: 6). Green (1989: 2-3) refers to pragmatics as the study of understanding of intentional actions of people, which involves interpreting the acts we presuppose to be undertaken to accomplish a certain purpose. Interestingly, a more recent and thorough description of pragmatics is given by Fetzer (2011):

Pragmatics is fundamentally concerned with the communicative action and its felicity in context, investigating action with respect to the questions of what action is, what may count as action, what action is composed of, what conditions need to be satisfied for action to be felicitous, and how action is related to context. These research questions and the object of research require action in general and communicative action in particular to be conceived of as relational concepts, relating actions to context, relating action and communicative action, relating communicative action and interlocutor, and relating interlocutors with the things they do with words in context. (Fetzer 2011: 23)

The scope of pragmatics as can be obvious from the above definitions is very broad. Via pragmatics one can talk about people's intentions, their assumptions, their purposes, and the kinds of actions (e.g. requests, complaints, suggestions, offers etc.) they perform when they communicate (Yule 1996). Pragmatics looks into the type of meaning that can be explained by our knowledge of the surrounding physical and social world, and the socio-psychological environment affecting our interaction, and

also the knowledge of its temporal and spatial settings (Cutting 2002: 2-3). However, despite the different attempts to define pragmatics, this field of study has sometimes been under attack for lacking a clear-cut focus and having fuzzy principles and categories and for that some of its areas of interest are adequately covered by semantics, among other reasons.

2.4.2 The Importance of Pragmatics in Translation Theory

According to Hickey (Hickey 1998: 4) pragmatic approaches to translation explain translation process and product in terms of:

- (1) What is potentially done in the original;
- (2) What is potentially done in the translation as a response to it;
- (3) How and why it is done in that way in that context.

Applying these approaches helps achieve a better understanding of the intended messages and the way to achieve a corresponding effect on target readers (Alcaraz 1996: 114, Hickey 2010: 474-75). According to many studies which used pragmatics to investigate translation processes (e.g. Nida 1964, Baker 1992/2011, Fawcett 1998, Richardson 1998, Gutt 1991/2000, Hatim and Mason 1990, 1997, Morini 2008, 2013), pragmatics can operate both while processing the source text and while recontextualizing the target text, and therefore it can address problems arising from potential gaps or incompatibilities of pragmatic principles between the two languages and cultures involved (Armstrong 2005: 152-6, Sánchez 2009: 114-19). For example, people use different ways to imply meanings or perform functions such as apologies, requests, complaints etc., which certainly differ across languages and cultures (see Kallia 2014). When translating an utterance involving such functions, pragmatics alerts translators to the potential differences between languages in the norm or convention for performing such functions and how to handle them in a way which suits the communicative needs of both the source and the target language (Anderman 2007: 58-59, Seel 2015: 205-206).

Aiming at formulating a general pragmatic theory of translation, Morini (2013: 11) maintains that among the different linguistic levels that the translator works at it is

only the pragmatic level that consistently precedes the others. The first decisions that the translator takes in the process of translation are of a pragmatic nature (e.g. decisions about text type, cooperation, politeness and relevance (see Section 2.4.3.4) and temporal and spatial distance (see Section 2.4.3.6)), and after these decisions are taken place, other choices can follow on the other linguistic planes (ibid). Adopting pragmatic approaches to translation may then help understand the translation process and help in evaluating the product and ultimately in estimating a more coherent and comprehensive theory of translation.

2.4.3 The Pragmatic Approach to Translation: Notions and Principles

As discussed in Section 2.1, since translation is an act of communication and that the semantic models of structuralism or generativism cannot explicate the pragmatic aspects of any communication, there is a need to adopt a pragmatic-based approach to translation to investigate these aspects. Such an approach requires an analysis at the pragmatic level i.e. an analysis based on pragmatic notions and principles. The following three subsections review three key pragmatic notions which will be incorporated in the model of analysis of the current study; namely, presuppositions, implicatures and deixis. They provide a general overview of these notions and how they are applied to translation study.

2.4.3.1 Pragmatic Presupposition

When people communicate, they normally assume a piece of information to be the common knowledge. For example, when somebody tells you that “John no longer writes fiction”, she/he has the presupposition that you know John and that you were aware of the fact that John once wrote fiction. When your friend says to you “I sold my car”, similarly she/he assumes in advance that you know that he has a car. An utterance like “open the window” presupposes that the listener is able to open the window and that the window is closed. Generally speaking, pragmatic presupposition means something which is, on the part of speakers, assumed or taken for granted in advance and not subject to further discussion (see Mey 2001: 27 and Grundy 2000: 120-21). Among the earlier works on the notion of pragmatic presupposition is Stalnaker (1973, 1974 and 1978). Stalnaker (1978: 321) defines presupposition as the

assumptions taken by the speakers to be the common ground for the participants in the conversation. It is the common belief between the speech participants. Stalnaker (1974: 200) argues that it is persons, rather than sentences or propositions that have or make presuppositions. According to Stalnaker's pragmatic approach, presupposition is characterized as follows:

A proposition⁷ P is a pragmatic presupposition of a speaker in a given context just in case the speaker assumes or believes that P , and assumes and believes that his addressee assumes or believes that P , and assumes or believes that his addressee recognizes that he is making these assumptions, or has these beliefs. (Stalnaker 1974: 473)

However, the notion of presupposition has been refined beyond that. According to Abbott (2000), presuppositions are non-asserted propositions conveyed by the utterance, propositions which are needed to be conveyed to hearers but which are not intended by the speaker to be part of the main point of the utterance. For Renkema (2004: 133), presupposition is "the implicit information which must be true for the sentence in question to be itself true or false". A sentence like "I have the flu again" can only be true or false if the person saying it in fact has had the flu before. The presupposition here is therefore "I have had the flu before". According to Renkema, presupposition is also connected to inferencing process, the way we infer implicit information from discourse (ibid: 132-35).

Some scholars have been fascinated with sources of presupposition and tried to provide some frameworks for identifying presupposition in a text. One practical framework here is provided by Yule (1996). Yule (ibid: 27) argues that presuppositions may be expressed by specific lexical items or associated with specific syntactic structures. They sometimes have linguistic markers or triggers like the verbs: "manage to", "regret", "stop", "realize" etc. For example, the sentence "Bell regrets that he stopped doing phonetics before he left Oxford", presupposes that there is someone

⁷ The definition of a proposition which applies to Stalnaker's definition of presupposition above and to the rest of the discussion is the one from a logical perspective: a proposition is sentence that can be true or false. "The moon is bigger than the sun" is a proposition, whereas "Take care of yourself!" and "Are you coming with me?" are not. When a proposition is true, its truth value is true, and when it is false, its truth value is false (see Renkema 2004: 87-90).

called Bell, Bell stopped doing phonetics before he left Oxford, Bell was doing phonetics before he left Oxford, Bell left Oxford (see Moutaouakil 1989: 35-37). Yule (1996: 27-29) considers such linguistic elements as indicators of linguistic presuppositions in any conversation. He identifies six potential kinds of presupposition based on these indicators, which are illustrated as follows:

- (1) **Existential presupposition:** This is associated with possessive constructions (e.g. “your car” presupposes you have a car) and definite noun phrases like “the United Nations”. The speaker here presupposes the existence of the entities named.
- (2) **Factive presupposition:** The speaker here uses certain verbs or constructions (e.g. “realize”, “know”, “regret”, “be aware”, “glad” etc.) to indicate that something is a fact. For instance, the sentence “She realized that Mary was ill” presupposes that Mary was ill.
- (3) **Lexical presupposition:** This is associated with the use of forms like “manage”, “stop”, “start” and “again”. In this type of presupposition, the use of a form with its asserted meaning is conventionally interpreted with the presupposition that another, non-asserted, meaning is understood. For example, the verb “managed” is conventionally interpreted as asserting “succeeded” and presupposing “tried”.
- (4) **Structural presupposition:** This is associated with the use of certain structures (e.g. wh-questions) that conventionally and regularly presuppose that part of the structure is already assumed to be true. For example, the question “when did Mary leave?” presupposes that Mary left.
- (5) **Non-factive presupposition:** This is something assumed not to be true. It is associated with the use of certain verbs like “dream”, “imagine” and “pretend”, or negative structure. “Jack dreamed he was rich” presupposes that he was not rich.
- (6) **Counterfactual presupposition:** In certain structures what is presupposed is not only not true, but is the opposite of what is true, i.e. contrary to fact. For instance, the sentence “If you were a prime minister, you would not have said so” presupposes that you are not a prime minister.

Finally, since presupposition can be viewed as pragmatic assumptions built into linguistic structure, some scholars have tried to propose certain language tests to isolate presuppositions (e.g. Karttunen 1973 and Heim 1990, see Levinson 1983: 168). Being preserved under specific linguistic structures such as negation, conditionals and Yes-No questions is one of the main tests suggested by many researchers in this area. For example, (1.e) below is identified as a presupposition of (1.a) because it is the only implication that can be constantly preserved through the structures 1.b-d.

- (1) a. It was Bell who broke the window.
- b. It was not Bell who broke the window.
- c. If it was Bell who broke the window, then Mary will be angry.
- d. Was it Bell who broke the window?
- e. Someone broke the window.

This section has defined the notion of presupposition and reviewed very briefly some proposals for identifying presuppositions, which will be used in present study to identify presuppositions in source text. Yule's (1996) framework here will be adopted as the basis for the classification of linguistic presupposition in the analysis. The following section will review in detail how presupposition is used in translation studies, with reference also to English-Arabic translation (or vice versa). It introduces some views which will help in the description of the shifts in the translation of presupposition.

2.4.3.2 Pragmatic Presupposition and Translation Theory

One might ask how important is presupposition in translation study, and since, as seen above, most work on pragmatic presupposition is bound in English, how might presupposition work when translating cross linguistically, and how could utterances that involve presuppositions be transferred? Fawcett (1997: 123-26, 1998: 114-23) argues that presupposition, which he views as the background assumptions made in the process of communication to allow utterances to make sense, should also be built into the target text to allow the target utterances make sense to the target reader too. In a similar vein, Nord (2005: 105-107) sees that since communication can only be successful if both the speaker and the hearer assume the same presuppositions, a

translation as an act of communication can only be successful if the information presupposed by the speaker/author is made known to the target reader as well (see Sánchez 2009: 114-17 and Hickey 2010: 474-75). But one might ask: is it easy for the translator to identify presuppositions in the original, and in what way can s/he render them?

Generally speaking, when we talk or write we rarely express what we presuppose to be the case before making our utterance. One general example is given by Alcaraz (1996: 109): while some classical literary texts might provide the readers with the pragmatic presupposition which they should be aware of before starting reading the text (such as when Jane Austen initiates her novel *Pride and Prejudice* with “It’s a truth universally acknowledged that a single man in possession of a large fortune must be in want of a wife”), many other texts might not. The translator, who is familiar with the source language and culture, may need to understand what might be presupposed and not explicitly expressed in the source text, the same as the source reader, and consider it in decision-making process (Sánchez 2009: 114-17).

Fawcett (1997: 123-24, 1998: 115-116) argues that translating triggers to presuppositions from one language to another often poses no problems or difficulties. Translating “She regrets drinking the beer”, which triggers the presupposition “She drank the beer”, into another language like French (“Elle regrette d'avoir bu la bière”) or German (“Sie bedauert, daß sie das Bier getrunken hat”) (in Arabic we say “tandamu ‘alā shurbi al-khamr”) would give the same presupposition. The same presupposition can be inferred here from the linguistic structure of the target translations. This can be largely applicable as he suggests to the six types of presuppositions discussed so far.

In fact, Levinson (1983: 216) suggested this view earlier when he said that there would be no reason to not expect presupposition-triggers in different languages to be parallel even in languages of quite different families. When translating from English to Arabic (or vice versa), the use of the same form of linguistic triggers of presupposition will largely leave the target reader with the same presupposition. For example, when translating an utterance that involves asking somebody to do something, the imperative verbs “stop”, “start” and their Arabic counterparts “qif” (stop), “’ibda”

(start) both presuppose that the addressee was/was not doing that thing in the first place. In the English question ‘when did John get married?’ and the Arabic version “matā tazawaja bil?”, the same structural presupposition is understood: “Bell got married”. However, neglecting such linguistic elements in translation, whether intentionally or unintentionally, can result in losing some presupposed knowledge and probably distorting the intended message (Fawcett 1997, 1998).

The following shows how negative effect may occur: it is two utterances from Naguib Mahfouz’s Arabic novel *the Trilogy* translated into English, discussed in Hassan (2011: 42/44): a study exploring problems in translating pragmatic features in literary translation from Arabic into English. In Example (1), Um Ali, the speaker, is convincing al-Sayid to marry the widow of al-Dasuqi, who became rich after the death of her husband. In (2), Yasin, the speaker, is addressing Kamal and wondering his courage in a situation he narrates to him. Consider how the translator translated the utterances and the linguistic presupposition they trigger.

1. **ST:** “... alā ta‘lam anna sit nafūсах armalata al-ḥāji ‘alī al-dasūqī tamliku sab‘ata dakākīni fī al-maghriblīn?”

[**Gloss:** do not you know that Madam Nafusa, the widow of al-Haj Ali al-Dasuqi, owns seven stores in Al-maghriblin?]

TT: You surely know that that Madam Nafusa, the widow of al-Haj Ali al-Dasuqi, owns seven stores in al-Maghriblin.

2. **ST:** fa-qahqaha yāsīn qā‘ilan:

yā laka min fatan jarī! .. alam yu‘āwduka al-khawfu wa-anta bayna arjulihim?

[**Gloss:** He said: What a daring boy! Were not you afraid again when you were between their legs?]

TT: He remarked, “What a daring boy you are ... Weren’t you afraid when you were surrounded by their legs?”

In Example (1), the factive expression (see Yule 1996: 27) “alā ta‘lam” (do not you know) indicates that the speaker presupposes the truth of the following information. It indicates that Umm Ali presupposes that “Madam Nafusa has seven shops in al-Maghriblīn Market”. As the translation shows, although the element is translated as

“You surely know”, which is not formally equivalent to the original (see Nida 1964, Section 2.3), the same factive presupposition can be triggered in the target utterance. However, in (2) the variation in the formal structure of the original results in the loss of the presupposition. The use of the iterative item “again” (see Yule 1996: 28) in Yasin’s utterance indicates that he presupposes that “Kamal was afraid before”. But as the translation shows, dropping the iterative item from the target text omits this lexical presupposition. The translator may then need to watch if the presupposed information remains intact after translation or not. If not, the translator should consider using the appropriate linguistic structure that preserves this information. Another study carried out by Abdul-Hafiz (2004) on the English translation of Naguib Mahfouz’s Arabic novel *The Thief and the Dogs* finds that the translator failed to establish equivalence with the original because of inserting into the text triggers to presuppositions that do not exist in the original (see *ibid*: 238-39). Both Hassan and Abdul-Hafiz do not however explain the reason behind the omission and addition of these triggers in the translation.

In some other cases, where the presupposed information might not be related to linguistic structure but to cultural knowledge, the translator’s task may get more difficult. Such cultural knowledge includes “underlying assumptions, beliefs, and ideas that are culturally rooted, widespread, but rarely if ever described or defined because they seem so basic and obvious as not to require verbal formulation” (Ping 1999: 133-134, see House 2009/2014: 8-12). Fawcett (1997) argues that cross-language transfer in such cases often results in disappearance of the non-linguistic/cultural knowledge presupposed in the original, which may lead to a loss of the intended meaning. The result as described by Thomas (1983, as cited in Kallia 2014: 62) can be ‘cross-cultural pragmatic failure’. For example, “We need Mohacs” may make no sense in English since the target readers may not share with the author the cultural presupposition that “Mohacs” is a Hungarian place where Hungarians were defeated in a battle (Fawcett (1997: 123-4). Cultural presuppositions, as Mey (2001: 264) argues, can be major stumbling blocks on the road to understanding across the different communities and languages.

Cultural presupposition can include the connotations that people associate with words (Fawcett 1997, 1998, Nord 2005, Sánchez 2009, Baker 2011). In traditional semantics, the 'denotation' of a word is its dictionary meaning. It is the exact, literal and concrete meaning that the word refers to or stands for in the real world. For example, the word "house" is "a kind of building", the word "cat" refers to "a kind of animal" etc. 'Connotative meaning', however, is the attitudes, images, feelings and emotions that are added to the denotative meaning of the word. It is what we associate the word with, which most often goes beyond its denotative meaning (see Leech 1981 and Cruse 1986/1997). For instance, the word "home" has the denotative meaning "a dwelling place", but beyond this meaning some people associate it with such things as "love", "privacy", "family", "security" etc. We can associate words with positive or negative connotations. Both the words "woman" and "chick" have the same denotative meaning "an adult female, but for North American people, the word "chick" has a negative connotation, whereas "woman" can be neutral. The connotative meaning here, is what Nida (1964/2003: 70) calls the 'emotive meaning', which is related to the responses of participants in the communication and which normally varies across languages and cultures, as opposed to the 'referential meaning', the dictionary meaning. The connotative meaning, which is first pointed to in translation by Nida (1964), can affect, among other factors, the appropriateness of the source message within the target language and culture (see 'dynamic equivalence' Nida 1964 and 'connotative equivalence' Koller 1995, Section 2.3).

What can be suggested here is that since the same words or expressions may have different associations in different cultures and languages, translators may need to consider the different cultural presuppositions these words or expressions give rise to. In Chinese, for example, "vinegar" connotes "jealousy", while in English it connotes "ill-tempered speech or character". "Sour" in English means "bad-tempered" (e.g. He is in a sour mood today), while Chinese people associate "sourness" with pedantry i.e. a pedantic scholar is often said to be a sour one (Ping 1999: 138). While the word "crusade" might have a positive association in English, it has a strong negative association in Arabic (Dickins et al 2002: 68). Similarly, the western communities associate the cultural borrowing in English "jihad" with terrorist acts and terrorist

organizations, while for Arabs it is the striving in the way of God and the defense of the Muslim community against oppression and persecution. Such implicit cultural information needs to be known for the target reader so that he can make sense of the text and avoid misunderstanding. They may systematically affect our interpretation of facts and events in the source text without even knowing it (Ping 1999: 133, Cui and Zhao 2014: 38-39).

Translators may therefore need to resort to some kind of modification in the target text to ensure that target readers have an access to this information. Translators may resort to what is termed 'Explicitation'. 'Explicitation' is, as first defined by Vinay and Darbelnet (1958/1995: 342), "a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation". It is the strategy that normally leads to target utterance stating the source text information in a more explicit form than the original; for example in the form of addition of explanatory phrases and connectives or the spelling out of an implied meaning (Dimitrova 2005: 33-34), such as when replacing "Mohacs" in "we need Mohacs" with an explicitation "defeat" (i.e. we need defeat) which explicates the cultural presupposition about the Hungarian place when translating from Hungarian (Fawcett 1997: 124). Nida (1964: 228-29) mentions many examples of explicitation from Bible translation, such as "queen of the south" becomes in Tarascan "women who was ruling in the south country" since the reader may not be familiar with the reference of both queen and the south. These explicitations, as Blum-Kulka explains (1986/2000: 304-9, see Section 2.5.1), may be necessary condition for the coherence of the translated text, because sharing cultural presuppositions and the same reference network is necessary for drawing the relevant implications from the text and building a coherent interpretation of the source story (see Pym 2005).

Klaudy (2009: 83) refers to this sort of explicitation as 'pragmatic explicitation'; where translators convey implicit cultural information dictated by differences between cultures, which can include for example names of rivers and cities, items of food and drinks, social norms and events etc., so that the reader can arrive at the intended

meaning, such as when the translator renders “Maros” as “the river Maros” and “Fertö” as “Lake Fertö” etc. But an important matter here is how much translators can explicate such implicit knowledge to bridge gaps, which are as Blum-Kulka (2000: 306) indicates a natural consequence of the shift in audience that occurs in cross-language transfer.

Baker (2011 p.263) for instance says that while filling gaps in the target reader’s cultural knowledge, translators “should be careful not to ‘overdo’ things by explaining too much and leaving the reader with nothing to do” (see Leonardi 2007: 25-26). For Nord (1991 pp.95-100) and Fawcett (1998: 114-122), the translator may need to take into account the comprehensibility of the presupposed cultural information from the point of view of the target reader. If there are any gaps in the cultural knowledge of the target reader, which the translator feels necessary to make sense of the source text, they should be made explicit. But in the end, as Blum-Kulka (1986/2000: 306) suggests, “the translator becomes the judge as to the extent to which he or she finds it necessary to explain the source text’s reference network to the target-language audience.”

For example, Al-Qinai (2008), in a study of some pragmatic problems in literary and non-literary translation from English into Arabic and vice versa, indicate that some allusive expressions in the two languages need explicitation to be understood in the translation. He gives an example that the Arabic famous invocation “wā mu’tasimāh” (Oh, save us Caliph Mu’tasim) may make no sense for an English reader if it is rendered by means of transliteration of the proper name, because most English readers do not share with Arabs the presupposition that the Caliph “Mu’tasim” is an example of magnanimity because he defended Islam and the honor of Muslim men and women. It might be thus better to be read as “we need victory”. Similarly, the Arabic reader may make no sense of the reference to the battle Waterloo (which alludes to the final defeat of Napoleon at Waterloo) in the English idiom “meet your Waterloo”, unless it is read as “to be decisively defeated”. Similarly, in a study carried out on Arabic translations of three English short stories, Abdulwahab (2012) argues that the explicitation of presupposed cultural information is necessary to preserve the

implied meaning of, or facilitate interpretation of, metaphorical expressions of the original.

In a study that seeks to explain if translators' assumptions about their readers affect their choices in the translation of presupposition, Şerban (2004) studies the differences in the use of existential presupposition in a corpus of eleven literary translations from Romanian into English. As discussed earlier (see Levinson 1983: 181, Yule 1996: 27) the use of definite descriptions (e.g. "the old lady", "our house" etc.) triggers existential presupposition, as compared to indefinite descriptions (e.g. "an old lady", "a house" etc.) which normally may not presuppose the existence of the entity mentioned. Şerban examines the use of both definite and indefinite descriptions in the corpus to identify any potential shift in the translation of existential presupposition. Şerban finds two main patterns of shift: 120 cases involve shift from definite to indefinite descriptions, while 43 involve shift towards the opposite direction: from indefinite to definite descriptions, suggesting a tendency towards losing the existential presupposition and decreasing definiteness [-definite] via translating. Observe how this pattern of shift occurs in the following two examples taken from Şerban (2004: 338-39). Example (3) is taken from the novel *Baltagul* (The Hatchet) and (4) from *Un om între oameni* (A Man amongst Men).

3. ST: [...] o privi deodată un pui cenuşiu de mîţă, cu ochi rotunzi [...]. Minodora puse lîngă fărămături scăfiţa ştirbă şi turnă în eaî cîteva picături de lapte.

[Gloss: [...] suddenly a grey kitten looked at her, with round eyes [...]. Minodora placed the chipped bowl by the crumbs and poured a few drops of milk into it.

TT: [...] a grey kitten looked at her with rounded eyes [...]. Minodora set a broken bowl on the floor by the crumbs and poured a little milk into it.

4. ST: [...] lămureşte la rîndul ei femeia legată cu o basma pe subt fălci, ţinînd de mînă fata.

[Gloss: [...] says in her turn the woman with a kerchief tied under her chin, holding the little girl by the hand.

TT: The woman who spoke had a kerchief tied under her chin and held a little girl by the hand.

The use of the definite descriptions “the chipped bowl” and “the little girl” indicates that the referent probably has been mentioned before, and hence it can be assumed to be known or familiar to the reader. But by shifting from definite to indefinite in translations above, this (assumed) familiarity with the referent which the texts may seek to provoke is removed. Such change in usage can be indicative of and conducive to a lesser degree of ‘involvement’ on the part of the reader in the text (see Hickey 1998 and Boase-Beier 2006, 2014, Section 2.4.3.3). The [- definite] trend in existential presuppositions in the corpus, as Şerban argues, can affect the positioning of reader towards the target text compared to the original. She argues that the trend involves “claiming less common ground with readers, less involvement in the narrative, less complicity, and hence leads to *distancing*, by comparison with STs” (ibid: 340, emphasis in original). The target reader here is presented with a text which positions her/him as a distant observer, rather than an informed in-group member (ibid).

2.4.3.3 Implicature

Implicature can be defined as the process through which speakers include meaning beyond the literal meaning in a certain utterance. It is something which is implied or left unsaid in a conversation (Mey 2001: 45). When A asks B “Where’s John?” and B replies “There’s a yellow VW outside Mary’s house”, we can infer from B’s answer that if John has a yellow VW, he may be in Mary’s house (adapted from Levinson 1983: 102). The British philosopher Paul Grice in *Logic and Conversation* first coined the term ‘implicature’ to refer to those things a speaker might mean or imply but does not actually say. Grice (1975: 45) gives the following example. A asks B about a mutual friend C, who works in a bank.

1. A: How is C getting on in his job?

B: Oh quite well, I think; he likes his colleagues, and he hasn’t been to prison yet.

Grice says that A may wonder what B is trying to imply or suggest here by that C hasn’t been to prison yet, for example that C is the kind of person who may easily yield to his job’s temptations or that his workmates are very treacherous, and so on. Grice

distinguishes between (i) 'conventional' and (ii) 'conversational implicature'. (i) Conventional implicature is generated by the standard meanings of words used (Mey 2001: 49-52, Renkema 2004: 130). Grice (1975: 44) says that "If I say (smugly), He is an Englishman; he is, therefore, brave, I have certainly committed myself, by virtue of the meaning of my words, to its being the case that his being brave is a consequence of (follows from) his being an Englishman". (ii) Conversational implicature is generated by "certain general features of discourse" (ibid: 45), rather than the conventional meaning of an utterance. In other words, it is inferred rather than coming directly from the meaning of words. For example, the utterance "The bell is ringing" uttered in a situation where both the speaker and the hearer can hear the bell can be taken as a suggestion to open the door (see Mey 2001: 46-49).

The keystone of Grice's account of conversational implicatures is based on a view of language as a form of cooperative behavior. That is, speech participants cooperate to reach an effective communication which requires, as Grice says, a joint effort. Grice (1975: 45-46) proposes that conversation is governed by one overriding principle called 'cooperative principle', which can be broken down into a number of maxims (rules) (see Yule 1996: 36-37, Grundy 2000: 73-75), as follows:

The cooperative principle:

This states, "make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice 1975: 45). We as speakers and hearers talk to each other cooperatively and mutually expect each other to be understood in a particular way. In other words, we as speakers try to shape our utterances to be understood by the hearers, and similarly we as hearers assume that speakers are doing the same.

The maxims:

- (1) **The maxim of quantity:** this relates to the quantity of information to be provided. Two submaxims fall under it: (i) make your contribution as informative as is required and (ii) do not make your contribution more informative than is required. For example, if I want to visit somebody and I ask you about his address, I expect you to give me an adequate and sufficient

information (e.g. house number, city and street name, the postal code etc.), rather than too little information so that I cannot know the exact address or too much information so that you bore me.

- (2) **The maxim of quality:** this states that your contribution should be genuine rather than spurious. It is related to truth-telling. Two submaxims fall under this maxim: (i) do not say what you believe to be false and (ii) do not say that for which you lack adequate evidence.
- (3) **The maxim of relation:** this states that your contribution should be relevant to the present interaction. If A says “the bell is ringing” and B replies “I am in the bathroom”, B for example expects that A will understand that his present location is relevant to what has been said and understands that he cannot go out to open the door.
- (4) **The maxim of manner:** this is related to how what is said is to be said. It states that your contribution should be clear, and it includes four submaxims: (i) avoid obscurity of expression, (ii) avoid ambiguity, (iii) be brief (avoid unnecessary prolixity), and (v) be orderly.

Within this framework of Grice’s cooperative principle, other linguists (e.g. Leech 1983 and Brown and Levinson 1978/1987) add a fifth maxim, ‘the maxim of politeness’, which simply states: be polite in your contribution (Note that there is much controversy on whether such lists of maxims are universal or exhaustive, which will be discussed below).

These maxims are the general rules which Grice argues that normal language users need to follow in order to communicate effectively. We are supposed to speak sincerely, relevantly and clearly, while giving the necessary and sufficient information (Levinson 1983: 102, see Cutting 2002: 33-36). But sometimes speakers deliberately might not adhere to one or more of these maxims (by giving for example too much or too little information, saying something not true or does not represent what they think, or saying something irrelevant or unclear etc.) in order to induce the hearers to go beyond the literal meaning and appreciate the implied meaning. This is known as ‘flouting’ or ‘exploiting’ a maxim and differs from ‘violating’ a maxim, which is

generally intended to deceive or mislead the hearer such as misleading someone with a lie (Cutting 2002: 40-41).

When flouting a maxim the speaker however expects the hearer to be cooperative, by trying to understand what can be implicated; the speaker for instance, might want to say something indirectly to be polite, or say something metaphorically or ironically, or for whatever the purpose (see Grundy 2000: 75-78, Cutting 2002: 36-39). These interpretations that hearers make in order to understand what could be implicated by the speaker's flouting of maxims are referred to by Grice as conversational implicatures. Consider how this might work in the following examples (adopted from Grice 1975):

2. A: I am out of petrol.
B: There's a garage just round the corner.
3. A: Where does John live?
B: Somewhere in the South of France.
4. I am a lucky man.
5. You are the cream in my coffee.

In the first example, even though it seems that there are no formal connections between the two utterances, the conversation is successful. Both A and B cooperate; they contribute something in the line with the purpose of the conversation. A remarks that he is out of gasoline, which B understands as a request or asking for a help. A assumes that B's answer is relevant and does not stick to what his words literally mean, and therefore understands that B implies that there is a garage open nearby and has petrol to sell. Unlike Example (2), where no maxim is flouted, B's answer in example (3) flouts the maxim of quantity. A wants to know John's address, but the given answer is not informative as required: it does not fulfill A's need for adequate information. But A cooperatively understands that this non-adherence to the maxim of quantity in B's reply can be an implication that B does not know where John exactly lives, or it may be an indirect way to politely say "I don't know".

With regard to the third utterance, "I am a lucky man", suppose it is said by a person who just lost most of his money in a casino. The speaker would be violating the maxim of quality: no one believes that a person who lost his money would be lucky. But we understand that the speaker does not mean what he says and he is trying to say ironically the opposite. Similarly, suppose that the utterance "You are the cream in my coffee" is said to you. You are not cream and you certainly cannot be in someone's coffee, but you cooperatively understand that the speaker wants to say metaphorically that he likes you. Thus, according to Grice, when people flout a maxim (i.e. blatantly not adhering to a maxim (to the full knowledge of the hearer) such as in examples 3-5 above), they are still cooperative: they expect the hearer to look at a meaning different from what is literally said and do not have intention to mislead the hearers.

Grice distinguishes between three types of conversational implicature: (i) 'standard implicatures', (ii) 'particularized conversational implicature' and (iii) 'generalized conversational implicature'. (i) Standard implicatures arise as a result of observing the maxims, such as in Example (2) above. (ii) Particularized implicatures arise as a result of flouting the maxims, such as in (3), (4) and (5) above (see Yule 1996: 42-44). (iii) Generalized conversational implicatures are those that arise when "one can say that the use of a certain form of words in an utterance would normally (in the absence of special circumstances) carry such-and-such an implicature" (Grice 1975: 56), such as in "I saw a car" which implicates the generalized conversational implicature "the car was not my car" (see Levinson 1983: 126 and Yule 1996: 40-41).

Like any other model, Grice's model has been under attack. Cutting (2002: 41-43) for example argues that the four maxims may overlap. Mey (2001: 82-83) also asks whether the maxims have different weightings in people's minds and in different situations and also whether the different cultures have their own ways of observing and flouting the maxims. Some others question the need to have all of these maxims around: could not we reduce them to one maxim, the maxim of relevance, since in any context what we say is relevant (see Horn 1984 and Sperber and Wilson's (1886) Relevance Theory below)?

This section has introduced the concept of implicature and reviewed Grice's framework of conversational implicature, which will be the base for the identification of implicature in the source text. The following section will discuss in detail the importance of implicature in translation study and how Grice's conversational implicature is approached by translation scholars, with reference also to English-Arabic translation (or vice versa). The section will discuss a number of views which serve as a base for analyzing and describing the change in implicature in the translation.

2.4.3.4 Implicature and Translation Theory

The idea of 'implicature' has been shown to be of central importance to translation studies scholars. Hatim and Mason (1990, 1997), Baker (1992/2011), Fawcett (1997), Malmkjær (1998, 2005) and Morini (2013) have all applied Grice to the study of translation and stressed the importance of implicature in the study of translation. According to Morini (2013: 19-25) and Sánchez (2009: 117-19), Grice's theory of cooperative communication and implicature is among the essential factors that can help the translator understand the interpersonal relations inscribed in the source text, and use contextual information to interpret the implicit meanings and the sender's implied messages. This may include in literary translation for example, the nature of relationships or attitudes (e.g. sympathy or antipathy) between the narrators and characters or between the characters themselves (Morini 2013: 19-25).

For Hatim (2009: 207), "the appreciation of implied meaning facilitates comprehension, which would otherwise be partial and blurred". A translation he argues may be evaluated on the basis of how successfully the translator reproduces this implied meaning into the target text (see also Alcaraz 1996: 109 and Armstrong 2005: 152-6). For some others, reproducing the implied meaning may be necessary to support the coherence of the translation. For example, Blum-Kulka (1986/2000: 304-9) argues that coherence, which is an intelligible progression of thoughts through a certain text, can be achieved by the process of implication. It is linked here to the text's interpretability; the reader's ability to draw the relevant inferences from the text (Venuti 1998: 20-25, see Malmkjær 2005: 142-43). A stretch of language like "I went to the cinema" and "The beer was good" can be seen as coherent if we perceive them as:

the speaker went to the cinema and that he drank beer there, and that the beer he drank was good (Baker 2011: 230-39). But the very question is how exactly the translator should handle the implied meaning of the implicatures.

According to Grice's theory, implied meaning can be signaled either conventionally (by the conventional meaning of lexical items and grammatical structures) or non-conventionally (by conversational implicatures). This means that when interpreting a text, translators need to carefully treat conventional and conversational implicatures. When dealing with conventional implicatures, Malmkjær (1998: 31-32, 2005: 146-47) and Baker (2011: 240-43) explain that translators should be aware of the conventional associations between certain lexical items or grammatical structures and certain inferable meanings which may differ between languages. To illustrate this, Baker uses some examples of semantic prosody (those lexical items that are habitually associated with positive (good/pleasant) or negative (bad/ unpleasant) connotations) given by Sinclair (1999) and Louw (2000). For instance, the word "happen" in English normally collocates an associate with something negative such as in "I think something terrible might happen to him" or "accidents can happen anytime". The phrase "by/to a naked eye" in English can sometimes have a semantic prosody of difficulty, such as when describing distant or tiny things as invisible to the naked eye or cannot be captured by the naked eye (see Malmkjær 2005: 130-31). English speakers sometimes use rhetorical questions to imply certain emotive meanings like "Have not you done well?" or "Don't I know it?" which can be ironic, and "Correct me if I am wrong" which could be used for irritating someone rather than asking for feedback. Also some orthographic measures, like punctuation and variations in font, can trigger implicatures, such as the use of inverted commas in English which indicates emphasis or irony (see Malmkjær 1998: 31).

Thus, the translator has to be fully aware of what the natural language expressions and structures are conventionally considered to imply in addition to what they literally indicate, because any misinterpretation of these expressions and structures will influence the calculability of the implicatures in the target text. Consider the following example. The example is taken from Baker (2011: 240), which is an extract from *A Hero*

from Zero by Rowland (1988) translated into Arabic, which describes the acquisition of the House of Fraser by Mohamed Fayed.

6. **ST:** All this represents only a part of all that Forbes Magazine reported on Fayed in the March issue mentioned before. In 1983, he had approached industrialist Robert O. Anderson under the cover of a commission agent. **The industrialist had been struck by his appearance as someone with modest means.** Mr. Anderson was therefore astonished by his sudden acquisition of a considerable fortune.

[**Back-translation:** The industrialist saw in him a person whose appearance suggests modesty and simplicity]

The mistranslation of the source collocation “modest means” communicates the wrong meaning in the target translation. With their background knowledge and within the given context, the source readers can infer from this collocation, which is conventionally used in English to describe a person’s financial condition as not wealthy, modest or possibly substandard, that “Fayed has come to wealth suddenly, and may be by dishonest means”, but the translation makes this implicature impossible to retrieve. The target translation with the use of both “modesty” and “simplicity”, which in Arabic have nothing to do with one’s financial condition, gives a favorable description of Fayed, which leaves the reader with nothing but the implicature that Fayed is a modest and simple person.

In two separate studies carried out by Abdul-Hafiz (2004) and Hassan (2011) on the English translations of Naguib Mahfouz’s Arabic novels *The Trilogy* and *The Thief and the Dogs*, find that the translators failed to preserve the implicature of the original and hence failed to provide pragmatic equivalence with the original (see Koller 1995 and Baker 2011, Section 2.3). See example (7) below, which is an utterance from the novel *The Trilogy*, taken from Hassan (2011: 45).

- 7- **ST:** khayr in shā’a allāh!

[**Gloss:** it’s good news, God willing]

TT: Good news.

This utterance produced by someone trying to start a conversation with somebody in a conventional way. The speaker uses a religious expression which some Arabs use as a polite request to know what is going on and at the same time implies an invitation to start a conversation. Although the structure of the utterance is declarative, it often implies asking for information (see Austin 1962 below). But as the translation shows, the translator failed to convey this implied meaning. Equivalents of this expression in English are expressions like “What’s up?” or “What happens?” Both researchers failed however to explain why this happens. This is, maybe, because of a failure on the part of the translators, who are non-native speakers of Arabic, to understand what some expressions in the source language conventionally implicate.

Conversational implicatures may be more complicated and require careful study and treatment. Any flouting of the maxims brings into play a conversational implicature which should be preserved in translation (Canepari 2011: 67-68, Ross 2002/2014: 135-39). The translation may also need to provide the necessary clues that enable readers to infer this implicature, because “what is inferable or situationally evoked for a ST reader may not be so for a TT reader. Operating in different cognitive environments, ST and TT readers are not equally equipped for the task of inferencing” (Hatim and Mason, 1990: 93). Malmkjær (2005: 147) argues that whereas participants in a speech event can exploit maxims because they assume that everyone shares relevant background knowledge, knows the conventional meaning of the words used, has an access to the context and the co-text for the speech event, and most importantly is familiar with the co-operative principle and its maxims, target readers may share nothing of these things.

Therefore, many scholars alert translators against the cross-cultural and cross-linguistic gaps that occur when translating conversational implicatures (e.g. Robinson 2003, Fawcett 1997, Baker 2011, Morini 2013). Languages and cultures can vary in things they say explicitly or implicitly and that translators often translate utterances of writers or speakers who intuitively recognize a cooperative principle and maxims different from those recognized by target readers (Morini 2013: 19-25). Clyne (1994/1996: 176-199) argues that Grice’s conversational maxims may not have the

same value in all cultures and therefore they might need to be revised when applied to cultures other than English.

What is regarded for example as relevant for people in a particular community may be regarded as irrelevant for others. For South-east Asian cultures like Vietnamese and some Chinese cultures, where face-saving is a major concern in conversation and where interlocutors' expectations are the basis for the choice of utterance content, the maxim of quality (be truthful and do not say anything that is false or not supported by evidence) is overridden by other dominant values like preserving harmony and respect (Clyne 1996: 184). In some cultures where the content of the message is of overriding importance such as continental European, the more knowledge you provide, the better (ibid: 192). Therefore, in such cultures the maxim of quantity might not be equally valued as for example in the cultures where the rule might be the less knowledge you provide, the better (see Fawcett 1997: 133-34 and Leonardi 2007: 25). In Japanese culture, ambiguity and vagueness are valued more than straightforward explicitness (Torikai 2009: 42).

The maxim of manner (be brief, avoid unnecessary prolixity) can be overridden in languages that value prolixity such as Arabic (Al-Qinai 2008: 16). For example, the English jargon "quantity discount" might be translated into Arabic by an eight-word paraphrase: "miqdār al-khaṣimi al-ladhī yusmaḥu bi-hi 'alā al-kammyyāti al-kābīrah" (the discount rate given for large quantities) and without upsetting the normal maxims operating in the target language (ibid). The maxim of manner can also be overridden in Arabic for rhetorical purposes. Baker (2011: 247) for instance says that as an important rhetorical device used in Arabic to convince by assertion is to mention the same information repeatedly in the same text, but for non-Arabs this style of argumentative prose is rather too verbose. For Baker, such considerations may explain why the Arabic translation of the English book *Autumn of Fury* by Mohammed Heikal (1983), which was translated by the author himself, was longer and more detailed than the original English.

Politeness principles also differ across languages and cultures. Politeness can be defined as "a system of interpersonal relations designed to facilitate interaction by

minimizing the potential for conflict and confrontation inherent in all human interchange” (Lakoff 1990: 34). It can be a strategy for conflict avoidance, as Leech (1983) refers to it, or paying attention to another person’s face wants which can be realized by using various means which can mitigate face threats carried by certain face threatening acts like requests, orders, warnings etc., as Brown and Levinson (1987) propose. However, what can be considered as a polite in one culture might not be polite in another. Consider for example the difference in ways of greeting between communities. Some westerners for example might greet others using expressions like “Hello!” “Hi!” or “How are you?” etc., but some Chinese people like to ask “Have you eaten?”, “Where are you going?”, or “What brings you here?”, which all might be considered to some westerners as invasions to privacy (Huang 2008: 98). The maxim of politeness can override other maxims in some cultures. In Arab cultures for example, being polite can be more important than being accurate. In the Arabic version of the English book *Arab Political Humour* by Kishtainy (1985), the translator has for instance omitted the jokes that have reference to sex and religion presumably because they might offend the sensibilities of his Muslim audience (Baker 2011: 246-47).

Also, consider the potential differences between languages in how a particular implicature can be achieved (Venuti 1998: 23-24, Leonardi 2007: 25-26). Consider for example how irony may be achieved in both Arabic and English; according to Hatim and Mason (1997: 140-41), irony is commonly achieved in Arabic by flouting Grice’s maxim of quantity (do not say more than is required), but in English maybe by flouting the maxim of quality. Accordingly, the translator has to take into his account the specificity of each language and culture when applying Gricean maxims and be aware of the different cooperative principles in operation in both the source and the target language. Neglecting this when interpreting or translating may result in misinterpretation and loss of the intended message.

An example of misinterpretation of conversational maxims is the classic case of miscommunication between Japan and United States in 1970 (Torikai 2009: 39-40). When the US president Nixon asked his Japanese counterpart to curtail textile exports, to which the prime minister of Japan replied “zensho sihmasu” which was interpreted

to him as “I will do my best” or “I will take care of it”, it was mistakenly understood as a promise to sort out the problem. Japanese usually tend to avoid a definite “no”, resorting instead to an ambiguous or vague reply to the effect the matter needs further study in order to save face for their interlocutor, but this vagueness was interpreted by Americans as commitment. Another example is the failure of preserving the implied ironical meaning of many utterances of Edward Said’s *Orientalism* in an Arabic translation. According to Hatim (1997: 195-97), in many cases a literal rendering was opted for, where the same maxim (i.e. quality) was ostensibly flouted in the hope that the same implicature can be generated, but unfortunately the intended implicature was lost. For instance, the statement “since these facts are facts” in “(...) since these facts are facts, Balfour must then go on to the next part of his argument”, is sarcastic and implicates the opposite (i.e. these facts are a pack of lies). But it was literally rendered as “since these facts are indeed facts” which most effectively achieves emphasis rather than sarcasm or irony.

Gutt (1991/2000, 1998) proposes a framework based on Sperber and Wilson (1986)’s Relevance Theory⁸, which can help in the process of translating implicatures. According to Relevance Theory, human communication rests on inference and that our ability to infer the intended meaning depends not only on the semantic content of utterance but also on the context in which utterances are interpreted. Observe the following example (adapted from Gutt 2000: 29).

9. A: Margaret: Could you have a quick look at my printer– it is not working right.

B: Mike: I have got an appointment at eleven o’clock.

If all information we have about the utterances above is only their semantic content, we cannot understand what Mike implies in his reply: whether he is able to have a look at the printer or not. But suppose, for example, we have the contextual assumptions that there are only five minutes until eleven o’clock and that opening up

⁸ Relevance Theory has also some limitations, most importantly it does not account for, or has never shown how to effectively analyse, natural verbal communications as they occur in our society and also it does not include the social and cultural variables, such as gender, power relations, ideology, etc. (Mey 2001: 87, Watt 2003: 212).

the printer takes more than five minutes. It would be very easy to know that Mike's reply implies that he cannot have a look at the printer.

Context here according to Sperber and Wilson (1995: 15) is something psychological and dynamic. It is part of the of the hearers' assumptions about the world. It is part of the 'cognitive environment' (a set of facts that are manifest to them) they use in the interpretation of any text or utterance (ibid: 39). According to the theory, the intended meaning should be understood with ease and without spending unnecessary processing efforts. If A asks "Will Mary be long?" and B replies "She is with Bell now" and A knows that Bell is very quick when dealing with people, A, by beginning the interpretation process from the contextual information most readily available to him at that time, would be able very easily to infer that "Mary will not be long".

Gutt (1991/2000) applies Relevance Theory to translation. He proposes that translation is an interpretive use of language: it is intended to restate in one language what someone else said or wrote in another language. Therefore, for him a translation should interpretively resemble the original and produce the intended interpretation without imposing unnecessary efforts on the target reader, and that a translation can be relevant if the target reader can interpret it and arrive at the intended meanings with ease, as the original reader interprets the source text (see Pym 2009: 97-100). Gutt distinguishes here between two translation strategies: 'direct translation' and 'indirect translation'. In direct translation, the translator strives for complete interpretive resemblance, and the responsibility to arrive at the relevant interpretation is on the target reader because no explication of the implicit content of the original is supplied in the target text. But in indirect translation the translator settles for interpretive resemblance in relevant aspects; the translator helps the target reader arrive at an interpretation that resembles the original (as interpreted in the original context) by making the context of the original more accessible to him, by widening the contextual knowledge by additional means, such as adding when translating Example 5 above additional contextual information like "there are only five minutes until eleven o'clock" and "that opening up the printer would take takes more

than five minutes” (see explicitation, Section 2.4.3.2). There have been however various criticisms of the application of Relevance Theory to translation, including the important question of who determines, and in what ways, the ‘rankings of relevance’ in given situations of translation (Hatim 2009: 208, for detailed criticism of Gutt, see Malmkjær 2002).

The notion of implicature can also be linked to the reader’s response to the text, or what Austin (1962/1975) calls the ‘perlocutionary act’. The major theoretical point of speech acts is that when we talk, we do things; we perform acts like giving advice, making a request or order, giving permission, persuading etc. Austin (1962: 108-9) classifies speech acts into three types:

- (1) **A locutionary act:** The act of producing a meaningful utterance and is equally referred to as the surface meaning of our utterances. When I say “I am cold” I predicate coldness of myself. When I say “It is cold in here”, I state that the temperature is low in the room. This is referred to by Grice as ‘literal’ or ‘propositional’ meaning.
- (2) **An illocutionary act:** The real actions performed in the utterance, or the speaker’s intention in making the utterance; such as requesting and promising. An utterance like “I have a gun” could be taken as a threat in some situations. This can be similar to Grice’s generalized conversational implicature.
- (3) **A perlocutionary act:** The act performed by means of what is uttered. It is the consequence or effect of the speaker’s utterance on the hearer like angering, comforting, persuading, inspiring, scaring, getting someone to do something etc. If the person we are addressing in “I have a gun” has got scared and in “It is cold in here” has closed the door next to him, this is the perlocutionary effect of our utterances.⁹

⁹ There have been various criticisms of Austin and Searle’s Speech Act Theory (see Cutting 2002: 21-22 and Mey 2001: 124-26). For example, the categories often overlap: one utterance can fall under more than one category. The theory is often built on conventional examples that have obvious and clear-cut function, such as “Please, pass me the salt”, which fails to explain more complex and creative production of texts and their interpretations by readers. Also, the theory analyzes meaning mainly from the speaker’s perspective and ignores the hearer. The theory also talks about perlocutionary effect of our utterances, but says nothing about how it can be analyzed.

Hickey (1998) stresses here the importance of achieving 'perlocutionary equivalence' between the source and the target text. He views the perlocutionary act as a joint endeavor between speaker and hearer, which involves both speaker's performance of speech acts and hearer's performance of response-acts (ibid: 218, see Hatim and Mason 1990: 61 and Bell 1991: 178-9). For Hickey, the translation should evoke in its reader a perlocutionary effect analogous to the original reader's. In literary translation for instance, this can take the form of internal reaction that the translated work evokes in its reader like "aesthetic experiences of pleasure, feelings of appreciation, enjoyment or admiration, images and mental activities such as relating singular characters or events to general or universal levels of meaning" (1998: 226). This is, of course, similar to Nida's equivalent effect, that is, the message of the original text should be so transported into the receptor language that the response of the receptor is essentially like that of the original receptors (see Nida 1964, Section 2.3). Hickey (1998: 221) however indicates that readers may experience difficulties in understanding the target translation due to the lack of access to realities and concepts related to the source culture and language, and as a result the translation might make no changes in the reader's state of mind, feelings, actions etc. (see also Hervey 1998: 12-13, Abdel-Hafiz 2004: 233). To overcome this problem, Hickey suggests using strategies like 'exegesis' and 'recontextualization' during translation process.

The use of exegesis (explanation or interpretation of the source text) can help the target readers understand concepts and realities not known to them. Exegesis can be however considered as a form of explicitation; a translation technique through which the translator introduce information into the target language which is present only implicitly in the source language (Vinay and Darbelnet 1958/1995: 342, see Section 2.4.3.2). Hickey (ibid: 222) gives examples that when a Spanish legal text translated into English mentions that the judge visited a crime scene to do investigations, the Spanish "juez" should be translated as "investigating judge". This is because of the difference in the legal systems between the two communities: some Spanish judges are more similar, in terms of their duties, to English police officers than to English judges. The expression "Coronation Street" in an English novel may be better rendered into Spanish as "el culebrón 'Coronation Street'" (the soap opera 'Coronation Street')

(ibid: 227). By conveying to target readers sufficient information as to how the text should be interpreted, the translator helps evoke in them nearly the same reaction as would have been evoked in the source reader, who would know for example that “juez” was an investigating judge and that “Coronation Street” was a soap opera. But again, the translator becomes here the ‘judge’ as to the extent to which he finds it necessary to explain the source text’s references to the target reader (BlumKulka 2000: 306).

The second strategy, ‘Recontextualization’, involves extracting a meaning, an idea or an image from its original context and introducing it into the target context, which can be useful for translating humor, idioms and proverbs. This occurs, as discussed by Baker (2011), when we translate an idiom or a proverb and abandon the literal meaning of the source utterance and replace it by a target equivalent that can evoke the same perlocutionary effect in the target reader. Examples of recontextualization here are the use of the Arabic idiom “*aqṭa’u dhirā’ī*” (to cut off my arm) for the English “Pigs might fly” to indicate something impossible or highly unlikely to happen (ibid: 73), and the French idiom “*A beau jeu, beau retour*” (a handsome action deserves a handsome turn) to express the English “One good turn deserves another” (ibid: 78, see Al-Zoubi and Al-Hassnawi 2001 and Emery 2004). Recontextualization may then be considered a ‘compensation’ strategy: a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text (Harvey 2001: 37, see also Hervey and Higgins 1992).

Implicature can also be studied from the point of view of style of a text. Boase-Beier (2006, 2011, 2014) argues that the translation of implicature should consider the style of the original: the original author’s textual choices, how things are said in the original (see Jones 2009: 153-54). Implicatures (e.g. metaphors) are normally those ambiguous aspects of meaning that are left open to the reader’s personal interpretation and which hence allow him/her to participate in the creation of meaning (Boase-Beier, 2006: 35-36, 2014: 394). This ‘openness to interpretation’ is an important feature of literary writing and which may distinguish it from non-literary

writing (see Levý 2011: 27-31). A literary translation, which as Boase-Beier argues should maintain a 'close stylistic link' with its original, may then need to produce the source text's implicatures to maintain a similar level of ambiguity and engage the reader with the text as in the original (2014: 394). The more implicatures the translator produces in the translation, the more the target reader will need to engage with the text. Studying implicature here can then give insights into style in translation and the issue of the reader's role or involvement (see also Hermans 1996, Baker 2000a and Munday 2008).

2.4.3.5 Deixis

Deixis is a significant area in the field of pragmatics (Levinson 1983, Cummings 2005). The term deixis is from the Greek for 'pointing'. It is used to refer to things in the world outside the text. It is a link between the real life world (temporal and physical location and speech participants) and what we utter in a conversation (the linguistic expressions used). Consider a sentence like "I will see you tomorrow". The speaker uses the pronoun "I" to point at him, "you" to point at the addressee and "tomorrow" to indicate the time after his speech. Deixis in other words means "pointing via language" and any linguistic varieties applied to accomplish this 'pointing' are called 'deictic expressions' or 'deictics' (Yule 1996: 9). Lyons (1977: 636) refers to the term of deixis as the function of grammatical and lexical items that relate our utterances to the spatial and temporal co-ordinates of the act of utterance, such as personal pronouns, demonstratives and tense. He states:

By deixis, is meant the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatio-temporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee. (Lyons 1977: 636)

Adopting the same view, Strazny (2005: 260) points out that deixis relates to how language encodes information relating to the extralinguistic context of utterances, and how we interpret these utterances depending on the analysis of this context. For instance, the sentence 'John likes me' would not be interpreted unless we know about the context in which it occurred, particularly the speaker's identity. Deictic expressions

are then, as Fillmore (1975: 39) referred to, those features of utterances which are determined by knowing certain features of the communication act in which the utterances can play a role. Deictics are however classified in the literature into several types. Following Bühler (1935), Fillmore (1975) and Lyons (1977), Levinson (1983: 68-94) classifies them into five types:

- (1) **Personal deixis:** This concerns the identities of participants involved in the speech event. It is exemplified by personals which include personal pronouns (e.g. “I”, “me” “he”, “him” etc.), possessive pronouns (e.g. “mine” “yours” “his” “hers” etc.) and possessive adjectives (e.g. “my”, “his”, “her”, “your”, etc.)
- (2) **Spatial deixis:** This type is the encoding of spatial location relative to the participant’s location in the communicative event (Levinson 1983: 62). It is exemplified by demonstratives like “this” and “that”, and adverbs like “here” and “there”. It also deals with the proximal (i.e. near the speaker) or distal (i.e. away from the speaker) dimension.
- (3) **Temporal deixis:** This encodes the time at which the speech event takes place. It is manifested in tense (i.e. present, past and future) and time adverbs (e.g. “now”, “then”, “today”, “yesterday”, “tomorrow”, “last”, “next” etc.).
- (4) **Discourse (textual) deixis:** This is lexical or grammatical items which point or refer to some portion of the ongoing discourse (Fillmore 1975: 70), such as “this joke” in “You must have heard this joke”. This type can be exemplified by expressions like “the later”, “the former”, “in the next paragraph” etc.
- (5) **Social deixis:** This is “that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs” (Fillmore 1975: 76). It includes linguistic performance which be regarded as social acts (e.g. greetings and insults) and the various ways in which names, titles, and kinship terms differ in form and usage depending on the relationships among the speaker, the hearer, and the person addressed (ibid).

Deictic expressions are argued to be anchored to specific points in the communication (Yule 1996: 9-10, Mey 2001: 54). According to Levinson, the assumed anchorage points which constitute the deictic centre are:

(i) the central person is the speaker, (ii) the central time is the time at which the speaker produces the utterance, (iii) the central place is the speaker's location at utterance time (...), (iv) the discourse centre is the point which the speaker is currently at in the production of his utterance, and (v) the social centre is the speaker's social status and rank, to which the status or rank of addressees or referents is relative. (Levinson 1983: 64)

Accordingly, the reference of deictics is interpreted from the speaker's point of view, the point of view from which the speaker is viewing the action or event which is described in the utterance (Grundy 2000: 34-35, Renkema 2004: 121-22). However, as Levinson (1983: 63-64) explains, this cannot be the case in all communicative events. When a speaker uses the first personal pronoun "I" to refer to another speaker in reported speech, the pronoun "I" has shifted reference (see Mey 2001: 54-56). The deictic centre in literary texts, for example, may be shifted to other participants, to protagonists in fictional narrative for example. The deictic centre shifts from the I-now-and-here of the text producer to the I-now-and-here of a protagonist (see point of view in fiction below). In this case, readers see things virtually from the perspective of the narrator or character inside the text, and construct a context by resolving deictics from that viewpoint (Stockwell 2005: 47).

This section has defined the notion of deixis and introduced Levinson's (1983) categorization of deixis which will be used as the base for the classification of deictic expressions in the source text. The following section will try to shed the light on some important issues in cross-language and culture transfer of deixis which will help in the characterization of translation shifts in deixis. The section will also introduce influential works that investigated translational deictic shifts in literary translation (e.g. Munday 1997b, 2008, Mason and Şerban 2003, Bosseaux 2007, and Goethals 2007, 2009), which will provide a theoretical framework for describing the shifts in the narrative point of view.

2.4.3.6 Deixis and Translation Theory

The importance of deixis, as a universal feature of human communication which links utterances to the context in which they are produced is emphasized in translation by Richardson (1998: 124-42). Richardson indicates the importance of using a deictic perspective which is appropriate for the target reader. He says that “in a translation, a transformation is required which will lift the message away from the SL deictic perspective and orient it in accordance with the deictic necessities of a TL text” (ibid: 126). According to Richardson, this essentially requires an adaptation or adjustment at the level of the spatio-temporal deictic elements of the text. Some kind of explicitation might be needed to be made by the translator so that the target reader can recognize what these deictic elements refer to in the real world, specifically when target readers do not share with the source reader the same presuppositions. When translating, for example, into any language a Spanish phrase such as “en este país” (in this country), which refers in the original text to Spain, it should be overtly expressed the target text as “in Spain”. Sometimes, the referent of deictic elements relies on knowledge of the world. When translating “el ministro Vargas” (Minister Vargas) into another language, say English or Arabic, the allusion would not be clear for the target reader unless some details are included as “Minister for Defence, Mr Vargas” (ibid). The point is that the deictic perspective should be adjusted in a way that the material being translated looks coherent with world knowledge that the target reader can identify.

Baker (2011: 190-96, 242-44) also argues that readers’ ability to identify reference to participants, entities, times, events and practices is essential for drawing inferences and maintaining the coherence of the text. She (ibid: 91) gives an example that in order to understand the message conveyed in an utterance like (1) below, the reader has to go back to the previous stretch of discourse and establish what the deictic “this” refers to. Baker argues that any failure on the part of the target reader in identifying the referent of a deictic expression can disrupt the continuity of the target text and obscure any implicatures that could be conveyed.

1. Mrs Thatcher has resigned. This delighted her opponents.

Giving the pragmatic level of analysis a prominent role in the translation process, Morini (2013: 25) states that a text communicates and acts upon readers within various contexts of situation, such as the context of production (the time and place of writing), the context(s) which the text evokes or constructs (consider the difference for example between an instructional manual and a science fictional novel), the context in which the text is published and read, which changes with every single reader and new edition. Morini refers to deixis (the 'where and when' of language) as the locative function of the text and argues that every process of translation involves locative transference: when a text is transferred from one language to another, the locative function cannot be kept intact. In Morini's words, "by being grafted onto another temporal, spatial and textual plane, the text requires, evokes and creates new contexts, and these contexts make it act and communicate in a novel way" (26).

Morini argues that when translating a text which is (temporally, spatially, and textually) at a great remove from the target culture, its locative function obtrudes into view, and therefore translators have to smooth out that distance in the texts. In an English translation of *Orlando Furioso*, an Italian epic poem by Ludovico Ariosto written in the sixteenth century, some locative transfer took place in order to reduce the locative distance perceived by target readers. The target reader finds, for example, that Italian landscapes on many occasions are made to look like the English countryside, and many locative references to English characters, places, events and texts are made in the target text. Morini, however, argues that when a recently written story is translated from a European language into a cognate European language (e.g. from English to German or vice versa), the spatial and temporal otherness of the original is usually so slight as to be unperceivable, and therefore translators can happily dispense with any awareness of the locative function (see Morini 2011, 2014).

Fawcett (1997: 94-96) alerts translators to a number of problems which deixis may pose in translation. Deictics in some texts, especially those whose primary purpose is not just to convey information such as literary texts, can be problematic. When Macbeth murmurs "Tomorrow and tomorrow and tomorrow creeps on this petty pace", the translator for example should not only consider rendering the reference of

“tomorrow” but also watch the aesthetic effect of the utterance. In any communicative event, deictics which refer to items in the immediate communicative situation, such as “put it in here” or “leave it in this place”, can cause confusion. The given contextual situation should be clear and provide the necessary details so that target readers are able to infer the referent. Time deictics such as “recent” in “according to a recent study”, and “forthcoming” in “the forthcoming book”, which refer to time relative to time of the utterance production, may turn to be out of date by the time the translation is produced. Also, deictics such as “I”, “we”, “now”, “then”, “here” or “there” often follow the speaker’s deictic centre, but one may confuse whether these deictics are used from the perspective of the text producer or from the perspective of the text’s characters. Some personal pronouns do not have even a specific referent, but rather have a ‘generic reference’ or a ‘non-deictic’ function (Grundy 2000: 24), pointing to people in general or people of certain area, such as “you” in the English proverb “You never know what worse luck your bad luck has saved you from”.

Cultural conventions and societal norms might affect the interpretation of deictic expressions and pose translation difficulties or problems. As we know, time and date format differ across the world. Different calendars are used in different parts of the world (see Weissenborn and Klein 1982). National and religious holidays and weekends differ from one culture to another. Al-Qinai (2008: 20) indicates that neglecting such differences in translation may result in a wrong interpretation of the time deictic used. In most Arab countries, for example, the week starts on Saturday, while in most European countries the week starts on Monday, and therefore an utterance like “a meeting will be held on the first of next week” may need to be read in some context in Arabic as “a meeting will be held on Monday” (ibid). Hassan (2011: 74-87) also finds that the English translation of deictic expressions in Naguib Mahfouz’s Arabic novel *the Trilogy* sometimes fails to achieve equivalence because of the cultural differences between English and Arabic. An example here is utterance (2) below. The utterance is an Arabic idiomatic expression which is equivalent to the English “I give you an inch, you take a mile” (ibid 76).

2. **ST:** allāh allāh, sakatna lahu, dakhala bi-ḥimārih.

TT: My God! If we don't speak up, he'll bring in his donkey too.

The speaker in the example is one person and the addressee is a woman, but the speaker uses the first plural pronoun to speak of himself and uses a masculine pronoun to refer to the women. Such use of deictics is acceptable in the Arabic language and culture, and which for some may be considered as sign of a collectivist and masculine community (Hofstede et al 2010: 89-112). But such cultural dimensions might be incomprehensible for some in the western world, and therefore the translator may better use the singular to refer to the speaker and the feminine pronouns “she” and “her” to the women. The translator in other words may need here to consider the cultural orientation of both the source and the target audiences.

Some translation studies scholars (e.g. Munday 1997b, 2008, Jonasson 2001, Mason and Şerban 2003, Bosseaux 2007, and Goethals 2007, 2009) studied translational deictic shifts in literary translation and their effects in narrative point of view (see Munday 2008: 31-34 and Klinger 2014: 68-71). But before discussing this, a brief overview of point of view in fiction will be given. The approach that will be adopted in the present study is Simpson (1993/2005, 2004), which is based on Uspensky (1973)'s work on narrative point of view, which was later refined by Fowler (1986/1996).

Narrative point of view, as defined by Simpson 1993/2005: 4), is related to the psychological perspective through which the events of a story are narrated. It encompasses the narrative framework which the author employs to let the reader see and hear the events of a story or the basic viewing position which is adopted in narration. Some simple and general examples for the purpose of illustration can be given here from Fowler (1986/1996: 160). In George Eliot's novels *Middlemarch* and *The Mill on the Floss* the events are told for instance from the point of view of an omniscient narrator who has an access to the thoughts and feelings of individual characters and who is therefore less objective than an ordinary external observer. In Hemingway's novels, the narration is objective and external: the narrators are external observer and say little about the private thoughts and feelings of the characters. In

Virginia Woolf's novels, the events are told from the point of view of characters participating in the story with emphasis on their feeling and thoughts; it is subjective narration from a character's point of view.

Simpson (1993/2005, 2004), identifies four main categories of point of view: (i) spatial, (ii) temporal, (iii) psychological and (iv) ideological point of view. The spatial point of view is related to the viewing positions assumed by the narrator and concerns the camera angle adopted in the story (Simpson 2005: 11). One language component that can contribute to the establishment of spatial point of view is spatial deixis, such as "here" "there" "this" "that", etc., which gives an index of location, distance and direction in the narrative description (Simpson 2004: 29). Fowler (1996: 62-65) resembles the spatial point of view in the narrative to the viewing position in visual art. He states that:

Just as painting is composed structurally so that the viewer seems to see some objects close up, some in the distance, some focussed, and some less clear (...) in the same way, someone who reads a novel which represents objects, people, buildings landscapes, etc., is led by the organization of language to imagine them as existing in a certain spatial relations to one another, and to the viewing position which he feels himself to occupy. (Fowler: 62)

The temporal point of view is generally related to the way relationships of time are expressed in the story. It can be related to any kind of manipulation of time sequence in the story, relating for examples to how certain events can be relayed as distant in time and others as immediate or imminent etc. (Simpson 2004: 79), or as Fowler's (1986: 127) puts it, it relates to "the impression which a reader gains of events moving rapidly or slowly, in a continuous chain of isolated segments". Among the stylistic techniques of temporal point of view are flashbacks and flashforwards and one of its linguistic markers can be time deixis, such as "now" "then" "this day" "that moment" etc. (see Simpson 2005: 11-19). The two categories together are referred to as 'spatio-temporal point of view' (see Bosseaux 2007: 27). Spatio-temporal point of view as Simpson (2005: 14) says "allows access to the fictional reality which unfolds in the course of a story"; where the linguistic coordinates of space and time serve here to

anchor the fictional speaker in her/his fictional world, providing a window and vantage point for the reader (see Munday 2008: 26-28).

The third category is 'psychological', or as Fowler (1996: 167) prefers to call it, 'perceptual' point of view. This category concerns the modes or ways in which the story events are mediated through the perception of the teller of the story, whether s/he is a narrator or a participating character. It covers "the means by which a fictional world is slanted in a particular way or the means by which narrators construct, in linguistic terms, their own view of the story they tell" (Simpson 2005: 10), or, as Fowler (1996: 170) states, "the various kinds of discourse associated with different relationships between narrator and character". Fowler (1996: 169-83) distinguishes here between two main types of narratorial viewpoints. The first one is an 'internal narrative', which is limited to the subjective viewpoint of a participating character's perception, manifesting her/his feelings, opinions or evaluation of events and other characters of the story. The second type is an 'external narrative', where events and characters are described from a position outside of any character's perception, allowing ostensibly for more objective reporting of events. Depictions of spatial-temporal points of view can contribute to the construction of the psychological viewpoints in the story as the narrator or character's feelings and thoughts can affect their perception or understanding, and in turn their depictions, of their spatial and temporal viewpoints. This, as Simpson (2005: 39) suggests may provide a good ground for subsuming the category spatio-temporal point of view into a broader category of psychological point of view.

Finally, ideology can generally be defined as the belief and value system people use to comprehend the world and interact in a society, and hence 'ideological point of view' refers to the way in which a text mediates certain ideological beliefs through author, characters or narrator (Simpson 2004: 78), or in other words it is "set of values, or belief system communicated by the language of the text" (Fowler (1996: 165). 'Tolstoy's Christianity', 'Lawrence's celebration of sexuality' and 'Orwell's hatred of totalitarianism' are all ideologies the authors express in their works (ibid).

Researches such as Munday (1997b) Mason and Şerban (2003), Goethals (2007, 2009) among others have indicated to some kind of translational deictic shifts which can bring about changes in the original narrative point of view. According to them, translational deictic shifts may occur when the translator, either intentionally or unintentionally, intervenes in the text and make shifts in the original temporal and spatial settings, such as dropping and adding a deictic, or shifting from a proximal to a distal deictic element (i.e. “this” to “that”, “now” to “then”, “here” to “there”) etc. Goethals (2009:770) argues that these shifts are pervasive in translation and can be looked at as “textual traces of the translator’s interpretive process of resetting the spatiotemporal coordinates of the discourse” (see Hermans 1996 and Baker 2000a). Some important findings in this area are given below.

Munday (1997b) studies shifts in point of view in an individual English translation (*The trail of your blood in the snow*) of the Spanish short story *El rastro de tu sangre en la nieve*, by García Márquez (1992) (the story of the honeymoon of a young and rich newly-married Colombian couple). The narration mode of the story as Munday explains is a distanced third-person narrative, which is quite similar to a chronicle, with few personal markers of the omniscient narrator’s world view, judgments or opinions (see Fowler 1996: 170-71). Time and place deictics are among the linguistic elements that have been examined and found to contribute to the shift in the ‘spatio-temporal point of view of the original. Munday gives the following two examples.

3. ST: ‘Nena Daconte había cumplido apenas dieciocho años, acababa de regresar del internado de la Châtellenie, en Saint-Blaise, Suiza, hablando cuatro idiomas sin acento y con un dominio maestro del saxofón tenor, y **aque**l era su primer domingo de mar desde el regreso.’

TT: ‘Nena had just turned eighteen; she had come home from the Châtellenie school in Saint-Blaise, Switzerland, speaking four languages without an accent, and with a masterful knowledge of the tenor saxophone, and **this** was her first Sunday at the beach since her return.’

4. ST: ‘De no haber sido invierno, estarían **ya** en pleno día.’

TT: ‘If it had not been winter, it would have been broad daylight by **now**.’

Example (3) is told by the couple when they met and (4) while they were on their way to Paris in the early morning. The use of distal deictics “aque!” (that) and “ya” (already or then) indicates that the narrator is temporally-detached from the characters in the event. However, shifting these distal deictics into proximal (“this”, “now”) in the translation brings to these past episodes a present prominence not existing in the original. This imposes a more immediate time frame on the story in the translation and brings the reader back closer to both characters and events narrated, affecting in turn the distancing point of view and the psychological perspective adopted in the original. This trend of shifts in the spatio-temporal point of view of the original constitutes as Munday suggests an involuntary distortion in the translation of the story.

Another study that confirms that the way deictic expressions are used in the original narrative is important in constructing the point of view and that the way the translator renders them is important factor for keeping the psychological perspective adopted in original is Jonasson (2001). Jonasson (as cited in Bosseaux 2007: 34 and Goethals 2009: 773) studied the rendition of some deictic demonstratives in a number of narrative texts translated from French into Swedish. She finds that some of the used deictic expressions convey ‘subjective point of view’ in French and which may not be directly transposable into Swedish. She finds in most of these cases that the translator maybe “succeeded” in maintaining the subjective point of view adopted in the original by opting for other deictic elements in Swedish that can perform a similar function (Bosseaux 2007: 34). However, in several other cases, the translator opts for a non-deictic element, which contributes as she argues to “diminishing empathy” and making the “enunciation mode more objective” (ibid).

Mason and Şerban (2003), examine deictic translation shifts in a corpus of eleven literary translations from Romanian into English. Four main patterns of shift are found in the corpus: (i) shifting from proximal to distal (e.g. “these sounds” to “those sounds”), (ii) from a distal to proximal deictic (e.g. “that man” to “this man”), (iii) omitting a proximal deictic via translation (e.g. “this man with his sunburnt” becomes “the man with the sunburnt”) and (iv) adding a proximal or a distal via translation. The

following two examples (discussed in *ibid*: 284-85) show how some of these shifts occur in the translation. The examples are some extracts from a short story entitled “The First Thorn” (about growing up and losing some of one’s illusions about persons one used to hold in esteem) translated from Romanian into English.

5. **ST:** ...am început eu a-i spune de-ale noastre, dintre multele pe care le îndurăm.... și **zic** eu: Dreptatea noastră cea veche, domnule, de mult îi moartă, iar Vodă nimica nu știe...

A zîmbit **atuncea** negustorul. Pe urmă ne-am luat noi și-am intrat în sat...Era sară **acuma**.

[Gloss: ... I started telling him about our woes, some of the money we have to bear ... And I **say**: Our old rights, sir. Have long been dead and the Prince knows nothing.

The merchant smiled **then**. Then we entered the village. It was evening **by now]**

TT: ... I began telling him about our troubles, some of the lot we had to bear. And I **said** ‘Our rights of old, sir, they’ve long been dead and the Prince knows nothing.’

The merchant smiled **at this**. Then we entered the village. It was dark **by then**.

6. **ST:** Au să vie musafiri mulți ... **Asta** a hotărît-o ieri conu Neculai, pentru că numai atîta fată are, și împlinește doisprezece ani.

[Gloss: There will be a lot of guests...**This** is what Mr. Neculai decided yesterday, because he only has one daughter, and she is twelve

TT: There will be a lot of guests...**That** is what Mr. Neculai decided yesterday for he had but one daughter and **that** daughter would be twelve **that day**.

Mason and Șerban (*ibid*: 276) argue that shifting from a distal to a proximal, adding a proximal and omitting a distal deictic via translation suggest ‘approximating shift’ [-distance], whereas shifting from a proximal to a distal, adding a distal and omitting a proximal deictic via translation result in shift towards the opposite direction: distancing [+distance]. The result that Mason and Șerban find is that there is a

consistent pattern of distancing in translations; a tendency to use a distal more than proximal deictic via translation, projecting event and referents further away in time and space from the narrator and producing probably an ‘alienating effect’ (Fowler 1996: 120).

Mason and Şerban argue that this narratorial detachment between the narrator and the referent or the events narrated here lead to a target text that elicits less ‘involvement’ on the part of the readers than the original text did in its context (see Hickey 1998 and Boase-Beier 2006, 2014, Section 2.4.3.3). They argue that the use of proximal deictics (“now”, “this” etc.) in a past-tense narrative, such as in the story above, can signal the narrator’s empathy or involvement in the event (Toolan 1990: 178, Klinger 2014: 64-66): it indicates that the narrator is re-living the events s/he narrates and hence inviting the reader to take part in her/his feelings and emotions at the time. But the distancing trend in the translation lead to a text with more objective rendering of the events on the part of the narrator and hence less involvement on the part of the reader with her/his world views.

Two studies carried out by Goethals (2007, 2009) do not confirm however the general distancing trend found by Mason and Şerban (2003). Goethals (2007), in a Dutch-Spanish corpus, finds that the proximal-distal alternations vary significantly between the different samples, manifesting no general trend toward distancing or approximating, while in his study (2009) of an individual Spanish translation of a Dutch novel, *The Following Story*, he finds these shifts occasional, not systematic, suggesting that such shifts are clearly not the result of a deliberate overall strategy of the translator. Goethals argues that deictic shifts between source and target text should rather be seen as “the traces of the translator’s interpretive search for the coordinates of the deictic center” and her/his attempts of resetting the context of the story (2009: 785). In other words, they should be looked at as traces the translator leaves of her/his translational interpretation in the translated text.

Another important conclusion about the translation of ‘spatio-temporal point of view’ can be found in Bosseaux (2007). In two French translations of the English novel *The Waves* (1931) by Virginia Woolf, using corpus processing tools, she studies the

potential problems involved in the translation of linguistic elements that constitute the notion of point of view in order to see whether the translator's choices affect the original narrative viewpoints. Among these elements were person deixis "I", spatial "here" and temporal deixis "now". She finds 'a loss of deictic anchorage' in the translation of these elements in both translations. Compared to the original, both translations are found to keep fewer deictic elements which serve both to signal that the speakers are positioned within the situation they are talking about and to emphasize that the actions are taking place during the unfolding of the speakers' utterances, making the characters in the translation appear less involved than in the original.

Section 2.4 has discussed the three pragmatic elements incorporated in the model of analysis of this study and reviewed some important works in translation studies that will help in the description of the translation shifts in these elements. Since the present study attempts to interpret the translation shifts with reference to translation universals, it seems important to discuss the notion of translation universals.

2.5 Translation Universals

Only by looking for similarities between single cases, and then generalizing from these, can a science progress to the ability to make predictions concerning future or unstudied cases ... An interdiscipline like Translation Studies will be doomed to stagnation if this striving towards the general is neglected. (Chesterman 2004: 33)

It has been argued that translations differ from non-translations through the existence of certain recurrent characteristics ('translation universals'), which have been tested using 'corpus-based approaches' to translation studies (Baker 1996). The main argument here as Toury (2004: 16-17) explains is that there are certain "*regularities* in the translational behaviour" and which exist there "*because* it is a translation" (emphasis in original), or as Frawley (1984: 168) states translations constitute a 'third code' which is different from that of the source and target language (see Baker 1993, 1995). Only through looking for "similarities, regularities, patterns" that are common in translations, regardless of language-pair, we can escape "the bonds of the particular" and search for this code or these universals (Chesterman

2004: 33). The following is a brief discussion of two influential proposals for translation universals which the present study will use to describe the trends in translation shifts.

2.5.1 Explicitation

The underlying assumption behind translation universals is that regardless of the languages involved “TRANSLATION INVOLVES SHIFT” (Toury 2004: 21 emphasis in original), such as, among others, explicitation and implicitation (see Vinay and Darbelnet 1958/1995 Section 2.4.3.2). Blum-Kulka (1986/2000) finds a particular type of explicitation motivated by shift in cohesion and coherence (see Section 2.4.3.4). Coherence as she (ibid: 299-300) defines is a covert potential meaning relationship between the text’s parts, made overt by the reader through interpretation, while cohesion is an overt relationship holding between the text’s parts, signalled by certain linguistic markers (ibid) (see Halliday and Hassan 1976: 4-9). She finds a rise in both covert and overt textual markers in translation, suggesting hence an increased level of cohesive explicitness in the target text compared to the original. This pattern of shift as she argues is the result of the process of interpretation performed on the source text meanings. Blum-Kulka takes her finding as evidence of explicitation tendency in translation: a translation tends to be more explicit than the corresponding non-translation (see Baker 1996: 180-81).

More recently, some scholars have refined the notion of explicitation and their findings have been taken as supporting evidence for the Blum-Kulka’s hypothesis, such as Séguinot (1988), Øverås (1998), Olohan and Baker (2000), Pápai (2004), Klaudy (2001, 2006, 2009) and others. Séguinot (1988: 108) suggests that explicitation not only occurs when a translation is more redundant than its original, but also when a translation introduces something unexpressed in the original, or when a certain meaning implied or presupposed in original is explicitly stated in the translation, i.e. when the translation spells out the source text’s implicatures and presuppositions. Séguinot analysed French-English and English-French translations and found a tendency to explicitation in both texts, manifested in the persistent addition of linking words, the improvement on topic-comment relationships, among others (109). She

however related the explicitation trend in both texts to the editing strategies carried out by the revisers of the translations rather than to language constraints.

Olohan and Baker (2000) studied the optional use of the complementizer “that” after the two verbs “say” and “tell” in translated narratives taken from Translational English Corpus and corresponding non-translated from British National Corpus. They found that the optional complementizer is more frequent in the translated texts compared to the non-translated, and viewed it as an indication of greater explicitness in the translated texts. They however claim that this explicitation tendency is due to ‘subconscious’ choices made in the translation process. Abdul Fattah (2010), in a number of Arabic translated texts and comparable non-translated texts both produced by the same translators, finds that cohesive markers (e.g. conjunctions) are more common in the translated texts than the non-translated, confirming, as he argues, that explicitation is a translation-specific feature. Pápai (2004), using the ARRABONA corpus, which includes English-Hungarian parallel texts (both literary and non-literary) and comparable non-translated Hungarian texts, also found an explicitation tendency in the translated Hungarian texts compared to the non-translated. This tendency was manifested in the higher frequency of cohesive ties and also in the addition of linguistic and extra-linguistic information (e.g. conjunctions, demonstratives, cultural presupposed knowledge) and the attempts of resolving ambiguity. The ultimate goal of explicitation as Pápai claims is “the translator’s conscious or subconscious effort to meet the target readers’ expectations” (ibid: 145).

Klaudy (2001, 2006 and 2009) also extends the notion of explicitation to more than cohesive markers. Her new approach to explicitation (from Klaudy and Károly 2005) distinguishes first between explicitation and implicitation as two automatic or conscious translational strategies.

Explicitation takes place, for example, when a SL unit with a more general meaning is replaced by a TL unit with a more specific meaning; when the meaning of a SL unit is distributed over several units in the TL; when new meaningful elements appear in the TL text; ... (Klaudy and Károly 2005: 15, bold added)

Implication occurs, for instance, when a SL unit with a specific meaning is replaced by a TL unit with a more general meaning; when translators combine the meanings of several SL words in one TL word; when meaningful lexical elements of the SL text are dropped in the TL text; ... (ibid)

Several translational operations can then involve these two broad strategies. Examples of translational processes involving explicitation include lexical and grammatical addition or lexical specification, etc., while implication includes processes like lexical and grammatical omission or lexical generalization etc. Klaudy also distinguishes between 'optional' and 'obligatory' shifts. Obligatory explicitations and implications are motivated by differences in linguistic systems between the source and target language, such as specification of grammatical gender when translating from English into Arabic or generalization of gender when translating in the other direction. Optional shifts, on the other hand, are the free choice of the translator; they could be motivated by differences in presuppositional knowledge (see Section 2.4.3.2) or text building strategies rather than language differences, such as when explicating the background information "the river" in "the river Maros" when translating from Hungarian into English, or implicating this information when translating in the other direction.

In her study (2001), Klaudy explores the relation between explicitation and implication shifts in literary translations from Hungarian into English, French, Russian and German and vice versa. She argues that obligatory explicitations are generally 'symmetrical': when explicitation shift takes place in one direction, this is in a symmetrical relationship with implication shift in the other direction (2009: 107). Optional explicitations can be symmetrical but they are frequently 'asymmetrical': when explicitation shift takes place in one direction, it is not usually counterbalanced by optional implication in the other direction. Based on this, the translational operations that are translation-specific, rather than language-specific, are then those where the relationship between explicitation and implication is asymmetrical. Accordingly, Blum-Kulka's hypothesis can be reformulated here as a broader "asymmetry hypothesis", which entails that "explicitations in the L1→L2 direction are not always counterbalanced by implications in the L2→L1 direction because

translators –if they have a choice–prefer to use operations involving explicitation, and often fail to perform optional implicitation.” According to Klaudy, the evidence for asymmetry hypothesis here supports the assumption that explicitation is a universal feature of translation.

Saldanha (2008: 32-33) explains explicitation with reference to relevance theory (Sperber and Wilson 1986, see Section 2.4.3.4) and audience design¹⁰ (Bell 2001, Mason 2000). She (2008: 32-33) argues that explicitation is a conscious strategy which translators use based on their assumptions about the presupposed cognitive context of the target readers. She also suggests that the constant use of explicitation may improve the readability and ease the comprehension of the text. However, she argues that it is not the translation process *per se* which inevitably induces explicitation, but individual translators’ realization of their role as intercultural mediators and their intention to help reader. Similarly, Abdulwahab (2012) in Arabic translations of three English short stories, finds that the translators often explicitate the metaphorical expressions of the original, which as he argues is intended to facilitate their perception by the Arabic reader. Finally, Pym (2005, 2008) links explicitation to ‘risk management’: a process where translators try to manage the risk involved in their activities. He (2005: 41) argues that translation tends to involve greater risks (e.g. misinterpretation) than non-translation because it normally involves communication into a context with less shared knowledge. And where we find greater risks, we expect greater opportunities for risk reduction. For Pym, the proposed universals of translation, including explicitation, can be approached as ‘risk-reduction measures’ (2010: 165-66, see also Becher 2010).

2.5.2 Toury’s Probabilistic Laws of Translation

Drawing on Even-Zohar’s ‘polysystem theory’ (see Munday 2012: 165-169) and building on his own previous works, the Israeli scholar Gideon Toury (1995/2012) proposes two probabilistic laws that govern translation behaviour: (i) the ‘law of

¹⁰According to Bell (1984, 2001), audience design is based on the idea that speakers or writers design the style (linguistic choices) of their communication based on, and in response to, the people they are addressing. This view has been adopted in translation studies: translators design their translations to confirm expectations of target readers and to be received as instances of the established practices of the target culture (Mason 2000: 18).

growing standardization' and (ii) the 'law of interference'. One underlying assumption behind Toury's proposed laws is that translation, both as an activity or a product, may vary in its position in the recipient culture, for example in terms of centrality vs. peripherality or high vs. low prestige (2012: 7). This variability as he argues may determine the translation strategy, the building of the translated text and its relationships to the original (ibid). The two laws are discussed below.

The 'law of growing standardization' ('law of conversion') entails that "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire" (Toury 2012: 304). This means a disruption of the source language and culture-options and a move towards options that are more common in the target language and culture (Munday: 2012: 175). This means that a translated text tends to be more standardized and more accommodated to target language and culture and hence a text that may tend to show less stylistic variation (ibid, see also Baker 1996: 183-84).

Examples of standardization Toury (2012: 305-309) gives are when translations are devoid of background information or show a reduced rate of structuration, which he considers a form of 'disambiguation' that often results in 'greater simplification' in the translated text. What this law may then entail is that: a translation when compared to a non-translation tends to be "simpler, flatter, less structured, less ambiguous, less specific to a given text, and more habitual" (Pym 2010: 82). Among the studies that have recorded the presence of this law in translated texts can be Vanderauwera (1985), Øverås (1998) and Munday (1998). For instance, Øverås (1998) in English-Norwegian parallel corpus finds a general trend towards explicitation in both languages and that in some cases the shift reveals a tendency to conform to the target language and culture (for some examples, see ibid: 11-12). Her analysis also reveals a tendency towards naturalizing metaphorical expressions, irony and collocations in the target language. Standardization as Toury argues (2012: 306-7) can be related among other factors to the position assumed by translation in the target culture: the more peripheral this position, the more translation will accommodate itself to the target

language and culture. For example, Vanderauwera (1985) in Dutch novels translated into English finds a tendency towards changing source features (e.g. references, metaphorical expressions, punctuation) in favour of conventional features in the target system, which can be viewed here as due to the higher-status of Anglo-American literature compared to Dutch.

The 'law of interference', on the other hand, is about the influence from the source language. It states that "in translation, phenomena pertaining to the make-up of the source text tend to force themselves on the translators and be transferred to the target text" (ibid: 310). This means that a translation tends to contain linguistic features that are common or normal in the original. These features may either deviate from what is normal in the target language and culture ('negative interference') or may not ('positive interference'). An example of negative interference in translation is borrowing from the source language a collocation that may sound unusual or abnormal in the target language, such as Vinay and Darbelnet's example of "Normal School" from French élite École Normale, which is an unusual collocation in English (Munday 2012: 176).

An example of positive interference occurs when for example a feature from the source language already exists, and hence might not violate the norm, in the target system, such as using the English subject-verb-object order (SVO) in languages like Arabic or Hebrew in which VSO is preferred but SVO is also possible and normal (ibid). Toury (2012: 310-14) argues that one condition factor of interference is also the relative prestige of and power relations between languages and cultures: tolerance of interference for example "tends to increase when translation is carried out from a 'major' or highly prestigious language/culture". An example here is House's (2006) findings which reveal that English-German translations, by comparison to German-English translations, tend to show less 'cultural filtering'¹¹ and more copying of source language features (e.g. personalization of inanimate and abstract entities, see ibid:

¹¹ The notion of 'cultural filtering' as House (1977, 1997) refers to it is a means of capturing socio-cultural differences in stylistic preferences and expectation norms between the languages involved in the translation (House 2001: 251). It is used by translators to account for differences in genre conventions and guide them regarding culture specificity in text production.

355), and hence more tolerance of interference from the source. House (ibid: 356-57) relates this to the higher status of the Anglo-American language/culture compared to German.

However, Munday (2012) argues that Toury's laws are contradictory; interference is oriented towards the source text while standardization is towards the target. Also, he suggests that the law of interference should be replaced by "the law of reduced control over linguistic realization in translation" (ibid: 179). This is to allow the inclusion of other conditioning factors that can be in operation in translation process and which affect the laws. These factors can include for example the effect of the source text patterning, the tendency to avoid ambiguity and the importance of maximizing the efficiency of thought processes (Munday 1997a: 308). Pym (2005, 2008) also tried to resolve the contradiction by providing a unifying law that links the two laws to risk management: "[t]ranslators will tend to avoid risk by standardizing language and/or channeling interference, if and when there are no rewards for them to do otherwise" (2008: 326). Translators in other words tend to standardize and channel interference to ensure understanding unless there is reward (e.g. financial or social) for them to take risk.

Sections 2.1 to 2.5 have presented the theoretical background for investigating the three pragmatic elements in English-Arabic translation and two frameworks that can help link the results of the analysis to the translational language. The following three chapters will analyse the translations. But before embarking on the analysis, the last section below will briefly describe the source text which is to be analyzed. The section will in particular provide a short biography of the author and a brief description of the novel's major characters and their roles, plot, themes, structure and style. This introduction should help later in the process of description of the background knowledge, implied messages and stylistic and narrative features involved in the shift at micro levels, and also in the description of how the main trends of shift impact the original.

2.6 The Source Text: Wuthering Heights

Wuthering Heights was written and published in the Victorian Age. When the novel first appeared, 'brutal', 'disagreeable' and 'diabolical' were the adjectives used to discredit it (Gordon 1989: 41). Despite the criticism and the poor consideration from the reading public in its day, the novel later, started to gaining reputation, and nowadays it ranks on the list of major English literary works and is regarded by many as a classic of English literature. Following is a brief description of the novel.

2.6.1 The Author: Emily Brontë

Emily Brontë (1818-1848), a sister of the novelists Charlotte and Anne Brontë, was a famous English novelist and poet. She was born at Thornton and raised at Haworth in Yorkshire, England, and died at the age of thirty, a year after her sister Charlotte published her novel *Wuthering Heights* (for an outline of Emily's biography, see Davies 1998: ix-x). Emily Brontë attended for a while with her sisters the Clergy Daughter's School at Cowan Bridge, and later studied foreign languages at Pensionnat Heger in Brussels, but as the literature indicates, she was largely educated at home by her father and sisters (Bloom 2008: 10).

Her environment influenced her life. The village of Haworth, which was viewed as a remote farmland community with isolated moors, inhabited by the isolated lives of the hill farmers and unsociable and stubborn people, had an impression on her personality and writing (Gordon 1989: 11-14). The slow and early death of some of her siblings because of illness affected her character and made her nature somehow intolerant, severe and independent (Oldfield: 1976: 5). 'Shy', 'reserved', 'free, wild untameable' were among the terms used to describe her at school and home (ibid). Emily worked for some time as a teacher at Law Hill School in Halifax, a place some scholars consider a main inspiration for her novel 'Wuthering Heights' (Bloom 2008: 10). Her first literary endeavours were some poems and plays she and her siblings wrote as a contribution to her sisters' (Charlotte and Anne's) first publication in 1846. Shortly after publishing the sisters' collection of poems, Emily sent her novel to the House of William Newby, where it was then accepted and appeared in print in December 1847 (Gordon 1989: 41).

2.6.2 Characters

The following is a list of major characters in the story and a brief analysis of each (see McCarthy 1984: 7-18, Bloom 2008: 17-20).

- 1) **Heathcliff:** a foundling brought by Mr. Earnshaw to live at Wuthering Heights. He is later abused by Hindley and treated as a servant. He falls in love with Catherine, and when she marries Edgar, he becomes violent and cruel and spends most of his life seeking revenge on Hindley and Catherine.
- 2) **Catherine Earnshaw:** Mr. Earnshaw's daughter and Hindley's sister. She is a wild and spoiled girl but beautiful and charming. She loves Heathcliff with a huge passion, but out of desire for social standing she married Edgar instead.
- 3) **Edgar Linton:** a rival to Heathcliff who later marries his love, Catherine. He is rich, handsome and well-mannered.
- 4) **Hindley Earnshaw:** Mr. Earnshaw's son and Catherine's brother. After his father dies, he mistreats Heathcliff and makes him work in the fields. When his wife, Frances, dies, he becomes a violent alcoholic.
- 5) **Ellen Dean:** Catherine's servant and the chief narrator of the story. She has lived most of her life at Wuthering Heights and is therefore deeply involved in the events of the story. She is an educated and compassionate woman and sometimes meddling.
- 6) **Lockwood:** a gentleman who rents Thrushcross Grange from Heathcliff and a narrator of the story. He is unfamiliar with everything at Wuthering Heights and later becomes interested in knowing the story of Catherine and Heathcliff from Ellen Dean.
- 7) **Cathy Linton:** Catherine and Edgar's daughter. She is beautiful like her mother and later falls in love with Hareton.
- 8) **Linton Heathcliff:** Heathcliff and Isabella's son. He is weak and ill and later helps Heathcliff in his revenge.
- 9) **Joseph:** a servant at Wuthering Heights who speaks with a heavy Yorkshire accent. He is self-righteous, judgmental, and hypocritical.
- 10) **Hareton Earnshaw:** son of Hindley and Frances. He is rough and uneducated, but later Cathy Linton falls in love with him because of his kind heart.

11) **Isabella Linton:** a sister of Edgar's. She later marries Heathcliff and experiences his brutality and ill-nature.

2.6.3 Plot

The story begins with Mr. Lockwood's diary, who writes that he rents a house called Thrushcross Grange in the isolated moors of Yorkshire in England. When he visits his landlord, the provocative Mr. Heathcliff, and meets the mysterious residents of Wuthering Heights, he asks his housekeeper, Mrs. Dean, to narrate him their story. Mrs. Dean then starts narrating the story thirty years before, when she was a servant at Wuthering Heights. She narrates that the place was a house of a respectable man called Mr. Earnshaw and his family. One day he travels to Liverpool and brings along with him a dirty gypsy boy called Heathcliff to raise with his two children, Catherine and Hindley. Heathcliff gets a special treatment from Mr. Earnshaw and Catherine starts getting close to him and later falls in love with him. Hindley then starts feeling jealous of Heathcliff and treating him cruelly.

To avoid strife at home, Mr. Earnshaw then sends Hindley away to a boarding school. After Mr. Earnshaw dies, Hindley comes home with a wife, Frances. He inherits the whole place and starts seeking revenge on Heathcliff. He forces Heathcliff to leave the school and work with the servants in the field. Catherine gets to know a handsome and rich guy called Edgar Linton. Thinking that marrying Heathcliff, who is working with the servants now, will degrade her, she decides to marry Edgar. When Heathcliff finds out he runs away. Three years later, he returns home but this time wealthy and educated, and continues to love Catherine. Catherine still loves him and continues to meet him despite Edgar's disapproval. They both decide that their love is eternal.

Catherine gives birth to a daughter, Cathy, and dies a few months later. Heathcliff then starts seeking revenge on Hindley and Edgar. He marries Edgar's sister, Isabella, and mistreats her. He takes Wuthering Heights from Hindley, who becomes drunken and gambler after his wife's death, and later when Hindley dies, he forces his sickly son, Hareton, to work with servants. When Edgar dies, he forces his son, Linton, to marry Cathy, the only heir of Edgar's properties. Linton then dies and he becomes the owner of Thrushcross Grange. Mr. Lockwood leaves Thrushcross Grange for six months

and Mrs. Dean stops her story here. When Mr. Lockwood comes she continues that Mr. Heathcliff has continued to treat Hareton and Cathy savagely. But when he sees that they have fallen in love, a sudden change comes over him and stops his revenge and dies in Catherine's bed later.

2.6.4 Themes

Wuthering Heights is a tale of a fierce clash between two families living in two different houses: 'Wuthering Heights' and 'Thrushcross Grange'. The Heights, where the Earnshaws live, represents the 'land of the storm', whereas the Grange represents the 'home of calm' (Kavanagh 1985: 3). It has always been controversial as to what is the central theme of the story. Among the most common themes that have been discussed in the literature, as discussed in Telgen (1997: 315-16) and Wasowski (2001: 77-78), are four. The first one is love and passion. This is manifested in Heathcliff's ferocious and unnatural love for Catherine and in Catherine's absolute devotion to him, though she will not marry him. The second theme is revenge. Hindley for example takes revenge on Heathcliff for taking advantage of his father and taking his place at Wuthering Heights by degrading him after his father dies and separating him from his love, Catherine. Heathcliff takes revenge on Hindley by taking Wuthering Heights from him and mistreating his son, Hareton, and on Edgar by marrying his sister, Isabella, and mistreating her.

The third theme is violence and cruelty. This is manifested in Mr. Earnshaw's rejection of his legitimate son, Hindley, in favour of a gypsy boy, and Catherine's rejection of Heathcliff in favour of Edgar. It is reflected in Hindley's torment of Heathcliff and later in Heathcliff's torment of Hindley, Hareton and Edgar's sister, Isabella. The fourth theme is social class conflict. Consideration of social class distinctions determines the motivation of each character in the story. The Earnshaws and Lintons for example have their own estates and servants, but Heathcliff has nothing. Catherine decides to marry Edgar because he is rich and of a higher social class, but marrying Heathcliff will degrade her. Heathcliff's decision to take the Earnshaws and Lintons's houses to degrade them is related to class issues.

2.6.5 Narrative Structure and Writing Style

The story of *Wuthering Heights* is presented in the form of eye-witness narrations by characters who have experienced the events they narrate, first by Lockwood, then followed by Nelly Dean (Goodridge 1971: 16). Lockwood's narration represents the outer framework of the entire story, narrating the beginning and the end of the story and including some comments within. He acts as a recipient of Nelly's story and shapes the entire framework of the story. Nelly in turn tells the majority of the events and acts as a recipient of further narratives, those of other characters in the story such as Heathcliff, Catherine, Hindley etc. (ibid).

The story is then told as "a series of flashbacks with overlapping time frames" (Gordon 1989: 139). It can be seen as a complex narrative structure which consists of stories-within-stories-within-stories (McCarthy 1984: 21). An example here is Isabella's comment on Heathcliff "Frightful thing! Put him in the cellar, papa. He's exactly like the son of the fortune-teller that stole my tame pheasant. Isn't he, Edgar?" (CH 6: 52). This is quoted in Isabella's warning to her father against Heathcliff, which is in Heathcliff's description of his journey to Linton house, which is in Nelly's story to Lockwood, which is in Lockwood's story to the reader. This multi-layered narrative technique has been seen as adventurous because it allows shifts in the point of view (from one character to another) and in time (from present to past and vice versa)(Oldfield 1976: 53).

Emily Brontë's style varies depending on the narrator (Gordon 1989: 194-6). Lockwood, who functions as the outsider unused to rural life at *Wuthering Heights* and the moors, uses formal and mannered language, for instance, "a capital fellow" to refer to Heathcliff, "fascinating creature" to Cathy, and "the favoured possessor of the beneficent fairy" to Hareton (CH: 2). Unlike Lockwood, who is a stranger to the place, Nelly Dean lived through all events at *Wuthering Heights* and *Thrushcross Grange* and experienced the clash between the two families, and therefore is an actor in the drama and deeply engaged in the story events. She re-lives the past events as she narrates them and invites the reader to have an insider's view and take part in her emotions and feelings at the time. Goodridge (1971: 18-19) describes her narrative:

Though copious and detailed, Nelly Dean's narrative has an extraordinary, sometimes breathless, energy as if she were describing events that she had witnessed an hour ago, every moment of which is vividly present to her. [...] she brings us very close to the action and is, in one way, deeply engaged in it: the intimate affairs of the Heights and the Grange have taken up her whole life.

Consider for example her description of the house after sending Hindley to a boarding school to stop his fights with Heathcliff, "I hoped heartily we should have peace now" (CH 5: 36) and her comment when Catherine pinched her "Oh, Miss, that's a nasty trick! You have no right to nip me, and I'm not going to bear it" (CH 8: 74). The language used conveys a high involvement on her part in the event and signal vividness, though the narrated events are in the past.

One of the important features that contribute to the writing style of the novel is the figurative language used to characterize people and describe actions in the story, (Schorer 1968: 61-65, McCarthy 1984: 21, Telgen 1997: 317). This is evident in the pervasive use of figures of speech (e.g. metaphor, similes, and personification) that have reference to different themes, most commonly animals, nature and domestic items. Examples of speech figures associated with animals are Catherine's comment to push Isabella away from Heathcliff that he is a "wolfish man" (CH: 10), Nelly's description of Heathcliff's life as "a cuckoo's (CH: 4), and of Edgar's reluctance to leave Catherine after she offended him "He possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (CH: 4).

Examples of reference to nature are Catherine's warning to Isabella against Heathcliff that he is "an arid wilderness of furze and whinstone" (CH: 10), and Lockwood's description of a serving woman at Heathcliff's house as "heaving like a sea after a high wind" (CH: 1). Examples of use of domestic items are in Heathcliff's description of Isabella's reaction when she first saw him as if someone is "running red-hot needles into her" (CH: 6), and Nelly's description of Heathcliff when Catherine dies as someone who is "goaded to death with knives and spears" (CH: 16). Such powerful figurative language can give lively and precise images that help achieve a good identification in the description of characters and actions in the story, and reflect the

attitudes of the narrator and characters. Schorer (1968: 61-65) explains that Emily Brontë rooted her analogies in the fierce life of animals and the harsh nature to exalt the power of human feelings and give her narrative a highly emotive texture. Telgen (1997: 317) states that Brontë's reference to domestic items or routines can "help steady the story and give credibility to the passion".

In sum, the text which is to be analysed is highly emotive in its original context. Brontë uses powerful and vivid image to imply attitudes and emotions and employs a narrative style that conveys narratorial immediacy and involvement, allowing the reader to have insider's perspective and participate with the narrator's emotions. The present study will try to find out if these important features can be potentially impacted by the shifts in the three pragmatic elements in the context of Arabic translation.

2.7 Concluding Remarks

This chapter has reviewed the theoretical framework for analysing pragmatic aspects of meaning in literary translation by defining the necessary notions and concepts in both pragmatics and translations studies and describing some important features of the source text that help in describing the translation shifts. Certain research gaps and limitations can however be identified in the literature. Firstly, although one may find some views on translations and translating of pragmatic elements from English into Arabic, they are largely prescriptive views that are often based on few unrepresentative examples and which do not consider differences or may not reflect the actual translation behavior (e.g. Hatim and Mason 1990, 1997, Baker 1992/2011, Emery 2004, and Al-Qinai 2008). These for example include claims such as that translation should maintain linguistic presupposition or explicate unshared cultural presupposition to convey the same message as in the original, or flout other maxims in Arabic to preserve the original implicature (e.g. in case of irony) or to meet certain overriding principles in the Arabic-language culture like politeness. But the question which has not been addressed here is: what do literary translators in this language pair actually do and what are the factors affecting their choices in translation? Another question which still needs answering is: can the views of theorists

working on the other language pairs (e.g. Malmkjær 2005, Fawcett 1997, Morini 2013, Gutt 2000, Richardson 1998) be used to investigate or explain the pragmatic aspects of English-Arabic literary translation and what do they suggest? Also, in comparison with implicature and presupposition, deixis has received very little attention in English-Arabic literary translation studies. Most of the discussed translational phenomena like distanced or approximated narrative point of view, increased/decreased narratorial objectivity, subjectivity and involvement etc. which have to do with deixis have not been explored in English-Arabic literary translation.

Further, the few descriptive studies investigating pragmatic features in English-Arabic literary translation and vice versa have largely been 'equivalence-oriented', focused on how a translation achieves equivalence, but neglected why the shifts occur in the translations. Abdul-Hafiz (2004) and Hassan (2011) for example discuss instances of loss and addition of presupposition and implicature and conclude with a simple advice that translators should keep the lexical features carrying implicit meaning and explicitate cultural differences to convey an equivalent message. No attention has however been paid to the reasons underlying the deviation from the original, nor even to its relation to translation strategies (e.g. explicitation and standardization) and its overall potential effect on the stylistic and inferential aspects which probably could have provided insights on issues like the translator's role and the target reader's role in the Arabic translated novels. This would have helped the research into the norms of English-Arabic literary translation and also into the alleged universals of translation. The following three chapters will carry out the analysis process taking into account these questions and issues which are left by previous research.

Chapter Three: Presupposition

3.1 Analysis of Presupposition: Translation Shifts

This chapter analyzes the translation shifts in presupposition. The study has looked at how presupposition is rendered in the three translations and identified the changes (e.g. omission, addition, explicitation, etc.) that can signal shift in the original presupposition. Firstly, 306 instances of shift have been found (one shift per 78 words). These shifts have been qualified according to the two types of presupposition: linguistic and cultural. See the table below.

TABLE 3.1 TYPES OF PRESUPPOSITION THAT HAVE UNDERGONE SHIFT IN THE CORPUS

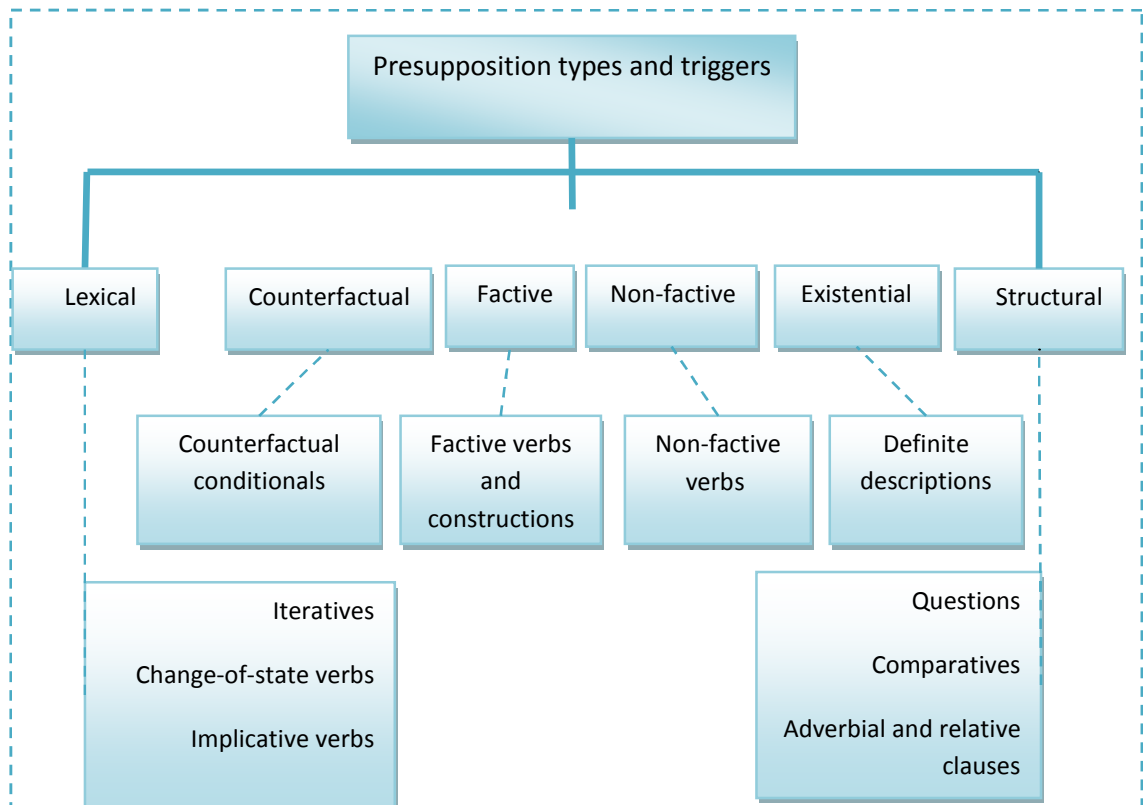
	Presupposition type	Number
1	Linguistic	256
2	Cultural	50
	Total	306

The study then qualified the shifts according to the type of change in the presupposition. Different types of shifts have been characterized, including presupposition loss, addition, substitution, explicitation and implicitation. Sections 3.1.1, 3.1.2 and 3.1.3 will discuss these shifts in linguistic and cultural presuppositions in detail. Sections 3.1.1 and 3.1.2 will first discuss when and how these translation shifts occur and what communicative and semantic features they change in the original. The analysis in these two sections is going to be at ‘micro levels’ (i.e. word, phrase and sentence). Section 3.1.3 will move to macro-levels, discussing trends and orientations and relating them to universals of translation. The main goal of analysis here will be to find out why the shifts occur. It is worth noting here that no comparison between the translation shifts and number of occurrences of presupposition in the original will be made in the analysis—as well as for implicature and deixis—since the main focus of the study is not to find out ‘how often’, but ‘when’, ‘how’ and ‘why’ the shift occurs.

3.1.1 Linguistic Presupposition

Linguistic presuppositions form a part of the background assumptions which allow an utterance to make sense (Stalnaker 1978: 321, Grundy 2000: 119), and are required therefore to be built in the target text to allow source utterances to make sense as well (Fawcett 1997, Nord 2005, Sánchez 2009). To trace any translation shifts here, the study has examined the linguistic structures that trigger presupposition in the source text (e.g. definite descriptions, iterative verbs and question, see Figure 3.1 below) and the way they are translated in the target texts.

Figure 3.1 Presupposition types and their triggers that are explored in the corpus, adapted from Yule (1996: 127-29)



The examination reveals that there is shift involving two features. The first feature is the linguistic triggers of presupposition. This is caused by certain variations in the translations, namely (i) omission of lexical and syntactic structures that trigger presuppositions, (ii) substitution of those structures with different structures that trigger different presupposition and (iii) addition of structures that add new presuppositions. The second feature is the proposition presupposed in the utterance itself (the information conveyed by presupposition). This change is brought about by

particular variations: (i) explicitating and implicitating techniques used in the translations and (ii) misinterpretation of the source-text grammatical structures. The distribution of shifts in linguistic presupposition according to these variations is shown in Table 3.2. The next subsections will discuss how these shifts are triggered in the translation in greater detail.

TABLE 3.2 DISTRIBUTION OF SHIFTS IN LINGUISTIC PRESUPPOSITIONS ACCORDING TO THE TRIGGERS OF SHIFTS

	Variations triggering the shifts	Total
1	omitting triggers of presupposition in the translation	61
2	substituting triggers of presupposition	58
3	adding new triggers of presupposition	18
4	explicitating certain meanings of the ST	72
5	implicitating certain meanings of the ST	20
6	misunderstanding of grammatical structures	27
	Total	256

3.1.1.1 Shifts Related to Linguistic Triggers of Presupposition

3.1.1.1.1 Omission of Trigger via Translation

The analysis indicates that 61 lexical and syntactic elements which trigger presuppositions in the source text have been deleted in the translation, resulting automatically in deleting the presupposition of the original. Table 3.3 below shows the different types of the linguistic triggers that have been omitted.

TABLE 3.3 THE OMITTED TRIGGERS TO PRESUPPOSITION IN TRANSLATION

	Trigger type	Number
1	iterative words	35
2	implicative words	7
3	comparative structures	12
4	change-of-state verbs	7
	Total	61

As the data in the table indicate, iterative verbs or adverbs (e.g. “returned”, “anymore”, “again”) are the most common type of linguistic triggers that have been omitted. Iterative words indicate repetition of some past action or state, and their use is usually taken to presuppose that the past action occurred or that the past state held (Birner 2013: 153). Omitting them will conceal this lexical presupposition and probably distort the events in the story (see Abdul-Hafiz 200 and Hassan 2011). Observe the examples below:

1. **ST:** ... but I felt incapable of moving from the hearth, and I was very far from nodding. “**Sit still, Mrs. Dean,**” I cried; “**do sit still another half-hour.**” (CH 7: 55)

Murad TT: ijlisī makānakī niṣfa sā’atin ukhrā ... (57)

[**Gloss:** sit in you place for another half-hour!]

Naseem TT: ijlisī makānakī ya misiz dīn.. arjū an tabqī niṣfa sā’ah.

[**Gloss:** sit in your place, Mrs. Dean! I hope you stay half-hour] (71)

2. **ST:** I descended cautiously to the lower regions, and landed in the back kitchen, **where a gleam of fire, raked compactly together, enabled me to rekindle my candle.** (CH 3: 25)

Murad TT: wa-istaṭa’tu ann ush’ila sham’atī thāniyatan min lahabi nārin khāfitah.

[**Gloss:** so I could kindle again my candle from a raked fire] (30)

Haqi TT: wa-kāna fī al-nāri baqāya anfāsin tashta’ilu fī al-mawqidi, fa-’ada’tu miniha sham’atī. (36)

[**Gloss:** and there was a gleam of fire in the hearth so I lit my candle from it]

In Example (1), after a half-hour narration of the story of Heathcliff and Catherine by Mrs. Dean, Mr. Lockwood becomes interested in hearing the whole story, so he insists on her sitting and telling him more about them. The iterative word “another” in Mr. Lockwood’s utterance gives rise to the presupposition that “Mrs. Dean had been narrating the story to him at some point in the past”. The formal equivalent (Nida 2003) “ukhrā” (another) in Murad’s translation conveys the same semantic meaning in Arabic and simply preserves the lexical presupposition of the original. However, in Naseem’s translation, dropping the iterative “another” automatically deletes the lexical presupposition and distorts the event narrated.

In Example (2), Mr. Lockwood describes the night he spent in Mr. Heathcliff's house and the ghost he saw there. The wind blows his candle that night and then he goes downstairs to find something to light his candle. The use of the iterative "rekindle" in Mr. Lockwood's utterance triggers the lexical presupposition that "his candle had been lit before". Unlike the word "ukhrā" (another), which occupies the same place in the economy of Arabic as the word "another" occupies in English and which gives the same meaning (see 'formal correspondence' Catford 1965, Section 2.3), there is no single word in Arabic to express "rekindle", since the iterative prefix "re" does not exist in Arabic morphology (see Baker 2011: 21-22). The translator here needs to handle this difference in linguistic system between English and Arabic. In Murad's translation, the translator uses the phrase "yush'il thāniyah" (kindle again) (see 'category shift' Catford 1965), which achieves what Catford calls 'textual equivalence' (or Nida's 'formal equivalence'), and which also preserves the presupposition triggered in the original. But in Haqi's translation, no equivalent to the English prefix "re" is used, resulting in a loss of the lexical presupposition and some part of the event described.

The other triggers which have been omitted, as Table 3.3 shows, are comparative constructions and implicative words. Comparative structures trigger structural presuppositions, such as "John is a better linguist than Sam", which presupposes that "Sam is a linguist" (Levinson 1983: 83). Implicative words usually carry an 'asserted meaning' and trigger a 'non-asserted' or 'presupposed meaning' (Yule 1996: 28, Hickey 1993: 83), such as the verb "manage" in "He managed to solve the problem" which asserts "succeeded" and presupposes "tried". Therefore, omitting such linguistic triggers will delete some presupposed meanings on the part of the speaker. Observe the following two examples.

3. ST: "Yes, yes, he's rich enough to live in a finer house than this: but he's very near - close-handed; ..." (CH 4: 30)

Haqi TT: na'am, na'am, wa-ma'ahu min al-māli mā yumakkinahu min al-'ayshi fi baytin fākhirin jiddan, ... (40)

[**Gloss:** yes, yes, he has money enough to live in a very fine house]

4. **ST:** I thought there was something wrong as he set down the light; and seizing the children each by an arm, ...”

“I shall bid father good-night first,” said Catherine, ...” (CH 5: 39)

Haqi TT: qālat kātrīn: uḥibbu an ulqī ‘alā wālidī taḥiyata al-masā’.

[**Gloss:** Catherine said: I’d like to say good night to my father] (53)

In Example (3), Mrs. Dean tells Mr. Lockwood that Heathcliff is so rich that he can buy a house finer than his, presupposing that “Mr. Lockwood’ house is fine”. But removing the comparative construction as in Haqi’s translation results in the deletion of this presupposed meaning. In (4), when her dad died, Catherine is asked to go to her room, but she says that she has to say goodnight to her father, thinking he is still alive. The use of the implicative word “first” by Catherine indicates that she presupposes that “there is something else she has to do after saying good night to her father”, but omitting the implicative word in Haqi’s translation results in the loss of her presupposition. Similar to example (1) and (2), a formal equivalent to these triggers (i.e. “afkhar” (finer) and “awal” (first) in (3) and (4) are possible in Arabic and can convey the same meaning and preserve the original presupposition.

As the four previous examples show, dropping the linguistic expressions and structures that trigger presuppositions can delete some information presupposed by the narrator and characters. In addition to loss of information, omission can sometimes bring to the target text information which contradicts the original. Observe the two examples below.

5. **ST:** “My head aches, till I cannot keep it on the pillow; and still I can’t give over.

Poor Heathcliff! Hindley calls him a vagabond, and won’t let him sit with us, nor eat with us anymore; ... (CH 3: 19)

Murad TT: yā li-hīthklif al-miskīn! inna hindlī yaṣifhu bi-al-mutasharridi, wa-lā yurīdu an yada’ahu an yajlis ma’anā aw yā’kula ma’anā ba’da alān,...

[**Gloss:** Oh poor Heathcliff! Hindley describes him as vagabond, and does not want him sit with us or eat with us from now on] (24)

Haqi TT: miskīn hīthklif yulaqqibuhu hindlī bi-al-mutasharridi wa-lā yasmaḥu lahu bi-al-julūsi fī ghurfatina aw bi-al-akli ma’anā, ...

[**Gloss:** poor Heathcliff, Hindley calls him a vagabond and never allows him to sit in our room or eat with us] (29)

6. ST: the young master had learned to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges; ... (CH 4: 34)

Murad TT: ..., inna al-sayda al-shābb hindlī qad ta'allama an ya'tabira abāhu ṭaghiyatan lā ṣadīqan, ... (37)

[**Gloss:** the young master had learned to regard his father as a tyrant rather than a friend]

Naseem TT: ..., kāna hindlī yanẓuru li-abṭhi annahu ṭaghiyatan wa-laysa ṣadīqan, ... (54)

[**Gloss:** the young master was regarding his father as a tyrant rather than a friend]

In Example (5), Catherine is complaining that after her father died, her older brother, Hindley, started treating Heathcliff atrociously. He made him work in the fields and prohibited him from sitting and eating with her anymore. The use of the iterative "anymore" in Catherine's utterance indicates that she presupposes that "Heathcliff used to sit and eat with her in the past", and also it can be inferred from her utterance that Hindley's treatment to Heathcliff has changed only after her father's death. In Murad's translation, Catherine's presupposition is retained by the use of "ba'd alān" (from now on), which roughly gives the same meaning as the original. But in Haqī's version, the deletion of "anymore" conceals the presupposition and the shift in Hindley's treatment to Heathcliff, which is inferred from the utterance. This omission has resulted in an utterance implying that Hindley was always ill-treating Heathcliff, which contradicts the given context.

Likewise, in (6), Mrs. Dean is explaining to Mr. Lockwood how things changed after Hindley Catherine's father, Mr. Earnshaw, had brought to their house that stray gypsy child, Heathcliff, and how Hindley grew to hate his father because he loved the gypsy child more than him. Change-of-state verbs convey a shift from one state to another and presuppose that the moved-from the state has held at some point in the past (Birner 2013: 153). The change-of-state verb in Mrs. Dean's utterance "learned to"

presupposes for example that Hindley did not use to think of his father as an oppressor before; but only after the coming of Heathcliff, who bred bad feeling in the house. In Murad’s translation, this presupposed meaning is preserved by preserving the verb triggering it, “ta’allam” (learned). However, in Naseem’s translation, this verb is omitted, which results in a loss of Mrs. Dean’s presupposition and concealed the change that happened to Hindley’s view about his father. This may bring to the target utterance the contradictory information that Hindley was always considering his father as an oppressor.

The study also found that omission of linguistic triggers of presupposition may affect some inferences that could be made during the process of reading to arrive at a coherent interpretation of the text (Blum-Kulka 1986/2000: 308 and Dimitrova 2005: 56-59). An inference is additional information inferred by the listener or reader to create a connection between what is said and what must be meant (Yule 2010: 132). It is the information that is derived from the discourse and can be used to understand information (Renkema 2004: 136). Observe the following two examples.

7. ST: “It’s no company at all, when people know nothing and say nothing,” she muttered.

Her companion rose up, but he hadn’t time to express his feelings further, for a horse’s feet were heard on the flags, (CH 8: 63-64)

Murad TT: fa-istawā rafīquhā ‘alā qadamayhi, wa-lākinna al-waqta lam yattasi’ lahu li-al-ta’bīri ‘an mā yukhālijahu min mashā’iri, idh sam’nā waq’a ḥawāfiri al-jawādi fawqa al-madkhal, ... (65)

[**Gloss:** her friend stood on his feet, but he had not enough time to express what he feels, because we heard the noise of the horse’s hooves in the entrance]

In the above example, Heathcliff is quarreling with Catherine. He is angry that she spends much more time with her new friend, Edgar, than him, and she complains that it is because he often has nothing to say. Heathcliff however could not express his anger more because Catherine has to go to meet Edgar, who has just arrived to see her. The iterative word “further” in Mrs. Dean’s utterance “he hadn’t time to express his feelings further” presupposes that “Heathcliff expressed feelings of anger to

Catherine before”. This presupposed information is necessary to infer which feelings Heathcliff could not express to Catherine in Mrs. Dean’s utterance. But in Murad’s translation, omitting the word “further” resulted in a loss of this presupposed information and left the expression “his feelings” open to different interpretations; it could be read for example as feelings of love instead of agitation.

Finally, omission of comparative constructions can have an effect in the organization and coherence of information in the original. According to Halliday and Hasan (1976: 76-87), comparative constructions, besides they show the sort of relatedness between two things or events, they can have cohesive function (see Section 2.5.1); they make reference to a presupposed referent. For example, in the sentence “There were twice as many people there as last time”, the speaker is making reference to “the people who were there last time”, making a linkage between two things or events. Therefore, deleting this trigger will delete the presupposed referent and linkage made in the sentence. Consider the following example.

8. ST: We were both of us nodding ere any one invaded our retreat, and then it was Joseph, shuffling down a wooden ladder that vanished in the roof, through a trap.... **A more elastic footstep entered next**; and now I opened my mouth for a “good-morning”, but closed it again, ... (CH 3: 25-26)

Murad TT: wamā labithtu an walaja al-maṭbakha khaṭwātun ukhrā aktharu khiffatan, (30)

[**Gloss:** shortly after that, more elastic footsteps bumped into the kitchen, ...

Haqi TT: thumma sami’tu waq’a khaṭwātin taqtaribu, ... (36)

[**Gloss:** then I heard a sound of footfalls coming closer]

In the example above, Mr. Lockwood is narrating a sequence of events taking place during his one-day stay in Heathcliff’s house. The use of the comparative construction in his utterance “a more elastic footstep” presupposes that “he heard an elastic footstep before”, referring to Joseph when he moved down the ladder to the room which Mr. Lockwood was sitting in. This presupposed information that can be triggered from the comparative structure provides a link with a previous portion of the text. By preserving this comparative construction, as in Murad’s translation, the

presupposition is retained and the text remains as coherent as in the original. But the removal of the comparative construction as in Haqi’s translation results in a loss of the presupposition, loosening the text some of its natural connections and creating an alteration in the way the information is organized in original.

3.1.1.1.2 Substitution of Trigger

The data of this study reveal that there are 58 instances of translation shifts resulting from a substitution of certain lexemes and structures that trigger presuppositions with others. This suggests either a loss of the presupposition or an addition in the target text of presuppositions that do not exist in the original story. See the table below.

TABLE 3.4 TYPES OF PRESUPPOSITION THAT HAVE BEEN SUBSTITUTED OR ADDED IN TRANSLATION

	Presupposition type	Number
1	existential	28
2	lexical	24
3	structural	6
	Total	58

Firstly, in existential presupposition, the speaker is assumed to presuppose the existence of entities named (Yule 1996: 27), and which is normally triggered by the use of grammatical elements; namely possessive constructions (e.g. “my house”, “her book”) and definite descriptions (e.g. the Queen of England). The study found that the 28 shifts in existential presupposition result from either (i) a substitution of definite descriptions with indefinite, which results in omitting the existential presupposition, or (ii) indefinite with definite, which results in adding a new existential presupposition (see Şerban 2004, Section 2.4.3.2). Observe the following two examples.

9. **ST:** We were busy with the hay in a far-away field, when the girl that usually brought our breakfasts came running an hour too soon across the meadow and up the lane, calling me as she ran. (CH 8: 58)

Naseem TT: wa-kunnā fī dhālika al-yawmi mashghūlīna bi-al-ḥaṣādi fī ḥaqlin baʿīdin, ʿindamā aqbalat fatātun takhtariqu al-ḥuqūla, wa-tahtifu bi-ismī wa-hiya mundafiʿatan naḥwī, ... (73)

[**Gloss:** and we were busy that day with the hay in a faraway field, when a girl came across the meadow, calling my name while she was running towards me]

10. ST: Her companion rose up, but he hadn't time to express his feelings further, for a horse's feet were heard on the flags, (CH 8: 63-64)

Murad TT: fa-istawā rafīquha ʿalā qadamayh, wa-lākin al-waqt lam yattasiʿ la-hu li-altaʿbīr ʿan mā yukhālijahu min mashāʿirin, idh samīʿna waqʿ hawāfir al-jawād fawqa al-madkhal, ... (65)

[**Gloss:** her friend stood on his feet, but he had not enough time to express what he feels, because we heard the noise of the horse's hooves in the entrance]

In (9), the definite description “the girl that usually brought our breakfasts” in Mrs. Dean’s utterance triggers the existential presupposition that “there exists a girl that usually brings them their breakfasts”. But in Naseem’s translation, this presupposition is lost. As the comparison reveals, the source text and the target text are not equivalent at the grammatical level (see ‘Grammatical Equivalence’ Baker 2011). The English definite article “the” is replaced by the Arabic indefinite suffix “n” (Holes 2004: 171) and the relative clause defining the girl is removed, turning the definite description into an indefinite one. An equivalent at the level of grammar, which will retain the presupposition, requires here the use of the Arabic definite prefix “al” (the) (see Abdul-Roaf 2006: 136-38).

In (10), changing the grammatical structure of the original resulted in adding a new presupposition. Mrs. Dean tells here that while Heathcliff and Catherine were quarreling with each other, they heard a horse’s feet on the flags, so they had to stop quarreling and go to see who had come to visit. But in Murad’s translation, the translator uses the Arabic definite prefix “al” which turns the indefinite noun phrase into definite and triggers an existential presupposition that is not originally presupposed by Mrs. Dean. The use of the Arabic indefinite suffix “n” (Holes 2004: 171), as in “hawāfir ḥiṣān” (a horse’s hoofs) in Haqi’s translation, will keep the target

utterance grammatically-faithful to the original and avoid any presupposition being added to the original.

With regard to shifts in lexical presuppositions, the data reveal that they mostly result from changing three types of lexical triggers; namely, (i) iterative words, (ii) change-of-state verbs and (iii) implicative verbs. Firstly, the iterative words are changed into change-of-state verbs. This suggests a change from presupposing that “the past state held” into presupposing “a shift from the past state” (see Birner 2013: 153). See the following examples.

11. ST: The curtains were still looped up at one corner, and I resumed my station as spy; ... (CH 6: 45)

Haqi TT: kānat iḥdā al-satā’ri marfū’atan fa-akhadhtu atajassasu ‘alayhim, ... (62)

[**Gloss:** one of the curtains was looped up so I started spying on them]

12. ST: In vapid listlessness I leant my head against the window, and continued spelling over Catherine Earnshaw - Heathcliff - Linton, ... (CH 3: 16)

Haqi TT: asnadtu ra’sī ‘alā ḥāfati al-nāfidhati wa-’akhadhtu uraddidu asmā’a ārnshū hīthklif lintun ... (27)

[**Gloss:** I leant my head on the edge of the window and started saying the names Earnshaw, Heathcliff, and Linton]

In Example (11), while Heathcliff and Catherine were peeking into the windows of Thrushcross Grange to see how the children were spending their evening, a dog grabbed Catherine by her ankle and Heathcliff ran away. Catherine was then taken inside to look after her injury and Heathcliff decided to come back and watch again from the window if Catherine is alright. The iterative “resumed” in “I resumed my station as spy” presupposes that “Heathcliff was spying before”, but it is substituted by the change-of-state verb “akhadh” (started), which not only deletes the presupposition in the original but also gives rise to the contradictory presupposition that “Heathcliff was not spying before”. Likewise in (12), the iterative “continued” in Mr. Lockwood’s utterance “and continued spelling over Catherine Earnshaw-Heathcliff-Linton” presupposes that he was spelling over these names before, but replacing the iterative

by the change-of-state verb “akhadh” (started) again results in losing the original presupposition and substituting it by a different one. A formal equivalent of the two iterative in the two examples (i.e. “ista’naf” (resumed) and “istamarr” (continued) can preserve the presupposition and avoid this contradiction with the content of the original.

Secondly, with regard to the change-of-state verbs and implicative verbs, they are substituted in the translations by other forms that are not suitable equivalent in the given context. See the following two examples.

13. ST: “Oh, I’ll turn the talk on my landlord’s family!” I thought to myself. (CH 4: 29)

Naseem TT: wa-qultu li-nafsī sawfa ’uwajjihu daffata al-ḥadīthi ḥawla usrati al-māliki, ...

[**Gloss:** and I told myself that I will direct the conversation towards the landlord’s family] (47)

14. ST: He would not have seen after their going to church on Sundays, only Joseph and the curate reprimanded his carelessness when they absented themselves; **and that reminded him to order Heathcliff a flogging**, ... (CH 6: 47)

Haqi TT: ... wa-yublighāni al-’amra ilā hindlī fa-ya’ muru bi-ḍarbi al-fatā, ... (57)

[**Gloss:** and they informed Hindley of this issue so he orders to flog the boy]

In Example (13), Mr. Lockwood is interested in hearing more from Mrs. Dean about Heathcliff and Catherine, so he started with few questions about her personal affairs then he stylishly shifted the topic to Heathcliff and Catherine. The use of the change-of-state verb “turn” in Mr. Lockwood’s utterance presupposes that “he and Mrs. Dean were talking about a different topic before”. As Naseem’s translation shows, this verb is replaced by, “yuwajjih” (direct), which may be a near-synonym or belongs to the same semantic field as the original verb “turn” (see Baker 2011: 16-18), but it differs in shades of denotation. It describes a static state and does not indicate any change of state. The two verbs are not fully intersubstitutable in the given context, and therefore, the substitution results in losing presupposition.

In (14) Mrs. Dean complains that Hindley has neglected Catherine and Heathcliff after the death of his father, so that both started skipping church and playing on the moors all day, and only Joseph and the curate were reminding him about that. The use of the implicative verb “reminded” in the utterance “that reminded him to order Heathcliff a flogging” presupposes that “Hindley has already forgotten about the issue”. But this presupposed meaning is deleted in Haqi’s translation. The verb “yubligh” (inform) in the translation is not formally equivalent to “remind”: each has a different denotative meaning and does not therefore give rise to the same presupposition.

Finally, with regard to the structural presuppositions, they related to the presumptions associated with the use of certain structures such as yes-no questions or wh-questions (Yule 1996: 28). The study finds that six of such structures are changed in the translation in a way that substitutes the presupposition. Look at the following example.

15. ST: “Mr. Heathcliff”? I said.

A nod was the answer.

“Mr. Lockwood, your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance in soliciting the occupation of Thrushcross Grange. (CH 1: 1)

Haqi TT: fa-sa’altahu: ‘a’anta al-sayyid hīthklif? (9)

[**Gloss:** I asked him: are you Mr. Heathcliff?]

Murad TT: qult: sayyid hīthklif!

[**Gloss:** I said: Mr. Heathcliff!]

In the example above, Mr. Lockwood is talking about his first meeting with his landlord, Heathcliff, at the opening of the story. Mr. Lockwood tells him that he is the new tenant to Thrushcross Grange and apologizes for any inconvenience in living in it. The expression “Mr. Heathcliff?” in Mr. Lockwood’s utterance is used as a question; Mr. Lockwood asks if it is Mr. Heathcliff whom he is speaking to or not. This gives rise to a structural presupposition that “Mr. Lockwood does not know Mr. Heathcliff before”. In Haqi’s translation, Lockwood’s expression is translated as a question, and

this gives rise to the same structural presupposition. But in Murad’s translation, the sentence is translated as an exclamative sentence: it expresses Mr. Lockwood’s surprise at seeing Mr. Heathcliff, which gives rise to the presupposition that “Mr. Lockwood already knows Mr. Heathcliff”, which contradicts the source context.

3.1.1.1.3 Addition of Trigger

The translation shifts resulting from addition are the least common among the detected types of shift (see Table 3.2). There are only 18 shifts; 14 instances involve lexical presupposition and 4 instances factive presupposition. Observe the following examples.

18. ST: Heathcliff received no flogging, but he was told that the first word he spoke to Miss Catherine should ensure a dismissal; (CH 6: 46).

Murad TT: wa-lākinna hīthklif –hādhihi al-marrata– lam yujlad ... (49)

[**Gloss:** but Heathclif–this time– received no flogging]

19. ST: “Take a glass of wine?”

“No, thank you.” (CH 1: 7)

Haqi TT: tafadḍal; khudh ka’san min al-nabīdhi tuhaddī’u bi-hi a’ṣābak. (13)

[**Gloss:** please, take a glass of wine to calm your nerves]

In Example (18), Mrs. Dean says that Heathcliff is scolded for going to Linton’s House; he was not flogged, but told that if he ever spoke to Catherine, he would be sent out of the house. But adding the expression “hādhihi al-marrah” (this time) triggers in the target text the new presupposition that “Heathcliff was flogged before”, which is not presupposed by Mrs. Dean. In (19), Mr. Heathcliff is offering Mr. Lockwood a glass of wine. The addition of the clause (to calm your nerves) in the translation also adds the factive presupposition that “Mr. Lockwood is nervous”.

3.1.1.2 Shifts Related to the Propositional Content

Section 3.1.1.1 has shown variation occurring in linguistic triggers of presupposition after translation. This section shows variation occurring in the proposition presupposed in the utterance. The proposition here is the information

presupposed by the speaker in the utterance (see Stalnaker 1978 and Renkema 2004, Section 2.4.3.1). For example, in the sentence “I washed my car again this afternoon”, two propositions can be taken as presupposed by the speaker: “he has a car” and “he washed his car before” (see ‘referential meaning’ Nida 2003: 70-7 and ‘propositional meaning’ Baker 2011: 11-12). As the data in Table 3.2 indicate, there are 119 instances of shift affecting the proposition presupposed in the original utterances. These shifts are triggered by: (i) the explicitations and (ii) implicitations made in the translations, and (iii) misunderstanding of the original grammatical structures. Table 3.5 below shows the occurrences of these shifts in the corpus. The following subsections will discuss these shifts in detail.

TABLE 3.5 VARIATIONS TRIGGERING THE SHIFTS IN THE PROPOSITIONAL CONTENT OF PRESUPPOSITION

	Variations triggering the shift	Number
1	explicitation	72
2	implication	20
3	misinterpretation of the ST	27
	Total	119

3.1.1.2.1 Explicitation and Implication

As Table 3.5 indicates, 92 instances of shift are related to the translator’s attempts to implicate or explicitate certain meanings in the source text. As discussed in Section 2.4.3.2 and 2.5.1, explicitation involves making explicit in the target language what remains implicit in the source language because it is apparent from source-text context (Vinay and Darbelnet 1958/1995: 342, see also Klaudy and Károly 2005). Such change can take the form of addition of explanatory phrases, connectives and the spelling out an implied meaning or giving more specific information (Dimitrova 2005: 34). Implication goes in the opposite direction; it occurs when the translator makes what is explicit in the source language implicit in the target language (Vinay and Darbelnet 1995: 344, Klaudy 2009: 104-5).

3.1.1.2.1.1 Explicitation

Explicitation shifts here involve addition of information inferred from the context about some referents used in the source text, and which can make the reference to people or objects more exact and explicit (see ‘specification of reference’ Nida 2003: 231-32 and Øverås 1998: 560-64). They are the attempts to convey more information than in the original to clarify a reference or provide interpretation of a meaning (see also Séguinot 1988 and Pápai 2004, Section 2.5.1). Examine the following three examples.

20. ST: The rest of them do earn their bread – you live on my charity! **Put your trash away, and find something to do.**

“I’ll put my trash away, because you can make me if I refuse,” answered the young lady, closing her book, and throwing it on a chair. (CH 3: 26)

Murad TT: da’ī hādhihi al-*nnifāyāt* min yadiki, wa-ibḥathī ‘an ‘amalin tu’addīnahu.

[**Gloss:** put this trash down, and find something to do] (30)

Haqi TT: irmī hādhā al-*kitāba al-tāfiha* min bayni yadīki, wa-ibḥathī ‘an ‘amalin tu’addīnahu, ... (26)

[**Gloss:** throw this silly book from your hand, and find something to do]

21. ST: He carried her in; I followed grumbling execrations and vengeance. **“What prey, Robert?” hallooed Linton from the entrance. “Skulker has caught a little girl, sir,” he replied; ... (CH 6: 51)**

Murad TT: wa-hatafa lintun min al-dākhil: mā naw’u al-farīsati yā rawbirt? fa’ajabahu: laqad amsaka skilkar bi-fatātin ṣaghīratin yā sayidī. (47)

[**Gloss:** and Linton hallooed from the inside: what kind of prey, Robert? He replied: the Skulker has caught a little girl, sir]

Haqi TT: wa-kāna lintun wāqifan ‘inda al-madkhali fa-ṣāḥ: ayyu farīsatan hādhih! ajāba al-khādīmu rawbirt: laqad amsaka al-kalbu bi-fatātin ṣaghīratin yā sayyidī

[**Gloss:** Linton was standing by the entrance and cried: what is this prey! The servant Robert replied the dog has caught a little girl, sir] (60)

Naseem TT: wa-ṣaḥa lintun min al-dākhil: mā naw’u al-farīsati yā rawbirt? fa’ajabahu: laqad amsaka al-kalbu skilkar bi-fatātin ṣaghīratin yā sayidī (61)

[**Gloss:** and Linton cried from the inside: what kind of prey, Robert? He replied: the dog Skulker has caught a little girl, sir]

22. Two benches, shaped in sections of a circle, nearly enclosed the hearth; on one of these I stretched myself, and **Grimalkin mounted the other**. (CH 3: 33)

Murad TT: baynamā irtaqat al-qittatu jrimālkin al-dakkata al-ukhrā (30)

[**Gloss:** while the cat Grimalkin mounted the other bench]

In Example (20), Mr. Heathcliff is scolding his daughter-in-law, Cathy, for being lazy and not helping with the housework. The use of the possessive construction “your trash” in Heathcliff’s utterance “Put your trash away” gives rise to the existential presupposition that “Cathy has or carries trash”. The word “trash” can be understood through inference as referring to “the book which Cathy was reading”. In Murad’s translation, by keeping the formal features of the word “trash”, the existential presupposition and the level of explicitness in its presentation in the source text are both preserved. However, in Haqi’s translation, the expression “your trash” is explicitated into “this silly book” which increases the explicitness of this presupposed information.

In (21), Heathcliff says that the dog ‘Skulker’ grabs Catherine by her ankle when they go to spy from the window on Linton children at Thrushcross Grange and get caught. Mr. Linton then asks the servant ‘Robert’ about this. By using the proper names ‘Robert’ and ‘Skulker’, Heathcliff presupposes the existence of the entities named, and from the context the reader can infer that ‘Robert’ is Linton family’s servant and that ‘Skulker’ is their dog. In Murad’s translation, the formal equivalents “rawbirt” (Robert) “skilkar” (Skulker) convey the same presupposition as in the original. But, the addition of “al-khādim” (the servant) in Haqi’s translation and al-kalb (the dog) in Naseem’s changes this information from the implicit to explicit status. Similarly in (22), Murad adds the word “cat” before the proper name ‘Grimalkin’, which gives further identification derived from the context, and also fills out the elliptical expression “the other” using a word (bench) from the previous discourse.

In addition to altering the level of explicitness, explicitations can result in imposing one particular interpretation or sometimes a different interpretation to the source utterance. Observe the following example.

23. “You see, sir, I am come, according to promise!” I exclaimed, assuming the cheerful; “and I fear I shall be weather-bound for half an hour, if you can afford me shelter during that space.” (CH 2: 9)

Nassem TT: laqad ḥaḍartu wafā’an bi-wa’dī. (26)

[**Gloss:** I have come fulfilling my promise]

Haqi TT: ‘ara’ayta yā sayyīdī, laqad ḥaḍartu fī al-waḡti al-munāsib. (19)

[**Gloss:** have you seen, sir, I have come at the right time]

In example (23), Mr. Lockwood visits Mr. Heathcliff at his house for the second time and tells him when he first sees him that he is come according to promise. The expression “according to promise” gives rise to the presupposition that “there is a promise made by Mr. Lockwood to Mr. Heathcliff”. One plausible interpretation to what the promise refers to is Mr. Lockwood’s promise to Mr. Heathcliff of another visit, which can be inferred from Mr. Lockwood’s utterance “I found him very intelligent on the topics we touched on; and before I went home, I was encouraged so far as to volunteer another visit tomorrow. He evidently wished no repetition of my intrusion” (CH 1: 5). In Naseem’s translation, by opting for the formal equivalent “wa’d” (promise), the presupposition and its expressed level of explicitness are preserved, and the interpretation of the word “promise” is also left open as in the original. But in Haqi’s translation, the word is explicitated as “the right time”, which resulted in deleting the original presupposition and imposing the translator’s own interpretation.

3.1.1.2.1.2 Implication

Implication can involve replacement of a source-language unit that has a specific meaning with a target-language unit that has a more general meaning (Klaudy and Károly 2005: 15), such as replacing a hyponym with a hyperonym (or superordinate) (for some examples in Arabic see Dickins et al 2002: 54-56 and Baker 2011: 23-25). With regard to the 20 cases of implication here, they involve certain information in

the source text, most particularly some names of animals and minor characters in the story. Observe the following example.

24. ST: “They have let the bull-dog loose, and he holds me!” The devil had seized her ankle, Nelly: I heard his abominable snorting. (CH 6: 44)

Murad: laqad aṭlaqū al-buldug ... (47)

[**Gloss:** They have let the bull-dog loose]

Haqi TT: laqad aṭlaqū wara’anā al-kalba al-kabīr, ... (60)

[**Gloss:** They have let the big dog loose]

Nassem TT: laqad aṭlaqū sarāḥa al-kalb (60)

[**Gloss:** They have let the dog loose]

In the example above, Heathcliff tells that people at Thrushcross Grange had let the bull-dog loose when they caught him and Catherine spying from the window. The definite description “the bull-dog” indicates that Heathcliff presupposes the existence of a bull-dog at Thrushcross Grange. In Murad’s translation, the transliteration “al-buldug” (the bull dog) preserves the formal features of the original and the presupposition as it is expressed in the original. However, the expression “the bull-dog” is replaced in the Haqi and Naseem’s translations by the hyperonyms “al-kalb al-kabīr” (the big dog) and “al-kalb” (the dog), respectively. Other similar examples are the proper names “Skulker” in Example (21) and “Grimalkin” in Example (22), which are replaced in Haqi’s translation by the hyperonym “al-kalb” (the dog) and “al-qitṭah” (the cat) respectively. Compared with the explicitations, which have increased the level of specificity of the presupposed knowledge given in the target utterance, implicitations have decreased it. It is worth noting here that in some cases of implicitation, the referent cannot be fully recovered from the co-text (i.e. the surrounding linguistic environment; see Section 2.4.1), such as when totally removing the words “Skulker” and “Grimalkin” from the text by consistently implicitating them as “the dog” and “the cat”.

3.1.1.2.2 Misunderstanding of Grammatical Structures

As Table 3.6 indicates, 27 shifts in the propositional content in the translations occur because of misreading, on the part of the translator, of meanings of certain

syntactic and semantic structures of the source text. This often results in a loss of or substitution of the original presupposition. The study found that misreading here has changed the proposition of 15 structural presuppositions, 12 existential presuppositions. Observe the following two examples.

25. ST: "... You *have* grieved Catherine: she is sorry she ever came home, I daresay! **It looks as if you envied her, because she is more thought of than you.**" (CH 7: 50)

Haqi TT: ... , taghāru minhā wa-taḥsiduha li-annahā arjaḥu minka ‘aqlan. (68)

[Gloss: you are jealous of her and envy her because she is more mindful than you]

26. ST: Young Earnshaw was altered considerably in the three years of his absence. **He had grown sparer, and lost his colour,** and spoke and dressed quite differently; ... (CH 6: 40)

Murad TT: kāna qad izdāda nuḥūlan, ... (44)

[Gloss: he became thinner]

Haqi TT: namā jismuhu numuwan zāhiriyyan wa-imtala’a ‘ūduhu, ... (56)

[Gloss: his body grew up greatly and he became a man]

In the above examples, the comparative construction which triggers the structural presupposition in the source utterance is misunderstood. In (25), Mrs. Dean tells Heathcliff that he maybe envies Catherine because she receives more attention than him. The comparative structure in Mrs. Dean’s utterance presupposes that “Heathcliff receives an attention too”, which is completely lost in Haqi’s translation because of his wrong interpretation of the source structure. In (26), misinterpretation results from an adjective whose sense is not immediately obvious. When Hindley came home after a three-year absence to attend his father’s funeral, Mrs. Dean notices that he has changed greatly. Both the change-of-state verb and the comparative structure in Mrs. Dean’s utterance “He had grown sparer” give the structural presupposition that “Hindley was spare or slim before he left the house”. This presupposition is preserved in Murad’s translation by translating the adjective “sparer” into “thinner”, which gives a denotative meaning nearly similar to the original. But in Haqi’s translation, the word “sparer” is misunderstood and mistranslated and the presupposition is subsequently

lost. The description given to Hindley suggests that he has become grown-up; the Arabic idiomatic expression “yamtali’ ūduh” (to become a mature person) in the traditional sense means “to reach a full natural growth or development”, which implies a different meaning and also alters Mrs. Dean’s presupposition.

The shifts in the existential presuppositions result from misreading of the referent of some referring expressions in the source text (see Fawcett 1997: 94-96 and Baker 2011: 242-44). See the following two examples.

27. ST: ..., on the very day of his return, he told Joseph and me we must thenceforth quarter ourselves in the back-kitchen, **and leave the house for him.** (CH 6: 41)

Haqi TT: wa-nukhallī lahu al-bayt ... (56)

[Gloss: and leave the home for him]

28. ST: **Cathy, catching a glimpse of her friend in his concealment,** flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, ...” (CH 7: 48)

Murad TT: wa-mā an lamaḥat kāthī ṣadīqahā fī makhba’ihi, ... (51)

[Gloss: as soon as she had glimpsed her friend in his concealment]

Haqi TT: wa-mā kādat kāthī tubṣiruhu, wa-huwa yuḥāwīlu al-i’khtifā’a ... (66)

[Gloss: as soon as Cathy had seen him, while he was trying to hide]

In Example (27), Mrs. Dean explains that after the death of his father, Hindley made some changes in the house. He asked for example Mrs. Dean and Joseph to leave the house for him and his wife. The definite description “the house” indicates Mrs. Dean presupposes the existence of the house. But here the expression “the house” is not used by Mrs. Dean to refer to the whole house, but rather to the sitting room where both the family and the servants usually sit. The expression “the house” is used this way several times in the story and the fact that people at Wuthering Heights call the sitting room as “the house” is also mentioned explicitly in the beginning of the story; namely in Mr. Lockwood’s utterance, when he first visited Wuthering Heights, “one stop brought us into the family sitting-room, without any introductory lobby or passage: they call it here ‘the house’ pre-eminently.” (CH 1: 2). However, as the given

translation shows, the translator has misunderstood this situational meaning and mistranslated the referent of Mrs. Dean's expression, which resulted in the distortion of the original existential presupposition.

In Example (28), Mrs. Dean tells that when Catherine arrived from Thrushcross Grange, Heathcliff was hiding and reluctant to greet Catherine because he was dirty. The abstract noun "concealment" in the expression "his concealment" can denote "a hiding place" or "the state of being hidden", which in both cases gives rise to the presupposition that "Heathcliff has hidden himself from Catherine". In Murad's translation, the abstract noun "concealment" is translated as "makhba", which denotes in Arabic "a place of concealment" and preserves Mrs. Dean's presupposition about Heathcliff. However, the translation of this abstract noun as a verb "yuḥāwil al-ī'khtifā'" (he was trying to hide) in Haqi's translation deletes the reference to the place in Mrs. Dean's utterance and indicates that "Heathcliff has not hidden yet", deleting the original presupposition.

3.1.2 Cultural Presuppositions

Section 3.1.1 has examined the shifts in linguistic presupposition. This section will examine the shifts in cultural presupposition. Cultural presuppositions in the present study are related to the cultural knowledge that is associated with the source language (see Section 2.4.3.2). These can include underlying assumptions, social values, beliefs, customs, ideas, and word associations which are rooted in the source-language culture but might not be part of the cultural context of the target language (Fawcett 1997: 124-26 and Nord 1991/2005: 105-10). Such a type of presupposition is believed to pose several difficulties in translation and can form a challenge for the translator because of the cultural gaps or differences between the source and the target language (see Ping 1999 and Sánchez 2009: 114-17). The data in this study reveal that there are 50 instances of shifts in the cultural presupposition and which involve different cultural aspects, such as religious beliefs, societal values or norms, and connotative meanings which are associated with the source-language expressions. Based on the content of presuppositions that have undergone shift, the study classifies the shifts into two categories. See the table below.

TABLE 3.6 SHIFTS IN CULTURAL PRESUPPOSITION

	Type of shift	Number
1	shifts related to word associations	38
2	shifts related to societal values, customs, religious beliefs	12
	Total	50

The study argues that these shifts can result in either (ii) a change or loss of some presupposed cultural information that is necessary to make sense of the source utterance or (i) an addition in the target text of cultural information that does not exist in the original story and which can affect the interpretation of some events and facts in the story. The following two subsections will explain these shifts in greater detail.

3.1.2.1 Shifts Related to Word Associations

As discussed in section 2.4.3.2, shifts in the translation of cultural presupposition can sometimes occur because of differences in connotations associated with words between the source and the target language, (see Bell 1991: 98-100 and Dickins et al 2002: 66-72). These associations include different things that people in both cultures can associate their words with, such as emotional attitudes, feelings, images, ideas, etc. This kind of meaning, is referred to by Nida (2003: 70, see also Leech 1981 and Cruse 1997) as the ‘emotive meaning’, which relates to the participants’ responses in the communicative act and which varies from culture to culture and even from one speaker to another, as opposed to the ‘referential (or denotative) meaning’, the dictionary meaning.

Firstly, the study finds that 20 instances of shift occur because of (i) differences in range of connotative meaning associated with words in the source and target culture or (ii) as a result of substituting, on the part of the translator, of some neutral words in the source text with other words that carry associations in the target text. This most often results in an addition in the translation of some unwanted information that may distort the original message. Examine the following three examples.

29. ST: “Why, sir, she is my late master’s daughter: **Catherine Linton was her maiden name. I nursed her, ...**” (CH 4: 30)

Murad TT: wa-kāna ismuhā wa-hyia ‘adhrā’ kāthrin lintun. (34)

[**Gloss:** and her name was Catherine Linton when she was virgin]

Haqi TT: wa-kāna ismuhā qabla al-zawāji kāthrin lintun ... (41)

[**Gloss:** and her name before marriage is Catherine Linton]

30. ST: “Joseph, take Mr. Lockwood's horse; and bring up some wine.” (CH 1: 1)

Haqi TT: ya yūsif! khudh jawāda al-sayyid lucūd wa-aḥḍir lanā ba’ḍa al-nabīdh

[**Gloss:** Joseph! take Mr. Lockwood’s horse and bring us some wine] (10)

Murad TT: khudh jawāda al-sayyid lucūd wa-aḥḍir ba’ḍa al-sharāb ...

[**Gloss:** take Mr. Lockwood’s horse and bring up some drink] (8)

31. ST: **He told Zillah to give me a glass of brandy**, and then passed on to the inner room; ... (CH 7: 15)

Murad TT: faqad amara zīla bi-an tu’ṭinī ka’san min al-sharāb, ... (21)

[**Gloss:** he had ordered Zillah to give me a glass of drink]

Naseem TT: amara zīla bi-an tuqaddima lī ka’san min al-brāndī, ... (33)

[**Gloss:** he ordered Zillah to give me a glass of brandy]

In Example (29), Mrs. Dean is telling Mr. Lockwood that the young girl he saw at Heathcliff’s house is Catherine Linton, the daughter of her late master, and it was her who brought up that girl. The word “maiden” in Mrs. Dean’s utterance denotes “an unmarried woman” and it is neutral: it has no any inherent associations. But its Arabic equivalent, “adhrā” (virgin), as in Murad’s translation, is not neutral and has a negative association that can distort the intended meaning. People in Arab Muslim communities often associate “losing virginity” with zina (fornication or adultery), which is considered one of the gravest sins in Islam, and therefore when saying this word, people may associate it with adultery. Therefore, to avoid this negative association and conveying any unwanted meaning in the target text, Haqi avoided the use of the word and opted for a neutral expression, “qabl al-zawāji” (before marriage).

In (30), Mr. Heathcliff is welcoming Mr. Lockwood to his house: he asks his servant, Joseph, to take Mr. Lockwood's horse and get some wine to him, and in (31) Mr. Heathcliff is asking Mrs. Dean to bring Mr. Lockwood a glass of brandy and take him inside. A drink like wine and brandy is a popular beverage in the west, including Britain, and offering it to guests is part of the traditions of many western cultures. However, for Arab people, the tradition is to serve a hot drink like tea or coffee, while wine or brandy is only served among bad friends and in places where teenagers usually do bad things like taking drugs and gambling, which are all condemned by the community. Because of this presupposed knowledge in the target culture, producing these words in the translation, as in Haqi and Naseem's translations, may distort the source message and convey unwanted implicatures. To avoid this, Murad opted for implicating the two words by using the hyperonym "drink", which is neutral or does not express any explicit violation of the norms in the target culture and which can serve at the same time the message as intended in the original.

In the following three examples, the translator opts for a target form that may have a negative association in the target-language culture.

32. ST: *Mr. Hindley* came home to the funeral; and - a thing that amazed us, and set the neighbours gossiping right and left - **he brought a wife with him.** (CH 6: 40)

Naseem TT: jā'a ma'ahu bi-zawjah. (57)

[**Gloss:** he brought a wife along with him]

Haqi TT: aḥḍara ma'ahu rafīqatan lah. (55)

[**Gloss:** he brought with him a girlfriend]

33. ST: "Isabella and Edgar Linton talked of calling this afternoon," she said, at the conclusion of a minute's silence. "As it rains, I hardly expect them; but they may come, and if they do, **you run the risk of being scolded for no good.**" (CH 8: 63)

Murad: fa-innaka tu'arriḍu nafsaka li-al-ta'nībi bighayri dā'in. (64)

[**Gloss:** you are exposing yourself to reprimand for no reason]

Haqi TT: tu'arriḍu nafsaku li-al-qaṣās.

[**Gloss:** you are exposing yourself to 'Qasas' (retribution)] (83)

34. ST: “Maister, maister, he’s staling t’ lantern! shouted the ancient, pursuing my retreat. ...” (CH 2: 14)

Naseem TT: wa-lākinna al-rajula al-‘ajūza inṭalaqa ṣā’iḥan: sayidī! sayidī! laqad saraqa al-fānūs.

[**Gloss:** but the old man commenced crying out: master! master! He stool the lantern] (32)

Haqi TT: fa-ṣāḥa al-shaykhu wa-huwa yalḥaqu bī: sayyidī! sayyidī! laqad saraqa al-miṣbāḥ.

[**Gloss:** the sheikh shouted while he was chasing me: master! master! He stole the lantern] (20)

In Example (32), Mrs. Dean tells that when Hindley came home to attend his father’s funeral after a three-year absence, he brought along with him a wife, Frances, which was a surprise to everybody because no one had any idea about his marriage. The word “wife” in Mrs. Dean’s utterance, with its Arabic equivalent, “zawjah” (wife) as in Naseem’s translation, is a neutral word in both the source and the target culture. But in Haqi’s translation, the word is replaced by “rafiqah” (girlfriend), which can convey a negative associative meaning for Arab Muslims. In Muslim communities, the friendship with other sex is unacceptable and strictly forbidden, and therefore having a girl/boyfriend can be shocking or surprising. This association may therefore have a distorting influence on the interpretation of what surprised people when they first saw Hindley with Frances.

In (33), Catherine tells Heathcliff to leave the house to avoid encountering Edgar, who is still feeling upset because Heathcliff threw a pan of hot apple sauce to his face during his last visit to Catherine. While Murad used the word “ta’nīb” (reprimand/scolding) to translate the word “scolding”, which is neutral in Arabic, Haqi used the word “al-qasās” (Qasas), which has a negative association. The word ‘Qasas’ refers to an Islamic law of retaliatory punishment where the criminal receives a punishment equal to the crime committed, and it is most often associated in the Arab World with awful or bad images, most importantly the death penalty or execution. The use of word ‘al-qasas’, which is a domesticating translation (Venuti 1995/2008),

introduces here an unwanted associative meaning into the target text, which is not expressed by the verb “scolded”.

In Example (34), Mr. Lockwood tells that when he took a lantern from Mr. Heathcliff’s house to help him find his way home, Joseph, an old servant at Heathcliff’s house, started shouting that he stole the lantern from the house. The word “the ancient” in Mr. Lockwood’s utterance denotatively means “the old” and refers to the servant, Joseph. The denotative meaning of the word is fully preserved in the words “al-rajul al-‘ajūz” (the old man) and “al-shaykh” (sheikh) in both given translations. But the word “sheikh” in Haqi’s translation, which again is a domesticating translation, carries a connotative meaning which is not only absent in the original word but also clashes with the context in which the original word is used. The word “sheikh” in Arabic, in addition to “an old man”, is an honorific name which denotes an Islamic scholar, a religious person, and the leader or the front man of a tribe, and therefore it carries a strong overtone of respect, which is not expressed by the word “the ancient”, and clashes with the context of utterance as both Mrs. Dean and Mr. Lockwood were always considering Joseph as hypocritical zealot and their remarks about him were mostly satirical (see Section 2.6.2).

Secondly, 18 instances of shifts are related to some allusive expressions (see Dickins et al 2002: 70-71 and Baker 2011: 18) which have either a referential or figurative meaning which may not be known in the target culture. The study found that these expressions were either (i) literally translated without any explicitation (see Abdulwahab 2012), (ii) omitted without compensation (see Harvey 2001, Section 2.4.3.4), or (iii) implicitated by opting for hyperonym or functional equivalent. Observe the following three examples.

35. ST: He threw himself into a chair, laughing and groaning, and bid them all stand off, for he was nearly killed - **he would not have such another walk for the three kingdoms**. (CH 4: 32)

Haqi TT: annahu lan yughāmira ba’da al-yawmi, bi-mithli hādhihi al-riḥlata, wa-law kānat sa-tūsilahu ilā ‘anāni al-samawāt. (44)

[**Gloss:** he will not from today take the risk of having such a journey even if it will make him reach the highest point in the sky]

Murad TT: thumma yuqsim bi-’annahu lan yamshī hādhihi al-masāfata marratan ukhrā wa-law ūtiya tijānu al-mamālika al-thalāthah. (36)

[**Gloss:** then he swears that will not walk such distance again even if he is got the throne of the three kingdoms]

36. “Do point out some landmarks by which I may know my way home: **I have no more idea how to get there than you would have how to get to London!**” (CH 2: 12)

Naseem TT: annanī laysat laday ayyi fikratin ‘an al-ṭarīqi al’ān, tamāman ka-fikratikī ‘an ṭarīqi al-wuṣūli ilā landun!

[**Gloss:** I do not have any idea about the way now, exactly as your idea about how to get to London!] (30)

37. ST: Do you know anything of his history?”

“**It's a cuckoo's, sir - I know all about it: except where he was born, and who were his parents,** and how he got his money at first. ...” (CH 4: 31)

Murad TT: innaha ka-ḥayāt al-ṭā’iri alfuḍūlī ya sayyidī! a’rifu kulla shay’in ‘anhu mā khalā ayna wulid? waman kāna abawāh? ... (34)

[**Gloss:** it is like the life of the curious bird, sir! I know everything about him except where he was born, and who his parents were]

Haqi TT: a’rifu ‘anhu kulla shay’in, mā ‘adā masqaṭi ra’sihi, wa-wālidayhi ... (42)

[**Gloss:** I know everything about him, except his place of birth, and his parents]

In Example (35), Mrs. Dean tells that after Mr. Earnshaw left for business in Liverpool and came home, he got too exhausted so that he promised that, for whatever the reasons, he will not do such tiring journey again. Mr. Earnshaw here expresses this meaning by making reference to “the three kingdoms”, three ancient great empires that ruled China in the third century CE, implying that he will never go again even if it is worth these three kingdoms. The allusive term “the three kingdoms” may or may not be familiar in the target culture. In Haqi’s translation, this allusive term is replaced by a functional equivalent in Arabic language, “the highest point in the

skies”, which can roughly give the same meaning of the original expression, ensuring therefore the transfer of the message in the translation. But in Murad’s translation, the expression is literally translated, making the expression run the risk of looking unnatural or inappropriate to the target reader who is not familiar with the cultural presupposition.

In (36), Mr. Lockwood cannot go home because of the dark and the snowstorm, and he is trying to get help from Mrs. Heathcliff. He tells her that he knows about his way to get home as much as what she knows how to get to London, presupposing that finding the way from Wuthering Heights (in West Yorkshire) to London in this stormy and snowy weather is very difficult or impossible. He uses the expression “how to get to London” to allude to how hard is to get home. However, as Naseem’s translation shows, the translator opts for the literal translation of the source utterance without considering whether this presupposed deictic information is known to the target reader or not, running the risk of losing the allusive meaning of the expression and the message of the original.

In (37), Mr. Lockwood asks Mrs. Dean to tell him how Mr. Heathcliff became rich, and she tells that his life is like a cuckoo’s life in greed and relying upon others. The utterance has some cultural presupposed knowledge which may or may not be known in the target culture. It may be known for many in the source culture that cuckoos usually lay (multiple) eggs in the nests of other smaller birds, so that after the egg hatch, their young gets larger and displaces its nestmates. This presupposed information is treated differently in the two given translations. In Haqi’s translation, the expression “It’s a cuckoo’s” is entirely omitted and without any compensation, which results in distorting the source message. In Murad’s translation, it is implicated through using the hyperonym “al-ṭā’ir al-fuḍūlī” (the curious bird). In both cases, the translator has removed the cultural presupposition.

3.1.2.2 Shifts Related to Beliefs and Values

The second group of the shifts in cultural presupposition arises from differences in traditions and religious beliefs between the source and the target cultures. The interpretation of the source message, or its appropriateness to the target culture, may

sometimes depend on an understanding of the values, norms, and beliefs of the source culture. Therefore if the source and target cultures differ with respect to these values and beliefs, the intended message of the source text may run the risk of being wrongly interpreted or being inappropriate within the source language context (see Fawcett 1997, 1998, Ping 1999 and Al-Qinai 2008, Section 2.4.3.2). Observe the following three examples.

38. ST: “My amiable lady!” he interrupted, with an almost diabolical sneer on his face.

“Where is she - my amiable lady?” (...)

Perceiving myself in a blunder, I attempted to correct it. I might have seen there was too great a disparity between the ages of the parties ... (CH 2: 10)

Naseem TT: wa-adraktu annanī qad irtakabtu khaṭa’an jasīmin, fa-ḥāwaltu iṣlāḥahu, kāna yanbaghī ‘an ‘udrika dhālika al-farqa al-kabīra fī al-‘umri baynahumā, ... (28)

[**Gloss:** I realized that I made a big mistake, so I tried to fix it. I should have seen that big difference in the age between them]

39. ST: “For shame, Heathcliff!” said I. “**It is for God to punish wicked people; we should learn to forgive.**” (CH 7: 55)

Naseem TT: annā allāha waḥdahū kafīlun bi-‘iqābi al-ashrāra, ... (71)

[**Gloss:** it is only Allah who is responsible for punishing the wicked people]

Haqi TT: annā allāha waḥdahū huwa alladhī yū‘āqibu al-ashrāri, ...

[**Gloss:** it is only Allah who punishes the wicked people] (75)

40. ST: I joined my wail to theirs, loud and bitter; but Joseph asked what we could be thinking of to roar in that way over a saint in heaven. (CH 5: 39)

Murad TT: ghayra anna jūzif sa’alanā ‘ammā naqṣiduhu min al-za’īri ‘alā hādhā al-naḥwi fawqa qiddīsin rufi’a ilā al-samā’!

[**Gloss:** but Joseph asked what we mean by roaring this way over a saint who has been ascended into the sky] (42)

Haqi TT: ammā yūsif; fa-qad ṭalaba minnā al-kaf ‘an al-bukā’i ‘alā hādhā al-naḥwi wa-alṣyāḥi ‘alā qiddīsin fī al-jannah.

[**Gloss:** but Joseph asked us to stop crying this way over a saint in heaven] (53)

In Example (38), during his visit to Wuthering Heights, Mr. Lockwood thought Mr. Heathcliff's daughter-in-law, Cathy, Mr. Heathcliff's wife and asked if they were happy with each other, which made Mr. Heathcliff get angry. Mr. Lockwood then realized that he should have noticed the big difference in their ages (over 23 years) which did not make them look like a couple, presupposing that in his community there should not be usually a big age disparity between man and wife. However, what is presupposed in the target culture may differ here from this cultural presupposition. In many Arab communities, many old men, to renew their lives, tend to marry a second or third wife, often a young widow or divorced woman, and therefore such a marriage in which the age between the couple is greatly disparate may be quite common and may not thus violate people's expectations. So this difference in cultural presupposition may make the target reader not understand the misunderstanding that happened between Mr. Lockwood and Mr. Heathcliff or Mr. Lockwood's point of view and his feelings in the event.

In (39), Heathcliff is angry with Hindley and tells Mrs. Dean that he is plotting revenge against him. She tells him not to do so because God is the one who will punish Hindley. The translation of the word "God" here creates a shift in understanding the concept which the original word refers to. Despite the differences in Christian denominations, Christians very generally believe that God is a trinity (three persons in one being), which is God the father, God the son (Jesus) and God the Holy Spirit, which is referred to by the word "God" (Eller 2007: 41). But for Muslims, God is only one and who is always referred to by using the word "Allah". As the two given translations show, the word "God" is translated into Arabic in as "allāh" (Allah, The God), though it has a reference in the target culture that is different from the original, but keeps the message natural to the target reader.

In (40) Mrs. Dean says that when Mr. Earnshaw died, everybody started crying and wailing. Joseph asked then to stop crying over Mr. Earnshaw, because he is now a saint in heaven. The source expression "a saint in heaven" contains some underlying religious assumptions, which can differ from those presupposed in the target culture. The word "saints" can refer in Christianity to any righteous or pious people who follow

Jesus Christ and his teachings, and the word “heaven” to the abode of those righteous people after death. However, Muslims use the term “mu’min” to refer the pious person who follows the teachings of the religion, and believe that the place which all dead will stay in after death is the grave in earth, which is an intermediate stage before the resurrection of all dead people (see Eller 2007: 36-38). Such differences in religious belief suggest that the literal translation of the expression “a saint in heaven”, as in the two given translations, may be inappropriate to the target reader, and may make the message run the risk of being lost too if the target reader is not familiar with the presupposition of the original.

3.2 Discussion of Presupposition: ‘Trends of Translation Behaviour’

Section 3.1 has discussed the shifts in in the translation of linguistic and cultural presuppositions. The section has shown the different types of presupposition that have undergone shifts and how the shifts occur at micro-levels (a brief summary of the results is given below). The current section will characterize trends of translation behaviour in each translation. The goal here is twofold: to draw an overall picture of what potential change the shifts in each translation can trigger in the original, and to trace the translational orientations and processes that may be behind the shifts.

3.2.1 Linguistic Presupposition

The data in this study (see Table 3.2) suggest that 256 instances of shifts in the translation of linguistic presupposition are associated with variations in the semantic and syntactic structure of the source text. The variations here have been classified into two groups. The first group is related to linguistic triggers to presuppositions, which include (i) omission, (ii) substitution and (iii) addition of triggers (Section 3.1.1.1). The second group is related to the information that can be conveyed by presupposition, which is brought about by (i) explicitation and implicitation shifts and (ii) misinterpretations of the source text (Section 3.1.1.2).

The analysis has revealed that the variations related to linguistic triggers to presuppositions manifest a change in certain ‘formal features’ (see Nida 1964/2003 and Catford 1965, Section 2.3) that generate presuppositions, such as iterative items, comparative structures, definite descriptions or change-of-state verbs (Yule 1996: 27-

29 see also Levinson 1983: 181-84 and Renkema 2004: 132-53). This has reflected as the analysis has shown a failure on the part of the translator to preserve the presupposition of some of the source text utterances, which has caused an automatic change in the presupposed information between the source and the target utterances (Fawcett 1997, 1998, Şerban 2004 and Hickey 2010). Omission of triggers via translation has resulted mostly in losing the original presupposition. Substitution of triggers has often led to cancelling the original presupposition and sometimes substituting it with another in the translation. Addition of triggers has suggested an addition in the target text of new presuppositions. What most of these shifts has pointed to, as the examples have shown, is a new or different interpretation being brought to the source utterance.

The variations related to the information conveyed by the presupposition have manifested a change in the formal features as well as a change in the level of explicitness of the presupposition. Explications have increased the explicitness of the original presupposition, while implicatures have decreased it. Sometimes, explications have assigned one particular interpretation to the source utterance, ruling out other possible readings. Misinterpretations of grammatical structures have resulted in either losing or substituting the proposition presupposed in the original.

The study presents first the distribution of the above variations in the three translations to see what trends of shift they suggest and to trace the relation between these shifts and translators' orientations. See Table 3.7 below.

TABLE 3.7 VARIATIONS IN THE TRANSLATION OF LINGUISTIC PRESUPPOSITION IN THE CORPUS

	Factors of shift	Haqi	Naseem	Murad	Total
1	omission of triggers of presupposition	36	18	7	61
2	substitution of triggers of presupposition	33	11	14	58
3	addition of triggers of presupposition	7	3	8	18
4	explication	27	23	22	72
5	implicature	7	8	5	20
6	misunderstanding of grammatical structures	23	3	1	27
	Total	133	66	57	256

The data in the table above show that 137 shifts have occurred due to a variation in the translation of triggers of presupposition (see Abdul-Hafiz 2004 and Hassan 2011). After examining this variation in the three translations, the study finds that the majority of variations do not reveal any problems in the linguistic realization of presupposition in the target language, or any peculiarity of the lexical and syntactic structures that trigger presuppositions in each language. For example, as the analysis has revealed, the literal translation of triggers such as iteratives (e.g. “further”, “another”), change-of-state verbs (e.g. “turn”, “cease”) or comparative constructions (e.g. “finer”, “a more elastic footstep”) can convey the form and the content of the original and preserve the presupposition. A few cases, in order to achieve this, require ‘category shift’ (Catford 1965), such as translating the prefix “re” in the iterative “rekindle” to a word as in “yush‘il thāniyah” (kindle again) (see Ex.2). This then suggests that equivalence at the level of linguistic presupposition can be achieved through ‘textual equivalence’ (Catford 1965), or ‘formal equivalence’ (Nida 1964): producing in the target language the source text’s linguistic triggers to presuppositions as closely as possible.

The data suggest here that the less the translator modifies in the formal features of the original, the greater the likelihood of preserving the linguistic presupposition in the translation. The data for example reveal that Murad’s translation, which shows the fewest changes in formal features, has the lowest number of shifts in linguistic presupposition, while Haqi’s translation, which shows the highest number of changes, has the highest number of shifts. This confirms Fawcett (1997, 1998)’s proposal for presupposition translation, in which he argues that linguistic triggers to presupposition in different languages can be parallel so that opting for literal translation will most likely convey the same presupposition in the target language (see Section 2.4.3.2).

The majority of the shift related to presupposition triggers can then be described as ‘non-obligatory’ shifts (Toury 1995/2012: 80): it does not stem from incompatibility between Arabic and English at the level of grammar. The shift also does not clearly appear to serve any particular communicative purpose at the level of the sentence. Take for example when omitting the iterative “anymore” in “Hindley calls him a

vagabond, and won't let him sit with us, nor eat with us anymore" (Ex. 5) or substituting the iterative verb "resumed" with the verb "started" in "I resumed my station as spy" (Ex. 11). The trigger to the presupposition in the original seems to be unjustifiably and unnecessarily altered in the translation, leading to an automatic change in the presuppositional structure of the original. Since the literal translation as a default option can prove unproblematic, one possible interpretation to this shift is that it might be non-deliberate ('subconscious') or may stem from a lack of awareness or oversight on the part of the translator of the lexical and syntactic features that carry presuppositions during the decision-making process (see Olohan and Baker 2000 and Pápai 2004). If this is the case, this lack of awareness in Haqi's translation, as can be evident from the numerical data, is high compared to the other two translations.

However, regardless of what possible reasons lie behind the shift or whether it is deliberate or not, the analysis confirms that there is shift in the translation. Since there is shift in the translation, searching for what regularities or prevailing patterns in the shift may enable us to characterize what the translated text here is rather than what it has not done or it should be (Chesterman 2004, Toury 2012). Following this, the data in Table 3.7 suggest that there is an overall tendency in the corpus towards omitting rather than adding linguistic triggers to presuppositions via translating. This significant pattern of shift will be further discussed and explained in Section 3.2.3.

The data in Table 3.7 also show that other 119 shifts have occurred due to a variation in the proposition that is conveyed by means of presupposition in the translation. This is brought about in the translations by the translator's attempts to explicitate and implicitate certain meanings (see Klaudy and Károly 2005 and Klaudy 2009, Section 2.5.1) or interpret grammatical structures. With regard to explicitation and implicitation shifts, the study found that they mainly affect the existential presupposition in the source text and change their level of explicitness in each translation. Take for instance the word "Skulker" (Linton's family dog), which Murad translated as "skilkar" (Skulker), Haqi as "al-kalb skilkar" (the dog Skulker) and Naseem as "al-kalb" (the dog) (see Ex. 21), indicating different levels of explicitness of the presupposition in each translation. While for example the existential presupposition is

kept as explicit as in the original in Murd's translation, it is more explicit in Haqi's and less explicit in Naseem's. However, the overall trend that can be manifested in the corpus is a tendency towards explicating rather than implicating the presupposition, leading to target utterances with more explicit and specific references than in the original (see Séguinot 1988 and Pápai 2004). This tendency as the data show is also manifest in each translation.

Explicitation and impication shifts may reflect here the literary translator's assumptions or expectations about their 'implied readers' in terms of what they should know, what should be made explicit to them and what should remain implicit (cf. Boase-Beier 2006, 2014, Hermans 1996, Baker 2000a). For example, when opting for explicating an existential presupposition, such as in "Skulker" and "the dog Skulker", it can be argued that the translator assumes less familiarity on the part of the target readers with the referent at hand and therefore assumes they need to be taken by the hand and given more explanation to process the information compared to the original. Impication on the other hand (e.g. "Skulker" and "the dog") may suggest that the translator assumes more familiarity with the referent on the part of the reader. Since the overall trend in the data here is towards explication, it can be argued that the translators assume the target reader presupposes less knowledge in comparison with the original. This confirms Şerban's study (2004) which finds a tendency towards removing shared knowledge or presupposed familiarity with references via translating. One possible interpretation for the trend here, as Şerban (ibid: 340-41) suggests, could be that the translator was not confident about her/his target readers' willingness to take things for granted, as it were, and hence opting for a more explicit reference may have seemed safer (see Pym 2005, 2008, Section 2.5.1).

At a narrower level, the study found that explication shifts in the three translations involve in most cases the names of some minor characters that are introduced at some point in the narrative, such as Lintons' servant 'Robert', their dog 'Skulker', and Earnshaws' cat 'Grimalkin' and their doctor 'Mr. Kenneth' (see Ex. 21 and 22). Therefore, most explicitations can be argued here to be 'optional explication' since they can be accounted for by considerations of text-building strategies or stylistic

preferences, as opposed to ‘obligatory explicitations’ which follow language constraints (Klaudy 2009: 106, see Dimitrova 2005: 34-7).

However, the data show that the translators have not been always consistent. Both Haqi and Naseem sometimes opted for implicating these characters at some points in the narrative, such as using the superordinates “the dog” and “the servant” for “Skulker” and “Robert” respectively. With regard to Murad, he implicated only some references to alcohol drinks which have negative association in the target culture, such as “brandy” (see Ex. 31), or cultural terms (e.g. “cuckoo”, see Ex. 37) probably to make the message natural and appropriate in the target language (see ‘functional equivalent’ Nida 2003). Such shifts seem to be motivated by the cultural differences between the source and the target culture (Klaudy 2009: 106-7). Such shifts have resulted in other words from “the change in audience *not* language”, and since the translation process by definition involves shift in the audience, such shifts may also be unavoidable (Blum-Kulka 2000: 306 emphasis in original).

The last reason for the shift in the translation of presupposition is related to the misinterpretation of the source text’s grammatical structures. The study found that the shift here particularly affected two types of presupposition: structural and existential (see Ex. 25-28). The shifts, which as the table shows mostly occur in Haqi’s translation, stem from two problems. The first problem is misreading of the meaning of certain grammatical constructions. Take for example the translation of “she is more thought of than you” as “she is more mindful than you”, which automatically results in changing the information conveyed by presupposition in the utterance. The grammatical structure above could have easily been preserved by the keeping the corresponding grammatical units in the target language and careful mapping of the semantic content between the source and target utterance.

The second problem is the translator’s mishandling of some of the situational or referential meanings of the source-text lexical items, or what Nida (2003: 165) calls the ‘meanings in terms of the source context’. Take for instance the expression “the house” which refers in the source context to “the living room at Wuthering Heights”, but is translated as “the home” (Ex. 27), losing the intended referent in the original.

The occurrence of these problematic and erroneous readings in Haqi's translation more than the other translations perhaps reflects a less careful analysis and study, on the part of the translator, of lexical features during the decoding process.

Therefore, it can be argued that the 119 shifts related to the proposition presupposed in the original can be mainly related to the translators' interpretive work. Translation, as defined Jakobson (1959/2000: 139), involves an interpretation of verbal signs by means of some other language. It involves studying the source language text's lexicon, grammar and communication situation to determine its meaning, and then reconstructing this same meaning in the target language using the appropriate lexicon and grammatical structures (Larson 1998: 3). It is according to Gutt (1991/2000) an interpretive use of language: it is intended to restate in one language what someone else said or wrote in another language. But this "process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text" (Blum-Kulka 2000: 300). Sometimes, this interpretation process may be come up with an erroneous reading of the pragmatic force of source grammatical structures.

3.2.2 Cultural Presupposition

The data in Section 3.1.2 (see Table 3.7) indicate that there are 50 shifts in the translation of cultural presupposition, where the cultural assumptions which normally are not verbally formulated in the source text have undergone variation after translation. As the discussion shows, the shifts involved cultural aspects, such as word associations and societal values or religious beliefs, which are associated with certain words or expressions in the source text (see Fawcett 1997, Ping 1999, Nord 2005 and Dickins et al 2002, Section 2.4.3.2). The shifts, as the analysis has revealed, involve either (i) a change or (ii) loss of some of the cultural information presupposed in the source text. This section will discuss the trends of shifts in cultural presupposition and the translation strategies they are associated with. Firstly, the study presents the variations in the translations that trigger the shifts. See the table below.

TABLE 3.8 VARIATIONS IN THE TRANSLATION OF CULTURAL PRESUPPOSITION IN THE CORPUS

	Triggers of shift	Haqi	Naseem	Murad	Total
1	selecting a target form with a different association	6	0	0	6
2	the target equivalent has a negative association	5	6	1	12
3	translating cultural words literally	5	5	6	16
4	opting for a functional equivalent	2	1	2	5
5	opting for implicature	0	0	6	6
6	opting for the omission of cultural words	5	0	0	5
	Total	23	12	15	50

The table shows that 23 shifts occurred in Haqi’s translation. Eleven of these shifts are triggered because of non-equivalence between the source and the target text at the level of the emotive or connotative meaning (see Nida 2003, Fawcett 1998 and Baker 2011, Section 2.4.3.4). This non-equivalence stems from two problems. The first problem is the replacement of some words in the target text with words that can carry different associations in the target-language culture. Take for example the substitution of the word “the ancient” with the word “sheikh” in Arabic (see Ex. 34). Both words can denote “old man”, but the Arabic word has positive associations which can alter Mr. Lockwood’s attitudes to the referent, ‘Joseph’. The translator could have avoided this unjustifiable modification in the emotive content by just opting for a neutral form similar to the original (such as “the old man”) that achieves equivalence at level of both denotative and connotative meaning (see ‘denotative’ and ‘connotative’ equivalence Kollar 1995, Section 2.3).

The second problem is that the target equivalent has a negative association in the target culture. Take for example the word “girlfriend” in Mrs. Dean’s utterance “he brought with him a girlfriend” (see Ex. 32). It can be neutral in English, but it has a very negative association in Arabic-language culture, which hence can evoke unpleasant attitudes towards Hindley in the target text. The shifts here may suggest the translator’s oversight or lack of consideration of differences in word associations between the two cultures and their effects in message of the source text. To avoid this shift, the translator is required to estimate the differences between the two cultures in word associations and manipulate the lexical choice to maintain transferring the

intended meaning and prevent the unwanted one (Nord 1991/2005: 95-100 and Fawcett 1998: 114-122).

Another five shifts in Haqi's translation may be triggered by opting for literal translation of the source text without considering if the cultural information in the source text is shared or not in the target culture. Take for example the literal translation of the religious expression "a saint in heaven" in Example (40), where the presupposition of the original may run the risk of being lost because of differences in religious beliefs between the two cultures, which also may make the source form unnatural or inappropriate to the target-language culture (see 'dynamic equivalence' Nida 2003 and 'pragmatic equivalence' Koller 1995, Section 2.3). The last 7 shifts arise from the translator's attempts to naturalize the message of the source by making it appropriate to the target language and culture. This was manifested in the data by either the omission of expressions that have cultural information which might not be familiar in the target culture, such as the omission of 'the three kingdoms' in Example (35), or opting for a functional equivalent in the target culture, such as translating "God" by "Allah" in Example (39). In both cases, although the shift can be motivated by cultural differences or gaps which may make the source message inappropriate within the target context, the result is deletion or changing the cultural information presupposed in the original. The comparison of the data in Haqi's translation reveals that he adjusted the form of the original to the requirement of the target culture in only 7 cases, whereas in 17 cases the translation runs the risk of being inappropriate within the target context. Such patterns of shift may suggest the translator's oversight of the difference in cultural presupposition between the source and target cultures and its importance to the appropriateness of the source message within the target-language culture (see Øverås 1998 and Pápai 2004, Section 2.5.1 and 2.5.2).

Naseem's translation shows a similar pattern to Haqi's. Six shifts can be triggered by opting for literal translation of certain cultural words without considering the difference in connotative meanings between the two cultures. Five other shifts result from literal translation of cultural words, which runs the risk of losing the presupposed cultural information, such as the literal translation of Mr. Lockwood's utterance which

has allusion to the far distance between Wuthering Heights and London (see Ex. 36). The data show that only one case involves a manipulation of the form of the original to the requirement of the target-language culture. This similarly can indicate to a lack of awareness, on the part of the translator, of the differences in the presupposed cultural information between the source and target language and the reader's response to the source message.

With regard to Murad's translation, the shifts can reveal the translator's inconsistency in dealing with the cultural presuppositions in the source text. As the table shows, in 2 cases he opted for a functional equivalent and in other 5 cases he opted for an implicitation to make the message appropriate to the target-language culture. This is to avoid distorting the intended message either because the source form has negative associations, such as the words "wine" and "brandy", or it may not be familiar in the target culture, like the word "cuckoo". Such options can suggest that an attention is paid, on his part, to the equivalence of the message rather than the equivalence of form. However, in another 7 cases, he rendered the source form by the corresponding form in the target language without considering the cultural dimension. Take for instance the literal translation of the word "maiden" which may run the risk of being inappropriate to the target-language culture, because of negative thoughts and images that are normally associated with it in Arabic (see Ex. 29). Such shifts reflect conscious orientation in some cases towards the equivalence of form at the expense of the appropriateness of message.

Then, shift in cultural presuppositions, which is often inevitable in translation due to the shift in the audience (Blum-Kulka 2000: 305-6), seems to be related to the translator's awareness of cultural presupposition and her/his orientation towards the receiver of the message during the decision-making process. The first three triggers of the shift in Table 3.8 (i.e. (i) selecting a target form with a different association, (ii) the target equivalent has a negative association and (iii) literally translating cultural words that might not be shared) may indicate for example an oversight on the part of the translator of the receiver of message. Whereas the three subsequent triggers (i.e. (i) opting for a functional equivalent, (ii) opting for implicitating or (iii) omitting cultural

words) may indicate a degree of attention being paid to the message and the receiver. But as the comparison of the data in Table 3.8 shows, while there are 16 cases of shifts that suggest a degree of awareness on the part of the translator of the receiver, there are 36 cases which indicate an oversight. This can suggest that there is less orientation on the part of the translator in the corpus towards 'pragmatic equivalence' (Koller 1995) when rendering cultural knowledge in the source text.

3.2.3 Translation shifts: the Overall Trends

Regardless of what possible motivations behind the shifts in the translation of presupposition, one overall pattern of shifts is found to govern the shifts in the corpus. The data in Table 3.7 and 3.8 indicate that there is a tendency in the corpus to omit, but more commonly, explicitate presuppositions rather than add, substitute or implicitate presupposition via translating, suggesting an overall tendency towards increasing the explicitness of the translation (Séguinot 1988, see Section 2.5.1) and minimizing the target reader's participation (Şerban 2004, Boase-Beier 2006, 2011) in comparison with original. The following is an explanation of this trend.

The data for example indicate that there are 67 omissions of triggers (linguistic and cultural) to presupposition which have resulted, as the analysis has revealed, in totally deleting the original presupposition (see Section 3.1.1.1.1 and 3.1.2). Out of the 58 cases of substitutions of linguistic triggers to presupposition, 15 cases have resulted in substituting the original presupposition with another and 43 cases in entirely removing it from the text (see Section 3.1.1.1.2). The 18 cases of addition of triggers have resulted in adding new presuppositions in the text (see Section 3.1.1.1.3). Finally, the data indicate there are 77 explicitations of presupposition (linguistic and cultural) and 25 instances of implicitation (see Section 3.1.1.2.1). Comparing the numbers here, the study finds that out of the 306 shifts in the translation of presupposition, 187 cases involve omission and explicitation of presupposition, which constitute 61% of total shifts, while addition, substitution and implicitation collectively involve 39 % of the shift.

As shown in the analysis, presupposition relates to the assumptions taken by the speaker/writer to be the common ground in the speech event (Stalnaker 1978: 321,

Grundy 2000: 220-21, see Section 2.4.3.1). It is the pragmatic inferences that are built into linguistic expressions (Levinson 1983: 168, Mey 2004: 184-89); the implicit information that can be inferred from the use of certain linguistic elements (e.g. iterative and change-of-state verbs) (Yule 1996: 27-29, Renkema 2004: 32-35). For example, in the utterance “In vapid listlessness I leant my head against the window, and continued spelling over Catherine Earnshaw–Heathcliff–Linton”, the presupposition that “speaker was reading these names before” can be taken as shared or common knowledge and which is inferred here from the use of the iterative word “continued”. Similarly in an utterance like “... but Joseph asked what we could be thinking of to roar in that way over a saint in heaven”, certain cultural information is assumed to be known by the reader which can be inferred here from the use of the cultural expression “a saint in heaven”. Presupposition relates here linguistic expression to extra-linguistic context in terms of the inferences which hearers or readers can make about this context from the linguistic expression itself (Ehrman 1993: 149-50).

Since presupposition in a text can relate to the shared knowledge between the writer and the reader, which can be connected to an inferencing process performed by the reader (Sánchez 2009: 114-19), it can be suggested here that the presence or absence of presupposition in the translated text can affect the level of the reader’s ‘interaction’ with text (Mason 2000, Boase-Beier 2006, 2014). It can be argued here that losing or adding presuppositions via translating can suggest a less or more knowledge being taken as common between the source author and the reader and thereby more or less inferencing being carried out by the reader (see Şerban 2004: 140-41 and Cui and Zhao 2014: 39-40). This in turn can suggest that a different level of involvement is provoked, on the part of the reader, compared to the original. In other words, if for example the translation, whether by a deliberate or a non-deliberate act on the part of the translator, retains fewer presuppositions than in the original, a lesser shared knowledge and inferencing would be provoked, and as a result a lesser degree of participation on the part of the reader can be suggested. The same can occur when opting for explicitation.

For example, by omitting a presupposition, such as when removing the comparative construction when translating “a more elastic footstep entered next” into “then I heard sound of footsteps coming” (see Ex. 8), substituting an iterative word with non-iterative or the definite article with indefinite¹² (see Ex 9-15) etc., the translators removes some knowledge shared with the reader in the original. The implicitation of a presupposition, such as when translating “Robert” as “the servant” or “Skulker” as “the dog” (see Ex. 21 and 24), suggests that the reader shares more presupposed knowledge with author and suggests that reader will have to use more inferencing from discourse to link the expression with the intended referent. However, in case of explicitation, such as when translating “Kenneth” as “doctor Kenneth” and “Grimalkin” as “the cat Grimalkin”, the target reader appears to share a lesser knowledge than in the original, and hence a lesser inferencing may be required on her/his part.

When for example translating cultural expressions by a target equivalent, such as translating the allusive term “the three kingdoms” by “the highest point in the skies” (see Ex. 35), the reader still has to use her/his presupposed knowledge in the target culture to infer the intended message. In case of implicitation, such as when using the hyponymy “the curious bird” to translate the allusive term “cuckoo” which is used to describe Heathclif’s history (see Ex. 37), the reader may be invited to make some link to make sense of the target text. However, when omitting cultural presuppositions¹³ through omitting the cultural expressions they are associated with, the reader will definitely be invited to nothing. Following this, omission and explicitation of presupposition can be indicative of a lesser shared knowledge between the author and reader and a lesser inferencing on the part of the target reader, compared to the original. In this context, a lesser shared knowledge and inferencing can suggest that a lesser awareness or ‘processing effort’ (Gutt 1998, 2000, see Pym 2009 and Becher 2010) is required on the part of the reader to understand the translated text. Such a

¹² The definite article is sometimes substituted in the translation with a person deictic (e.g. “his” or “their”), which can involve further change in the presuppositional structure of the original and which will be fully discussed in Chapter Five.

¹³ Removing cultural presuppositions from the text has direct impact on the implicature of the original and which will be discussed in full detail in Chapter Four.

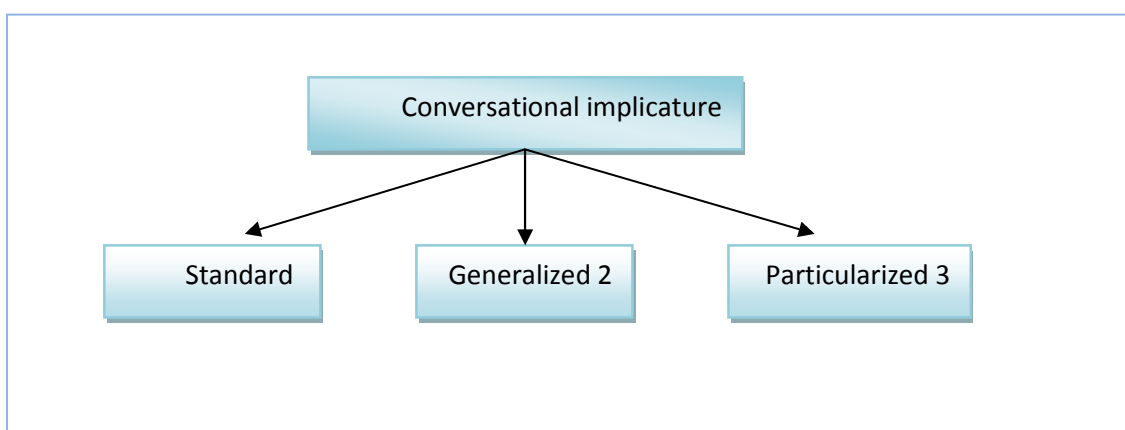
pattern of shifts, as Şerban (2004: 140-41) suggests, can be indicative of a lesser engagement, a lesser complicity by comparison with the source text.

As the data suggest, both the omission and explicitation of presupposition can lead to a target text that is more explicit than the original and which therefore demands less inferencing and thus less processing efforts on the part of the reader. Following this assumption, it can be argued that the tendency towards omitting or explicating presupposition here may be interpreted within Blum-Kulka (1986)'s hypothesis as an instance of explicitation, which is a particular kind of simplification in translations (see Laviosa-Braithwaite 1996 and Pym 2010: 79-80). Within Toury's (2012) proposed 'laws of translation', this tendency can be looked at as a sort of 'disambiguation' of the source text message that normally leads to 'greater simplification' in the translated text (Toury's 2012: 306). This according to Toury can be taken as an evidence for 'the law of growing standardization' in translation (see Vanderauwera 1985 and Øverås 1998, Section 2.5.2). That is, translations when compared to non-translations tend to be "simpler, flatter, [...] less ambiguous, less specific to a given text" or culture (Pym 2010: 82). This governing translation behavior will be either reinforced or weakened in the data after exploring the translation shifts in implicature and deixis in the following two chapters. It is worth noting that the findings of the analysis of presupposition will be further elaborated in Chapter Six where an overall picture about the shifts will be drawn.

Chapter Four: Implicatures

This chapter analyzes the translation shifts in implicatures, adopting a framework of analysis based on Grice's (1975) theory of conversational implicature (see Section 2.4.3.3). Section 4.1 will first examine how source text's implicatures are treated and rendered in the target texts, looking into three features: the types of conversational implicature that have undergone shift (see Figure 4.1 below), the types of shift in their translation and the variations in the translations that trigger the shift. Like the previous chapter, the analysis here will be carried out first at micro-levels. Section 4.2 will then explore these features at the level of each translation and the corpus. The goal is to draw an overall picture about the shifts in implicature and the effects they can bring to the semantic and communicative value of the original and the underlying reasons for them.

Figure 4.1 Types of conversational implicatures based on Grice's (1975) theory



4.1 Analysis of Implicatures: Translation Shifts

As discussed earlier, conversational implicatures require attention, on the part of the translator, to how the different maxims operate in both the source and target text and how implied meaning can be generated (see Malmkjær 2005, Baker 2011 and Morini 2013, Section 2.4.3.4), or otherwise, the implicit meanings and the sender's implied messages could be lost in the translation. The study has compared implicatures and their related conversational maxims (i.e. quantity, quality, relation and manner) in the source text and the target texts, examining the translation strategies used and any patterns of shift in the implied meaning between the original

and the translation. The study has found 289 instances of shifts in the eight chapters analyzed; one shift per 85 words. Table 4.1 below shows the types of implicatures that have undergone shifts.

TABLE 4.1 TYPES OF IMPLICATURES (GRICE 1975) THAT HAVE UNDERGONE SHIFT IN THE CORPUS

	Type of implicature	Number
1	Particularized Implicature	168
2	Standard Implicature	112
3	Generalized Implicature	9
	Total	289

The recorded shifts involve different sorts of deviation from the original implicature affecting inductive inferences drawn as to the implied meaning of the source-text utterances. The study categories the shifts into three groups: (i) explicitation of implicature, (ii) loss of implicature, and (ii) substitution of implicature. Table 4.2 below shows how the shift is distributed in the corpus. The following sections will discuss these groups in detail, pinpointing how they affect the information-exchange process or the negotiation of meaning in the interactions of the source text.

TABLE 4.2 TRANSLATION SHIFTS IN IMPLICATURES IN THE CORPUS

	Type of shift	Number
1	explicitation of implicature	124
2	loss of implicature	102
3	substitution of implicature	63
	Total	289

4.1.1 Explicitation of Implicature

As the data in Table 4.2 indicate, 124 instances of shift involve an explicitation of an implied meaning of the source text (see Vinay and Darbelnet 1958/1995, Section 2.4.3.2). Grice's theory (1975: 43-45) makes distinction between what is explicitly said or entailed (which Grice calls the 'literal' or 'conventional' meaning) and what is implicated or meant (i.e. implicature) (see Grundy 2000: 81). Following this

categorization of meaning, the shift here involves a change of information exchange from the level of ‘implied meaning’ to the level of expressed or stated meaning (see Hatim 2009: 206-7 and Armstrong 2005: 152-6). This shift has taken two forms of change: either (i) modifying implicature by explicating an implied meaning while keeping the literal content or (ii) entirely turning Implicatures into explicatures by substituting the literal content with an implied meaning. The following subsections illustrate each form.

4.1.1.1 Modified Implicature

The data reveal that there are 74 instances of shift where the original implicature is partly modified in the translation. This involves inserting into the target text an explicitation of an implied meaning while maintaining the literal meaning: the literal content of utterances, determined by its grammatical structure with the reference of indexicals resolved (Horn 2006: 3). The translator here, based on his own reading and relying on ‘contextual clues’ (Gutt 2000), interferes in the text and adds some interpretive phrases and inferences about what could be implied by the source text’s utterances (see Malmkjær 2005: 38-9). These additions are in other words not explicitly expressed in the source text but are arrived at through inference and reasoning.

Firstly, the study finds that some cases of these additions involve an explicitation of the implicit links or unsignalled relationships between the source text’s utterances (Blum-Kulka’s 1986/2000, see as well Malmkjær 2005: 142-43 and Baker2011: 230-39). Observe the following three examples.

1. **ST:** “I don’t like mine; and if you won’t I shall tell your father of the three thrashings you've given me this week, and show him my arm, which is black to the shoulder. **Hindley put out his tongue, and cuffed him over the ears.** (CH 4: 35)
Murad TT: fa-akhraja lahu hindlī lisānahu, wa-ṣafa’ahu ‘alā udhunayīh. (38)
[Gloss: Hindley put out his tongue for him, and cuffed him over the ears]
Haqi TT: fa-madda hindlī lisānahu sukhriyyatan bi-hi, thumma hajama ‘alayihī lakman wa-ṣaf’an. (47)

[**Gloss:** Hindley put out his tongue, mocking him. Then he attacked him, punching and cuffing him]

2. **ST:** At last, our curate (...) advised that the young man should be sent to college; and Mr. Earnshaw agreed, ... (CH 5: 36)

Haqi TT: wa-naṣaḥa qissīsu al-kanīsata an yursila hindlī ilā al-kulliyati takhalluṣan min al-mushākasāti, fa-wāfaqa 'alā dhālik ... (51)

[**Gloss:** and the curate advised to send Hindley to college to get rid of troubles, and he agreed on that]

3. **ST:** I took a seat (...), and filled up an interval of silence by attempting to caress the canine mother, [...]. **My caress provoked a long, guttural snarl.** (CH 1: 4)

Haqi TT: yabdū anna mudā'abatīha lam tu'jibhā fa'thāratahā fanabaḥat. (12)

[**Gloss:** it seems that she did not like the caress, which provoked her and made her snarl]

In the three above examples the implicatures that links together the events in the source utterance is spelled out. They involve, in particular, an explication of causal relations (see Dimitrova 2005: 42-4): cause-and-effect relationships between the parts of the sentences. In Example (1), Heathcliff wants that he and Hindley exchange their horses because his own is lame. Hindley gets angry and then kicks Heathcliff. The utterance “Hindley put out his tongue” can generate the standard implicature that “Hindley put out his tongue for Heathcliff to mock him”. In Murad’s translation, through the semantic content of utterance, which is kept intact, and the given context of situation (see Sperber and Wilson 1995: 39 and Gutt 2000, Section 2.4.3.4), this implicit cause-effect relationship can be readily accessible to the target reader. However, in Haqi’s translation, the implicature of the original has been modified by spelling out the implied meaning “sukhriyah bi-hi” (mocking him).

In (2), after Mr. Earnshaw became less tolerant of the fights between Heathcliff and his son Hindley, he is advised by the curate to send Hindley away to college. The phrase “takhalluṣan min al-mushākasāt” (to get rid of troubles) in Haqi’s translation explicitates the implicature that justifies the reason for sending Hindley away in the

source utterance. In (3), Mr. Lockwood is saying that when he tried to caress the dog he met at Mr. Heathcliff's house, the dog responded with a snarl. Similarly, the standard implicature that "the dog did not like Mr. Lockwood's caress", which can be inferred from the source utterance and can help cohere the events narrated, is also explicitated in the translation. As these three examples show, although the implicature in the original can be accessible from text and co-text, the translator has opted for explicitation.

Though the explicitation above can help connect the ideas and thoughts in the source text, which can help make the parts of the text more coherent (see Baker 2011: 230-39), it can sometimes come at the expense of meaning. Once an implicature is explicitated in the translation, other alternative interpretations that could have been available to the reader would be cancelled (Malmkjær 2005: 147). Observe the following three examples.

4. **ST:** ..., "Isabella Linton is not to be compared with her, is she, Frances?" (CH 7: 47)

Haqi TT: innā izābillā lintun lā tujārīhā jamālan wa-ḍarfan. alaysa dhālika ḥaqqan yā fransīs? (64)

[**Gloss:** Isabella Linton is not to be compared with her in beauty and prettiness. Is not that true, Frances?]

5. **ST:** ... , as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat, as I announced my name.

"Mr. Heathcliff?" I said.

A nod was the answer. (CH 1:1)

Murad TT: fa-kāna al-jawābu imā'atin yasīrah. (8)

[**Gloss:** the answer was a small nod]

Naseem TT: fa-iktafā bi-ʾimā'atin min ra'sihi ta'nī al-ʾijāb. (17)

[**Gloss:** he sufficed with a nod of his head denoting affirmation]

Haqi TT: fa-haza ra'sihi dalālatan alā al-ʾijāb. (9)

[**Gloss:** he shook his head as a sign of affirmation]

6. **ST:** Now, Mr. Earnshaw did not understand jokes from his children: he had always been strict and grave with them; **and Catherine, on her part, had no idea why her father should be crosser and less patient in his ailing condition than he was in his prime.** (CH 5: 37)

Haqi TT: wa-lam tastaṭi' kāthrin ann tudrika sababan li-ḍajari abīha wa-qalaqihi fī maraḍihi al-ṭawīli; li-ṣughiri sinnihā wa-ṭayshiha. (52)

[**Gloss:** and Catherine could not find any reason for her father's impatience and nervousness in his prolonged illness, because of her young age and her carelessness]

In Example (4), after staying with Linton children, Edgar and Isabella (who are well-mannered and dressed up) for a while, Catherine has greatly changed in both her look and manners, and Hindley is remarking on how different his sister has become now. By drawing the relevant comparison, Hindley's utterance "Isabella Linton is not to be compared with her" can generate a range of implicatures, such as "Catherine has changed", "she has become prettier" and "she has become more well-mannered". However, in the given translation, by adding the phrase "in beauty and prettiness", the translator has modified this range of implicatures and imposed one implied meaning to the source utterance.

In Example (5), Mr. Lockwood describes when he first met his landlord, Heathcliff. He asks if it is Mr. Heathcliff whom he is speaking to or not, and Mr. Heathcliff, with his hands put in his pockets in order to avoid shaking hands with Mr. Lockwood, replied with a nod of his head. The utterance "a nod was the answer", among other interpretations, can also implicate something about the traits of Mr. Heathcliff's personality such as the cold manners with which he greets strangers. This implicature is preserved in Murad's translation by modifying the word "nod" with "yasīrah" (simple), which helps explain more to the reader the manner in which Mr. Heathcliff answered Mr. Lockwood. In fact, the addition of the word "yasīrah" (simple) can also be a flouting of the maxim of quantity (do not say more than is required) in the sense that nodding the head always involves a quick and slight movement of the head and adding "yasīrah" is then not needed. This may trigger the reader to look for what is

implied in that situation and hence make the original implicature more accessible. The explicitations “ta’nī al-’ijāb” (denoting affirmation) in Naseem’s translation and “dalālah alā al-’ijāb ” (as a sign of affirmation) in Haqi’s reflect the translator’s attempt to interpret what Mr. Heathcliff’s nod could implicate in the speech situation. But similarly, these interpretations can influence the inferences that can be made about Mr. Heathcliff’s personality and make the original implicature less calculable.

In the last example, the explicitation not only cancels the other possible interpretations of the source utterance, but also gives information that contradicts with the message of the original. After Mr. Earnshaw became ill, he became irritated at any simple thing in the house. Mrs. Dean here tells that even Catherine started wondering why her father should be so crosser and less patient after he became ill. Mrs. Dean’s utterance implies things like “that Catherine is upset of how her father started to behave after his illness” and “that her father should not have changed”. However, in the given translation, the translator reasoned the source utterance out as if that Mrs. Dean is complaining why Catherine does not understand her father’s condition. This reasoning makes the original implicature less retrievable and also changes the implied meaning as if Catherine is not fair to her father and that she ought to appreciate her father’s condition better.

Secondly, some other cases of modification in the implicature are related to speech figures of the source text, such as metaphor, hyperbole, simile or analogy (see Abdulwahab 2012). According to Grice (1975: 35), speech figures are cases of flouting of the maxims (see Grundy 2000: 75-77 Cutting 2002: 37-38). A metaphor like “My house is a refrigerator in January” violates the maxim of quality (do not say what you believe to be false) at the face value, but the hearer or reader knows to interpret the implied meaning, which is that “the house is very cold indeed” (Cutting 2002: 38, see Abdul-Roaf 2006: 198-218). The recorded shifts here involve an explicitation of this implied meaning. Such modification results in observing in the translation the maxims that are flouted in the source text. That is, if, for example, an utterance has a speech figure that flouts the maxim of quantity by stating something that is less informative

than is required, it is made in the translation as informative as required to observe the same maxim in the target language. Observe the following two examples.

7. **ST:** The canisters were almost out of her reach; I made a motion to aid her; **she turned upon me as a miser might turn if any one attempted to assist him in counting his gold.** (CH 2: 8)

Murad TT: wa-idha bi-ha tastadīru naḥwī bi-waḥshyyatin kamā yaf'alu al-bakhīlu idhā hamma aḥadun bi-mu'āwanatihi fī iḥṣā'i dhahabihi. (15)

[**Gloss:** she turned upon me **savagely** as a miser would do if somebody attempted to assist him in counting his gold]

8. **What vain weathercocks we are!** I, who had determined to hold myself independent of all social intercourse, (...) was finally compelled to strike my colours; and under pretence of gaining information concerning the necessities of my establishment, I desired Mrs. Dean, when she brought in supper, to sit down while I ate it; hoping sincerely she would prove a regular gossip, ... (CH 4: 29)

Murad: alā mā a'jaba taqallubātunā ma'a al-ahwā'i ka'annanā dīku dawwārati al-rīḥi al-mukhtāl!

[**Gloss:** how strange is our change of opinion, as if we are a vain weathercock!]

In Example (7), Mr. Lockwood tries to help Mrs. Heathcliff get two canisters from the chimney-piece, and she rejects his offer of help in a harsh way, which is implicated in the analogy which Mr. Lockwood uses. Mr. Lockwood likens the way Mrs. Heathcliff rejected his help to the way a miser does if someone wants to help him in counting his gold. However, the use of analogy to convey this implied meaning can be considered an exploitation of the maxim of manner (avoid obscurity and ambiguity). The reader through drawing a comparison between the two entities mentioned can arrive at the intended interpretation and be able to infer the implicature. However, in Murad's translation, the conversational implicature that can be inferred here is modified by explicating the implied manner Mrs. Heathcliff replied to Mr. Lockwood through the adverb of effect "bi-waḥshayah" (savagely), clearing the ambiguity in the source utterance and observing the breached maxim in the original.

In (8), Mr. Lockwood is wondering how he has changed after he saw his landlord, Mr. Heathcliff: he was a person who likes to stay away from society and avoid any human contact, and now he has become very curious to know about people of Wuthering Heights. The conversational implicature that “Mr. Lockwood is changeable or fickle” is triggered off by the use of metaphor: he calls himself a vain weathercock (an instrument which moves easily with air for showing the wind direction). The metaphor here can be a flouting of the maxims, such as the maxim of quality (do not say what you believe to be false) or quantity (do not give too little information). But in Murad’s translation, whereas the semantic content of the implicature is maintained, the implicature is explicitated, making the information genuine and not spurious and as informative as it should be and thereby observing the breached maxim(s) in the translation.

4.1.1.2 Turning Implicatures into Explicitures

The data indicate that are 50 cases of shift in which the source text’s implicature is completely turned into explicature (Gutt 1998, 2000) in the translation, by entirely abandoning the semantic content of the implicature and replacing it in the target language by an implied meaning. Compared to the previous group of shifts where the translator keeps the literal content intact, the literal content here is removed from the source text and replaced by a particular interpretation. Some instances of these replacements involve implicatures triggered by metaphorical use of language and some other by non-metaphorical use. The following examples will illustrate first those that do not involve figurative language.

9. She was not one that would have disturbed the house much on her own account. Every object she saw, the moment she crossed the threshold, appeared to delight her; ... (CH 6: 40)

Murad: wa-lam takun hīya bi-allatī tuḥdithu fī al-manzili iṭḍirāban kabīran bi-sababi wujūdhā fih. (44)

[**Gloss:** she was not one that would make a lot of disturbance in the house because of her existence in it]

Haqi TT: kānat al-sayyidah al-jadīdah hādi’ata al-ṭibā’i naw’an mā, (55)

[Gloss: the new lady was somehow even-tempered]

10. **ST:** The insulted visitor moved to the spot where he had laid his hat, pale and with a quivering lip. (CH 8: 65)

Naseem TT: al-ḍayfu al-muhāna yataḥarrak li-mughādarata al-bayt. (78)

[Gloss: the insulted visitor moved to leave the house]

11. Mrs. Earnshaw was ready to fling it out-of-doors: she did fly up, asking how he could fashion to bring that gipsy brat into the house, **when they had their own bairns to feed and fend for?** (CH 4: 32)

Murad TT: ḥīna anna lahumā ṭiflayn yaqūmāni bi-iṭ'āmahimā wa-al-'ināyati bi-himā? (36)

[Gloss: when they had two children they feed and take care of]

Naseem TT: wa-huma ghayra qādirīna 'alā taghdhīyati ibnayhimā wa-ilbāsahimā wa-al-ihtimāmi bi-shu'ūnhimā. (33)

[Gloss: when they can not afford to feed and clothe their two children and look after their affairs]

Haqi TT: wa-huma 'ājizān 'an iṭ'āmi waladayhimā wa-kusatihimā, ... (45)

[Gloss: when they are unable to feed and clothe their two children]

12. Heathcliff was hard to discover, at first. If he were careless, and uncared for, before Catherine's absence, he had been ten times more so since. **Nobody but I even did him the kindness to call him a dirty boy, ...** (CH 7: 49)

Murad: wa-lam yajid aḥadan fī nafsihī nāzi'atan min nawazi'i al-shafaqati bi-hi ḥattā yunabbihahu ilā qadhāratahu, ... (50)

[Gloss: he did not find anybody who can have some pity on him and alert him about his dirtiness]

Example (9) and (10) involve explicitation of implicature that can be generated by holding the assumption that maxims are observed. In (9), Mrs. Dean describes Hindley's wife, Frances, when she first came with him to the house and how she was impressed with everything in the house. While Murad's translation keeps the literal content of the original intact, Haqi has totally left what is said and replaced it in the

target language with what the utterance could implicate. The utterance is taken in Haqi's translation as implying an additional meaning that "Frances is a quiet and even-tempered person". This implicature is calculable from the given contextual knowledge and literal content of the utterance and from the assumption that Mrs. Dean is observing the maxim of relevance (Grice 1975: 57-58, see Levinson 1983: 102): she is speaking relevantly. Though the implicature is valid, its explicitation comes at the expense of the form of the source message (see Nida 2003 and Kollar 1995, Section 2.3).

In (10), the translator explicitates the implicature and similarly changes the formal characteristics of the original message, particularly reference to passion or emotion. Catherine here is quarrelling with Mrs. Dean and when her guest, Edgar, tries to intervene, she boxes his ears, which made him get very angry and irritated at Catherine. Mrs. Dean says that Edgar then moved to the place where he had laid his hat when he first arrived, pale and with a quivering lip. Mrs. Dean's utterance is translated in Naseem's translation as that "Edgar was preparing to leave the house". As in Example (9), although the implicature can be calculable from text and context of the original, the translator opted for explicitation, resulting in deleting Edgar's emotions from the event narrated.

Example (11) and (12), however, involve explicitation of implicature that can be generated by holding the assumption that maxims are flouted. In (11), Mrs. Dean tells that when Mr. Earnshaw came home from Liverpool and brought along with him the gipsy boy (Heathcliff) after he found him wandering alone in the streets of the city, his wife got angry at why to bring him when they already had two children to feed and fend for. While in Murad's translation, Mrs. Dean's utterance "when they had their own bairns to feed and fend for" is translated literally, it seems to be taken in the other given translations as being less informative and therefore breaching the maxim of quantity. The utterance is considered a flouting of the maxim that implies the implicit meaning that "they have children who they are not able to provide for and take care of".

In (12), when Catherine remained at Thrushcross Grange for a while, Heathcliff had become neglected and grown dirtier. Mrs. Dean says that nobody even did him the kindness to call him a dirty boy. Mrs. Dean’s utterance here is breaching the maxim of quality, which is to say something that is not true: to call Heathcliff a dirty boy is not a kindness, and therefore, it is translated as another way to say “to alert him about his dirtiness”. As the previous four examples show, the translator moved from the level of expressed meaning to the level of implied meaning. In doing so, the translator left the semantic proposition of the original and explicited the implied meaning, observing the breached maxims.

The instances of the shift that involve implicatures generated by the source figurative language (see Levinson 1983: 147-62 and Cutting 2002: 37-38) involve different types of speech figures, but most often metaphor and personification. Observe the following examples.

13. ST: I flung her back, and hastened to interpose the table between us. **This proceeding aroused the whole hive:** ... (CH 1: 4)

Murad TT: ghayra anna hādhā al-maslaka athāra al-khalyyata bi-asrihā dhidī, ...
[Gloss: but this proceeding aroused the whole hive against me] (11)

Haqi TT: fa-qallabat hādhihi al-ḥarakatu kulla al-jirā’i ‘alay, ... (12)

[Gloss: this movement aroused all of the pups around me]

14. ST: “You might be dumb, or a baby, for anything you say to amuse me, or for anything you do, either!” (CH 8: 63)

Haqi TT: annaka lā tuḥsin ḥadīthan yusallīnī. (83)

[Gloss: you can not do any talk well to entertain me]

15. ST: The “walk in” was uttered with closed teeth, and expressed the sentiment, “Go to the Deuce!” **even the gate over which he leant manifested no sympathising movement to the words;** (CH 1: 1)

Haqi TT: wa-sha’artu anna al-bahaw alladhī kāna yataki’u fīhi lam yakun yurḥaḥibu bī.

[Gloss: and I felt that the gate through which he leant did not welcome me]
(10)

16. ST: “I’m afraid, Mrs. Heathcliff, **the door must bear the consequence of your servants’ leisure attendance ...**” (CH 2: 7)

Haqi TT: wa-laqad wājahtu ṣu’ūbatan fī jadhbi intibāhi al-khadami ilay, ... (17)

[Gloss: I found difficulty in drawing the servant’s attention to me]

In Example (13) and (14), Haqi completely removes the metaphor from the source text and replaces it by a conversational implicature. In (13) during his visit to Mr. Heathcliff’s house, Mr. Lockwood found a group of dogs in the living room and when he made face at the mother dog, she attacked him, and when he tried to fling her back, all other dogs attacked him. Using the expression “the whole hive”, which Mr. Lockwood used to call the dogs that attacked him, can be considered as a flouting of the maxim of quality: do not say anything that is false. At face value, a group of dogs cannot be called hive in that hive is used with bees and never with dogs. Hence a non-literal meaning and a particular conversational implicature will come into play: such as emphasizing that all the dogs attacked to convey the gravity of situation and the aggression committed. This conversational implicature is calculable in Murad’s translation by maintaining the metaphor of the original. However, in Haqi’s translation, the metaphor is removed and the implicature is explicitly expressed.

In (14), Catherine is complaining about Heathcliff’s company. She says that he is dumb or a baby when he wants to entertain her, which again at face value appears to violate the maxim of quality since Heathcliff is not dumb nor a baby in the story. But metaphorically, Catherine implies that when Heathcliff speaks to her, he does not entertain her much or he does not know how to do so either. In Haqi’s translation, the translator again omits the metaphor and explicates the conversational implicature, giving primary attention to the pragmatic import of the source utterance at the expense of the form used to convey this meaning.

In examples (15) and (16), the translator removes the personification. Personification, which is to give a non-human object or concept a human feature,

thought, feeling etc., e.g. “blind love”, “the moon smiled,” etc. (see Abrams 1999 and Childs and Fowler 2006), can be a flouting of the maxim of quality. In (15), Mr. Lockwood describes how he was unwelcomed in his first visit to Mr. Heathcliff’s house. He expresses that the way that Mr. Heathcliff told him to come in was so smugly, even the gate which Mr. Heathcliff was leaning over did not show any sympathetic movement to his words. Mr. Lockwood emphasizes this meaning by using personification: the representation of the gate in the form a person who shows no sympathy to the way Mr. Heathcliff was speaking to him. In the given translation, the utterance “the gate over which he leant did not welcome me” changes the original form of personification and also explicitates the implicature.

In (16) the personification in the original is totally abandoned in favour of the pragmatic import. In the example, after Mr. Lockwood bangs on the door of Mr. Heathcliff’s house and no one from the servants answers, he tells Mr. Heathcliff’s that “the door must bear the consequence of your servants’ leisure attendance”. Mr. Lockwood’s utterance flouts the maxim of quality: the door is a person who bears consequences and suffers. The personification here can give rise to a conversational implicature such as that “Mr. Lockwood banged long on the door” or “Mr. Lockwood could hardly make the servants hear him and open the door to him”. But in Haqi’s translation, the personification is entirely omitted and replaced by one possible implicature.

Other speech figures that have been totally removed in the target text are idioms, hyperbole and analogy (see Grundy 2000:75-77). See how the shift in these speech figures occurs in the following examples.

- 17.** “You’d better do it at once,” he persisted, escaping to the porch (they were in the stable): “you will have to: and if I speak of these blows, **you’ll get them again with interest.**” (CH 4: 35)

Murad TT: la-ruddat ilayka thāniyatan, ma’a fawā’idihā!

[**Gloss:** you will get them again, with interest]

Haqi TT: fa-sa-yaḍrubuka amthālaha aḍ’āfan muḍā’afah.

[**Gloss:** he will beat you several more times] (47)

18. ST: I could not half tell what an infernal house we had. The curate dropped calling, and nobody decent came near us, (CH 8: 60)

Haqi TT: wa-aşbaḥa al-baytu jaḥīman lā yuṭāq.

[**Gloss:** the house became unbearably infernal] (80)

19. ST: The canisters were almost out of her reach; I made a motion to aid her; **she turned upon me as a miser might turn if any one attempted to assist him in counting his gold.** (CH 2: 8)

Naseen TT: istadārat naḥwī bi-waḥshīyah.

[**Gloss:** she turned upon me cruelly] (25)

In Example (17), Hindley slaps Heathcliff, and Heathcliff threatens him that if he informs Mr. Earnshaw, he will get the blows again with interest. The expression “with interest” is an idiom which means “with extra”. Within Grice’s framework (1975: 52-53), since Idiomatic expressions do not follow their literal meaning and their literal interpretation would often sound untrue or irrelevant, they are considered a case of flouting the maxim of quality or relation. In Murad’s translation, the source idiom is kept intact in the target text, breaching the same maxim and leaving the door open for the target reader to calculate the implicature. But in Haqi’s translation, the idiomatic expression has been replaced by an explicit meaning, “aḍ’āf muḍā’afah” (several more times), observing the maxims breached in the source text.

In (18), Mrs. Dean tells Mr. Lockwood that because of the disputes between Heathcliff and Hindley, and the bad treatment of the latter to Catherine, the house became infernal. Mrs. Dean here uses hyperbole (I could not half tell what an infernal house we had), to emphasize that “the house became very infernal”. Generally, hyperbole is not intended to be taken literally, but rather is used for the sake of achieving emphasis or evoking in the addressee a strong feeling or impression about the issue at hand. However, according to Grice’s theory (1975: 53), hyperbole is a case of flouting of the maxim of quality: it gives at the face value a false proposition, which the addressee resolves by calculating a particular conversational implicature. In Haqi’s translation, the breached maxim is observed and the flouting is explicated by

producing the utterance without hyperbole and using the word “unbearably” which adds emphasis to the adjective “infernal”.

In (19), Mr. Lockwood moves to help Mrs. Heathcliff get some canisters from the chimney-piece, but she rejects his offer of help. Mr. Lockwood here uses analogy, which is a flouting of the maxim of manner, to express the implicit meaning that “Mrs. Heathcliff rejected his offer of help in a harsh way”: he likens the way she rejected him to the way a miser might do if someone attempted to assist him in counting his gold. In Naseem’s translation, the analogy is totally omitted and replaced by the manner adverb “bi-waḥshīyah” (cruelly), which is an explicitation of the original implicature.

4.1.2 Losing Implicature

The data in Table 4.2 indicate that there are 102 cases of shift that manifest a loss of the original implicature after the translation. In this group of shifts, the translator translates the source utterances that contain implicatures in a way that deletes the implicature in the original or makes it difficult to calculate. The study found that the loss of implicature is associated with an alteration in the propositional content of implicature; (Grice 1975: 43-45, see Grundy 2000: 81). This alteration has taken five forms. The first is the dropping from the source text some semantic details about characters and events. This has affected implicatures resulting from both flouting and observing the maxims. The study will illustrate first how this shift is triggered in flouting implicatures. Consider the following three examples.

20. ST: And now, guess what your good children were doing? Isabella (...) lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog, shaking its paw and yelping; which, from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! (CH 6: 43)

Murad TT: wa-al’ān hal yumkinukī an taḥdasī mā kāna "ṭiflāki al-ṭayibān" yaf’alān? (46)

[**Gloss:** and now, can you guess what “your good children” were doing?]

Haqi TT: wa-al’ān hal tastaṭī’ī an taḥdasī mādhā kāna al-ṭiflān yaf’alān? (58)

[Gloss: and now, can you guess what the two children were doing?]

21. ST: At the top of an extra page (quite a treasure, probably, when first lighted on) I was greatly amused to behold **an excellent caricature of my friend Joseph**, - rudely, yet powerfully sketched. (CH 3: 17)

Naseem TT: rasman kārikatūriyyan li-ṣāhibinā jūzif al-khādim al-‘ajūz dhū al-wajhi al-karīh. (36)

[Gloss: a caricature of our friend, Joseph, the old vinegar-faced servant]

Haqi TT: ṣūratan kārikatūriyya mumtāzatan li-yūsuf. (27)

[Gloss: a good caricature of Joseph]

22. ST: I took my dingy volume by the scroop, and hurled it into the dog- kennel, vowing I hated a good book. Heathcliff kicked his to the same place. Then there was a hubbub!

“Maister Hindley!” shouted our chaplain. “Maister, coom hither! ...” (CH 3: 23)

Murad TT: fa-qad ṣāḥa qissisunā al-wari’ yā sayyid hindlī!... (24)

[Gloss: our pious chaplain had shouted: oh master Hindley!]

Naseem TT: fa-qad ṣāḥa mistir hindlī! ... (37) (details)

[Gloss: he had shouted: Oh master Hindley!]

In Example (20), Heathcliff is telling Mrs. Dean what he and Catherine found Linton’s children doing when they spied on them from the window. According to the context, Heathcliff hates Edgar and always criticizes Linton’s children for being spoiled, and therefore his utterance “your good children” can be considered a flouting of the maxim of quality (i.e. do not say what you believe to be false) which conveys an ironical implicature. As the translations show, the utterance “your good children” is produced in Murad’s translation between quotation marks to alert the target reader that an irony is intended in the source utterance. But in Haqi’s translation, it is produced without the adjective “good” which invites the reader to calculate an ironical meaning, resulting in a loss of the implicature.

In (21), during the night Mr. Lockwood spent in Mr. Heathcliff’s house, he gets excited when he sees a funny drawing of the servant, Joseph. The utterance “my friend

Joseph” in Mr. Lockwood’s utterance is again a flouting of the maxim that conveys ironical sense: it exploits the maxim of quality, since from the beginning of story he considers Joseph as hypocritical zealot and calls him “vinegar-faced” (CH 2: 9). In Naseem’s translation, the irony is nicely preserved by maintaining the semantic content of the original utterance and explicating one of Mr. Lockwood’s negative remarks on Joseph, “vinegar-faced”, to make the contradiction more apparent and the ironical sense more calculable for the target reader. However, in Haqi’s translation, the expression “my friend”, which carries here the falsehood and should hence invite the reader to look for the implied meaning, is omitted, neglecting the maxim that has been flouted and the irony in the original.

In (22), Catherine writes in her diaries about the bad treatment of the servant Joseph, who is self-righteous and hypocrite in the story, to her and Heathcliff. She calls Joseph their chaplain, which is a breaching of the maxim of quality since Joseph is not so, but the reader here can understand the non-literal meaning and appreciate the sarcasm in the utterance. In Arabic, irony may be often achieved by flouting the maxim of quantity (do not say more than is required) (see Hatim and Mason 1997 and Hatim 1997, Section 2.4.3.4). In Murad’s translation, the addition of the word “al-wari” (pious) in “qissisunā al-wari” (our pious chaplain) flouts the maxim of quantity since normally the chaplain must be pious, and therefore the same implicature can be calculable. However, in Naseem’s translation using the pronoun “he” deletes the reference to Joseph as a chaplain and obviously omits the ironical implicature.

The following three examples illustrate on the other hand how the above omissions delete the standard implicature which is triggered by holding the assumption that speaker is observing the maxims (see Levinson 1983: 102 and Cutting 2002: 34-36).

23. ST: “... I don’t care - I will get in!” So resolved, I grasped the latch and shook it vehemently. **Vinegar-faced Joseph projected his head from a round window of the barn.** (CH 2: 9)

Haqi: fa-baraza lī wajhu yūsuf min nāfidhati makhzani al-ḥubūb. (16)

[**Gloss:** then Joseph’s head showed up to me from the window of the barn]

24. ST: I urged my companion to hasten now and show his amiable humour, and he willingly obeyed; (CH 7: 60)

Haqi TT: fa-ji'tu ilā hīthklif wa-shajja'tuhu 'alā an yusri' ... (70)

[**Gloss:** I came to Heathcliff and encouraged him to hasten]

25. ST: He seized a tureen of hot apple sauce (the first thing that came under his gripe) and dashed it full against the speaker's face and neck; ... (CH 7: 61)

Naseem TT: fa-amsaka bi-ṭabaqi malī'in bi-ṣalṣati al-tuffaḥi al-sākhini, wa-qadhafa bi-hi muḥadaqata idgar, fa-sāla 'alā wajhihi wa-'unuqih]

[**Gloss:** He seized a tureen full of hot apple sauce and threw it into Edgar's forehead] (69)

In the examples above, a standard implicature can be made about the narrator/character's attitude towards the addressee or emotions in the event narrated, but it is lost in the translation. In (23), Mr. Lockwood bangs on the door of Mr. Heathcliff's house but no one replies, then at last he sees Joseph projecting his head from the window. By assuming that the speaker is observing the maxims, the idiomatic expression "vinegar-faced", which means "ill-tempered", in this speech situation can convey Mr. Lockwood's negative attitude towards Joseph. But in Haqi's translation, this expression is dropped from the target text and the implicature is deleted.

In (24), while everybody in the house is preparing for the visit of Linton's children, Mrs. Dean starts feeling pity for Heathcliff; she compares between how nicely he was treated by her late master, Mr. Earnshaw, and how he has grown now: he is very dirty and ill-treated by everyone in the house. Mrs. Dean then decides to be on his side and help him get cleaned and dressed and show good expression to the visitors. Calling Heathcliff "my companion" by Mrs. Dean in the source utterance alludes to change in the relationship between them and hints at the change in Mrs. Dean's attitude towards to Heathcliff. However, producing the source utterance without the expression "my companion" in Haqi's translation results in a loss of this implied change in Mrs. Dean's attitude towards Heathcliff.

In the last example, during his visit to Catherine, Edgar makes a bad remark on Heathcliff's appearance and Heathcliff responds by throwing a pan of hot apple sauce to his face. Mrs. Dean's remark "the first thing that came under his gripe" has an emphatic function: it emphasizes Heathcliff's feelings of anger at Edgar. However, in the given translation, this information is deleted and the character's implicit emotion that can be generated from the utterance is also aborted.

The second form of alteration in the propositional content of the implicature is the omission of source text's speech figures without any compensation in the target language. This has resulted in totally omitting the particularized conversational implicature. See the following three examples.

26. ST: "Well, you will catch it!" I said: "you'll never be content till you're sent about your business. **What in the world led you wandering to Thrushcross Grange?"** (CH 6: 42)

Murad TT: thumma mā alladhī dafa'akumā 'alā al-tijwāli ḥattā waṣaltum alā tshurkus grānj bi-ḥaqqi al-samā'? (45)

[**Gloss:** then what led you wandering to Thrushcross Grange for heaven's sake?]

Naseem TT: wa-mā alladhī dafa'akumā ilā al-tijwāl ḥattā waṣaltum alā tshurkus grānj? (59)

[**Gloss:** and what led you wandering to Thrushcross Grange?]

Haqi TT: mā alladhī qādaka hunāk? (58)

[**Gloss:** what led you there?]

27. Cathy sat up late, having a world of things to order for the reception of her new friends: ... (CH 7: 50)

Haqi TT: ḍallat sāhiratan tunazḏimu wa-tu'iddu mā yanbaghī li-istiqbāli ṣadīqayhā al-jadīdayni fī al-ṣabāḥ] (68)

[**Gloss:** she stayed up organizing and preparing for the reception of her new friends in the morning]

28. A beast of a servant came up with a lantern, at last, shouting-Keep fast, Skulker; keep fast!” He changed his note, however, when he saw Skulker's game. The dog was throttled off; ... (CH 6: 44)

Murad TT: wa-akhīran aqbala bahīmun min al-khadami yaḥmilu miṣbāḥ.

[**Gloss:** at last, a beast of a servant came up carrying a lantern]

Haqi TT: wa-kharaja min al-bayti khādīmun yaḥmilu miṣbāḥ, ... (60)

[**Gloss:** a servant carrying a lantern came out of the house]

In Example (26), Mrs. Dean is scolding Heathcliff for taking Catherine to Thrushcross Grange and leaving her there. The idiomatic expression “in the world” in Mrs. Dean’s utterance, which is an exploitation of the maxim of manner and relation, expresses her anger at what Heathcliff did. As the translations show, the source idiom is replaced in Murad’s translation by an equivalent idiom, “bi-ḥaqq al-samā” (for heaven’s sake) which can fulfil the same function in the target language, whereas in Naseem and Haqi’s translations, the idiom is completely omitted from the text, resulting in omitting implicature in the original. In (27), Mrs. Dean tells that Catherine’s new friends, Linton’s children, are coming to visit, and Catherine spent the whole night preparing for their visit. The use of the hyperbole “having a world of things”, which is an exploitation of the maxim of quality, emphasizes that “Catherine was very busy”. But as the given translation shows, this hyperbole and its implied meaning is removed in the target text.

In Example (28), Heathcliff and Catherine go to Thrushcross Grange to spy on Linton’s children, then a dog grabs Catherine by her ankle and Heathcliff shouts at the people of the house for help. The metaphorical use of “a beast of a servant” in Heathcliff’s utterance is a flouting of the maxim of the quality and conveys his anger from the late attendance of the servant to rescue Catherine. Similarly, in Murad’s translation, the metaphor is literally produced in the target language and since it is not culturally-bound in the source culture, it achieves the same effect in the target language, while in Haqi’s translation, it is not produced nor compensated in the target language, resulting in deleting Heathcliff’s implied emotions.

The third form of alteration in the propositional content of implicatures is related to some typographic features (see Malmkjær 1998 and Baker 2011, Section 2.4.3.4) used in the novel which trigger standard implicatures, particularly the use of italic to achieve emphasis. The data show that some source utterances containing italicized words were produced in the translation without using the appropriate device in the target language that conveys the same effect to the target reader. Observe the following two examples.

29. ST: “Are you going to make the tea?” demanded he of the shabby coat, shifting his ferocious gaze from me to the young lady.

“*Is he to have any?*” she asked, appealing to Heathcliff. (CH 2: 9)

Nassem TT: hal sa-yatanāwalu (huwa) al-shāy? (26)

[**Gloss:** is (he) going to have the tea?]

Murad TT: hal sa-yatanāwalu “huwa” shay’an minhu? (16)

[**Gloss:** is “he” going to have some of it?]

Haqi TT: hal sa-yashrabu ma’anā? (19)

[**Gloss:** is he going to drink with us?]

30. “I hate you to be fidgeting in my presence,” exclaimed the young lady imperiously, not allowing her guest time to speak: she had failed to recover her equanimity since the little dispute with Heathcliff. (CH 8: 64)

Murad TT: wa-lākinnī akrahu ann ta’bathī bi-hādhihi al-ashya’i fī ḥuḍūrī. (66)

[**Gloss:** but I hate you to be fidgeting with these things in my presence]

Haqi TT : wa-anā akrahu an tunazzīfī hādhihi al-ashya’a ‘alā mar’ā minnī wa-fī ḥuḍūrī. (85)

[**Gloss:** and I hate you to be cleaning these things in my sight and in my presence]

In Example (29), Mr. Heathcliff’s daughter-in-law, Cathy, is annoyed at the sight of Mr. Lockwood in the sitting room, and when Mr. Heathcliff asks her to make tea, she replies by asking if Mr. Lockwood will have any with them. The pronoun “*he*” in Cathy’s utterance, which refers to Mr. Lockwood, is italicized and emphasized, and can convey within the context of the utterance the implicature that “Cathy is upset of Mr.

Lockwood or she does not want him to drink tea with them”. In Naseem’s translation, the pronoun is put between parentheses and in Murad’s between quotation marks to alert the target reader that it is emphasized in the original and invite her/him to calculate the implicature. But in Haqi’s translation, the utterance is produced without considering the typographic feature and the emphasis in the original, resulting in losing the original implicature.

In Example (30), pretending to be cleaning in the room, Mrs. Dean is watching Catherine and her guest Edgar, as Hindley has ordered her whenever the later comes to visit alone. Catherine then becomes angry at Mrs. Dean and insists on her to leave. The italicized pronoun “*my*” in Catherine’s utterance adds loudness and emphasis to her utterance and conveys how much she is angry at what Mrs. Dean is doing. While in Murad’s translation, the emphasis in the original is totally removed, it is nicely maintained in Haqi’s translation through adding the phrase “‘alā mar’ā minnī” (in my sight), which is a ‘semantic repetition’ of the phrase “my presence”. Semantic repetition is the use of two words or phrases which are fully synonymous or closely-related and is one of the features used to convey emphasis in Arabic (Dickins et al. 2002: 59/74).

The fourth form of alteration in the conventional meaning that generates implicatures is related to cultural presupposition. According to Grice’s theory, implicature calculation depends, in addition to the Cooperative Principle and its maxims, on the conventional meaning of the words and expressions used in a certain culture (Levinson 1983: 113). According to the pragmatic theory of presupposition discussed in this study (see Section 3.1.2.1), this kind of meaning may be considered a part of the cultural presupposition. Cross-cultural variation in the conventional meaning of the words can lead to a variation in the translation of conversational implicature from one language to another (see Malmkjær 2005, Canepari 2011 and Baker 2011, Section 2.4.3.4). According to Fawcett (1997: 126-32), cross-language transfer can sometimes result in the disappearance of some cultural presupposed knowledge that is necessary to arrive at the intended interpretation (see as well Ping 1999). The translator may need, therefore, to consider the target reader’s ability to

infer the presupposed cultural information in the source text and take into account any gaps in her/his the cultural knowledge (see Nord 1991: 95-100 and Fawcett 1998: 114-122).

The study finds that this group of shifts is related to the figurative or referential meaning of some cultural items in the source text, which may or may not be known in the target culture. These culture-specific items include different cultural aspects such as literature, history, religion, etc. The data show that some of these items are either omitted from target text without any compensation, or left to the target reader without explicitation, running the risk of losing the implicature. The following are two representative examples. Implicature should not however be confused with presupposition in these examples. While implicature is the hearer's inference about the intended meaning of the speaker, presupposition is the speaker's implicit assumptions about the hearer before making the utterance (Stalnaker 1978, Yule 1996).

31. ST: Do you know anything of his history?"

"It's a cuckoo's, sir - I know all about it: except where he was born, and who were his parents, and how he got his money at first. ..." (CH 4: 31)

Murad TT: innaha ka-ḥayāti al-tā'iri al-fudūli ya sayyidī! a'rifu kull shay'in 'anhu mā khalā ayna wulida? waman kāna abawāh? ... (34)

[Gloss: it is like the life of the curious bird, sir! I know everything about him except where he was born, and who his parents were]

Haqi TT: a'rifu 'anhu kull shay'in, mā 'adā masqaṭi ra'sihi, wa-wāliḍayhi ...

[Gloss: I know everything about him, except his place of birth, his parents] (42)

32. ST: I joined my wail to theirs, loud and bitter; but Joseph asked what we could be thinking of to roar in that way over a saint in heaven. (CH 5: 39)

Murad TT: ghayra anna jūzif sa'alanā 'ammā naqṣiduhu min al-za'iri 'alā hādhā al-naḥwi fawqa qiddīsin rufi'a ilā al-samā'!

[Gloss: but Joseph asked what we mean by roaring this way over a saint who has ascended into heaven] (42)

Haqi TT: ammā yūsuf; fa-qad ṭalaba minnā al-kaffa ‘an al-bukā’i ‘alā hādhā al-naḥwi wa-alṣ̣yāḥi ‘alā qiddīsin fī al-jannah.

[Gloss: but Joseph asked us to stop crying this way over a saint in heaven] (53)

In Example (31), Mr. Lockwood wants to know about the life of Mr. Heathcliff, and Mrs. Dean replies that “it’s a cuckoo’s”. Cuckoo is famous for many in the western cultures for its parasitism: it lays several eggs in other smaller birds’ nests, so that after the eggs hatch, its young birds get larger and displace its nest mates (see Ex. 42, Section 3.1.2.1). By calling Mr. Heathcliff’s life that of a cuckoo’s, Mrs. Dean here violates the maxim of quality to convey the metaphorical implicature that “he is an interloper or a parasite relying on other people”. But the cultural information about this bird may not be known in the target culture, and therefore it would be better if is explicited in the translation to ensure that the target reader can calculate the implicature. In Murad’s translation, the implicitation “al-ṭā’ir al-fuḍūlī” (the curious bird) can convey a similar meaning and help calculate the intended implicature, while in Haqi’s translation, the metaphor is dropped from the target text without any compensation, which results in the deletion of the implicature.

In Example (32), Mr. Earnshaw has died and the whole family start crying and wailing over him and Joseph asks them why they are crying over “a saint in heaven”. Heaven for Christians is the abode of the righteous people in afterlife, and therefore for those who share this presupposition (see Ex. 40, Section 3.1.2.1), the allusion in utterance can give in the given context an implicature like “since Mr. Earnshaw is a righteous person, there is no need for the sadness because he is now in a good place, enjoying the presence of God”. But for Muslims, the righteous person is referred to as “mu’min” (believer) not “saint” and the place of all people after death is the grave in earth not heaven, and therefore they might not make sense of this biblical reference. So, in order to calculate this implicature, the target reader should have this cultural presupposition. However, in the two given translations, the reference is literally translated, resulting in making readers who do not share the presupposed cultural knowledge miss out the implicature.

The last form of change in the conventional meaning that has resulted in deleting the implicature of the original has to do this time with the syntactic structure. See the following example.

33. ST: "... But who is this? Where did she pick up this companion? Oho! I declare he is that strange acquisition my late neighbour made, in his journey to Liverpool - **a little Lascar, or an American or Spanish castaway.**" (CH 6:45)

Murad TT: *lā rayba annahu shirrīrun ṣaghīrun alqat bi-hi al-biḥāru min al-hindi aw amrīkīyā aw asbānyā.* (48)

[**Gloss:** he should be a wicked little boy who had drifted by the sea from India, or America, or Spain]

Haqi TT: *alā yumkin an yakūna hādhā al-ṣabī qad qadhafat bi-hi iḥdā al-sufuni al-amrīkīyah aw al-isbāniyah allatī tataḥaṭṭamu bi-alqurbi min al-mīnā'i 'ādah!*

[**Gloss:** is it possible that the boy had been thrown off from one of the American or Spanish ships which usually wreck near the seaport!] (61-62)

In the above example, the translator alters the syntactic structure that triggers the implicature. After Heathcliff and Catherine have got caught spying from the window at Linton's family, Mr. Linton looks at Heathcliff, shocked at how Hindley allows his sister to accompany this gipsy boy. Mr. Linton's utterance "a little Lascar, or an American or Spanish castaway" shows his uncertainty about the origin of Heathcliff and therefore it flouts the maxim of quality (do not say that for which you lack adequate evidence). Within the context of story, the utterance implies a meaning like that Mr. Linton is belittling Heathcliff and looking at him as worthless chattel. In Murad's translation, Mr. Linton's uncertainty is reproduced and the same implicature can be triggered. But in Haqi's translation, the utterance is produced with the illocutionary force of asking for information or exclamation, implying rather a meaning like that Mr. Linton does not know Heathcliff's origin and he intends to know it, which may make the original implicature here difficult to calculate.

4.1.3 Substitution of Implicature

The data indicate that there are 63 cases of shift that manifest a substitution of the original implicature with another in the target text. These shifts show that the

semantic content of the original implicature is altered in the target text in a way that another different implicature is generated. After examination, these shifts are found to change three aspects in the target text: (i) politeness (Leech 1983, Brown and Levinson 1987, see Section 2.4.3.4) and (ii) the narrator and character's implied attitude towards the referents in the story and (iii) word association. Firstly, shifts related to politeness show that some lexical choices in the source text are changed in the target text to meet the politeness principles in the target-language culture. This includes changing some of the source text's lexical expressions in the target text to convey politeness or avoid violating the politeness standards in the target-language community (see House 1998 and Baker 2011). See the following three examples.

34. ST: "...You're to nurse it, Nelly: to feed it with sugar and milk, and take care of it day and night. I wish I were you, because it will be all yours **when there is no missis!**" (CH 8: 58)

Murad TT: 'indamā tadhabu al-sayydatu ilā khāliqihā! (60)

[**Gloss:** when the mistress goes to her Creator]

35. ST: ... he raised her in his arms; she put her two hands about his neck, her face changed, **and she was dead.** (CH 8: 59)

Haqi TT: aslamat al-rūḥa wa-fāraqat al-ḥayāh! (79)

[**Gloss:** she submitted the soul and left the life]

Murad TT: thumma lafaḍat anfāsahā al-akhīrah. (61)

[**Gloss:** then she took her last breath]

Naseem TT: thumma fāraqat al-ḥayāh.

[**Gloss:** then she left the life]

36. ST: He neither wept nor prayed; he cursed and defied: **execrated God and man,** and gave himself up to reckless dissipation. (CH 8: 59)

Haqi TT: wa-ṣabba sakhaṭihi 'alā al-ḥayāti wa-al-nāsi, (80)

[**Gloss:** and he poured his execrations on life and humans]

Murad TT: wa-yaṣubbu al-la'nnaṭa 'alā al-ḥayāti wa-al-nāsi 'alā sawā'. (61)

[**Gloss:** and he poured curses on both life and humans]

Naseem TT: yaşubbu al-la'nnaṭi 'alā al-ḥayāti wa-al-samā'i 'alā ḥaddin sawā'.
(47)

[**Gloss:** pouring curses on both heaven and humans]

It is known that death is a taboo topic which one should not deal head on with in many English-speaking communities, and so should Muslim communities, and therefore producing such a taboo expression can be, according to Brown and Levinson's (1978: 65) 'face-saving' politeness theory, a 'face threatening action' for the reader or hearer. However, the choice of avoidance of such a taboo topic varies not only from one culture to another but also from one speaker to another and from one social context to another within the same culture. For instance, in Example (34), Frances is very sick and has a delivery, and the doctor says that she may not survive, and one of the servants tells Mrs. Dean that she is fortunate that the baby will become all hers if Frances dies. The servant here in the given context uses the utterance "when there is no missis!", which can be euphemism for "after the mistress died" in the source culture. In Murad's translation, the translator uses a religious euphemism used often by most Muslims, "yadhab ilā al-khāliq" (returns to the Creator (God/Allah)) to express the same action in the original and to maintain the level of politeness expressed in the original.

However, in Example (35) and (36), the translator opts for a form that is not faithful to the original with this regard. In (35) Mrs. Dean describes the moment Frances died later. Her utterance "she was dead" can be a taboo term in the given context. However, in the three given translations, the translator decides to avoid using the taboo, prioritizing the politeness values by replacing it by different euphemisms used in Muslim communities. In (36) Hindley is distraught over the loss of his wife, Frances, and started cursing everything around him, including both God and people. Like death, religion can be a taboo topic in Arabic-language culture and as a result producing Hindley's expression "execrated God" in translation may also offend the sensibilities of Muslim readers. Therefore, the word "God" has been omitted from the three given translations and replaced by words like "al-ḥayāh" (life) and "al-samā'" (heaven) which do not have direct reference to religion in the target culture.

The second group of shifts shows a change in the attitude of the narrator/character towards the referent in some speech situations in the novel. Some lexical choices made in the source text, be they floutings of the maxims or not, can imply certain attitudes of the speaker's towards the addressee in the speech situation. The shift occurs in translation when some of these lexical choices are substituted with other forms in the target language which do not imply the same or imply something different from the original. Observe the following four examples.

37. ST: He tears down my handiwork, boxes my ears, **and croaks:**

“‘T’ maister nobbut just buried, ...” (CH 3: 18)

Murad TT: wa-yaqūl fī ṣawtin ka-naqīqi al-ḍafādi’: ... (23)

[**Gloss:** and says in a voice like croaks of frogs]

Naseem TT: qā’ilan: ... (37)

[**Gloss:** and says]

38. ST: Cathy, when she learned the master had lost her whip in attending on the stranger, showed her humour by grinning **and spitting at the stupid little thing;** ... (CH 4: 33)

Naseem TT: ammā kāthy faqad baṣaqaṭ ‘alā al-ṭifli al-gharībi ‘indamā ‘alimat ...

[**Gloss:** but Cathy had spat on the strange child when she learned that] (53)

Murad TT: thumma baṣaqaṭ ‘alā al-ghulāmi al-ṣaghīri, ...

[**Gloss:** ... then she spat on the little boy; ...] (36)

39. ST: ... and all that I could make out, amongst her scolding, **was a tale of his seeing it starving, and houseless,** and as good as dumb, in the streets of Liverpool, ... (CH 4: 32)

Murad TT: mā dhakarahu ‘an ru’yatihi li-hadhā al-shay’ fī shawāri’i livarbūl sharīd yakād yahlak min aljū’, (36)

[**Gloss:** what he mentioned about seeing this thing wandering and starving in the streets of Liverpool]

Naseem TT: qiṣṣat hādhā al-ṭifli alladhī wajadahu jā’i’an fī shawāri’i livarbūl, (53)

[**Gloss:** the story of this child whom he found starving in the streets of Liverpool]

40. ST: "... I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be!"

"And cried for mamma at every turn," I added, ... (CH 7:51)

Murad: wa-ann taḍallu taṣīḥ: "mamma..mamma.." kullamā rawa'aka shay'. (53)

[**Gloss:** and to keep crying "mamma..mamma" when something scares you]

Haqi TT: wa-tunādī 'ummaka fī kulli laḥẓah. (69)

[**Gloss:** and to call your mother at every moment]

In Example (37), Catherine describes the bad treatment of Joseph to her and Heathcliff after the death of her father. She says that one day he boxed her for no reason and asked her and Heathcliff to stop playing and read the Bible instead. The metaphorical use of the verb "croak" in Catherine's utterance is an exploitation of the maxim of the quality and conveys her negative attitudes towards Joseph. This implied meaning is preserved in Murad's translation by flouting a different maxim. The translator uses the simile "yaqūl fī ṣawt ka-naqīq al-ḍafādi'" (says in a voice like the croaking of frogs), which is an exploitation of the maxim of the manner, to express the same meaning. However, in Naseem's translation, the substitution of the verb "croak", which apparently carries a negative affective meaning with a neutral verb like yaqūl (say) results in changing this meaning.

In (38), Mrs. Dean describes when Mr. Earnshaw first brought Heathcliff to the house and how the presence of the gipsy lad was a shock to the whole family. Mrs. Dean says that when Catherine knew that her father did not bring her a whip as he promised, because of having been busy in looking for the gipsy boy's family, she got angry from the boy and spat on him. The use of the "the stupid little thing" to refer to Heathcliff is a flouting of the maxim of quality (Heathcliff is not a thing), which metaphorically expresses Mrs. Dean's disrespectful attitude towards Heathcliff in the beginning of the story. However, as the two given translations show, the breached maxim in the expression has been observed and the description has been changed, leading to a change in the attitude of the narrator in the original. In Naseem's, "al-ṭifl al-gharīb" (the strange child) translation does not carry the same level of disrespect as

the original does, while “al-ghulām al-ṣaghīr” (the little boy) in Murad’s translation may convey to the target reader the narrator’s sympathy towards Heathcliff.

Example (39) and (40) do not involve flouting of any maxims, but the attitude towards the addressee is implied by the conventional meaning of certain lexical choices made in the source utterance. In (39), Mr. Earnshaw is trying to explain to his wife how he found Heathcliff, and Mrs. Dean says that she could not understand the story well from the scolding of Mr. Earnshaw’s wife to him for bringing such a gipsy boy to the house. Mrs. Dean refers to Heathcliff, by using the pronoun “it”, as a thing rather than a human, which can hint at Mrs. Dean’s cold manner of looking at Heathcliff of the beginning of the story. This implied meaning is preserved in Murad’s translation by using the word “al-shay” (thing) to refer to Heathcliff, which can give a similar hint about the narrator’s attitude to the referent in the original. However, in Naseem’s translation, the use of the word “al-ṭifl” (child) implicates a kind of neutrality in referring to Heathcliff and therefore creates a change in the narrator’s implied attitude to the referent.

In (40), Heathcliff is feeling inferior to Edgar Linton, Catherine’s new friend, in many things like appearance, behaviour and wealth, and Mrs. Dean tries to convince him that he is better than him in other things like strength. In her reply “and cried for mamma at every turn”, which she refers to Edgar, Mrs. Dean is drawing a comparison between the two of them to show Heathcliff that he is the stronger. By using the word “mamma” (a child’s word for mother), she compares Edgar to a child who calls his mom every single moment, which implies that he is, contrasted to Heathcliff, a spoiled and coward boy. This attitude of derogation or depreciation towards the referent is preserved in Murad’s translation: the translator uses the same word “mamma” and emphasizes it, using repetition and quotation marks, as an invitation to the target reader to calculate the implied meaning. But in Haqi’s translation, the substitution of “mamma” with “umm” (mother), a term conventionally used by adults, may decrease this derogation and depreciation of the referent on the part of narrator.

The third and last group of the shifts here is related to cultural presupposition in the source and target cultures, particularly the connotative or ‘emotive meaning’ (Nida

1964/2003: 70, see Section 2.4.3.4). The emotive meaning of some words and expressions can convey subtle and hidden meanings (e.g. positive (good/pleasant) or negative (bad/ unpleasant) associations) to the reader, and this requires from the translator a careful mapping and study of the lexical choice to avoid conveying any unwanted implicatures in the target text (see Malmkjær 2005: 130, Dickins et al 2002: 66-72). The data reveal that there are some shifts, in which the implicature of the original is substituted, occur due to the range of the emotive meaning of some words in the source and target texts. Observe the following two examples.

41. ST: “They are long enough already”, observed Master Linton, peeping from the doorway; “I wonder they don’t make his head ache. **It’s like a colt’s mane over his eyes!**” (CH 7: 52)

Murad TT: qiṣṣat al-jaḥsh (55) [**Gloss:** a foal’s mane]

Naseem TT: ‘urf al-faras (69) [**Gloss:** a mare’s mane]

Haqi TT: ‘urf al-faras (71) [**Gloss:** a mare’s mane]

42. ST: He was, and is yet most likely, the wearisomest self-righteous Pharisee ... (CH 5: 36)

Murad TT: kāna–wa–mā zāla ‘alā al-arjaḥ–min ghulāṭi al-mutanaṭṭi‘īni fī al-dīn

[**Gloss:** He was–and most likely still is–one of the most hypocritical zealots] (40)

Haqi TT: kāna yusuf wa–mā yazāla min akthara al-nāsi tadayyunan, ... (51)

[**Gloss:** Joseph was and still is one of the most religious people]

In Example (41) above, Hindley is scolding Heathcliff for being dressed well and combing his hair to meet the family’s visitors, and Edgar, who just came to visit, when he sees that, he makes a negative comment on Heathcliff’s hair that they are like a colt’s mane. The simile used here implicates Edgar’s negative attitude towards Heathcliff: he compares him to a “colt”, which is, in the given context, pejorative and has a disparaging association. To preserve this implied meaning in the translation, apart from the maxim flouted in the simile, the association of the word “colt” must be transferred as well. But in all the given translations, only “jaḥsh” (a foal, a young jack) in Murad’s translation which can have the same pejorative meaning in Arabic and implicate the speaker’s negative attitude towards the addressee. The other equivalent

“faras” (mare) used in Naseem and Haqi’s translations is often used ironically in Arabic, normally in playful chat where people of the same social class exchange some teasing remarks, which convey ‘banter’ (see ‘Banter Principle’, Leech 1983: 144, Cutting 2002: 38). This connotative meaning of this word conveys a positive relationship between the speaker and the hearer and can result therefore in substituting the original implicature in the target text.

In the last example, Joseph because of “his knack of sermonising and pious discoursing”, he starts having a big influence in Mr. Earnshaw, so Mrs. Dean describes him as “a wearisomest self-righteous Pharisee”. The use of the biblical reference “Pharisee”, a member of an ancient Jewish group noted for the strict adherence to Jewish traditions, to refer to Joseph in this context is a flouting of the maxims of quality and manner. The term has a negative association in the source text and can convey therefore a negative description of Joseph, as being a hypocritical person. In Murad’s translation, since the biblical reference might not be known for some in the target culture, the translator explicated the intended implicature. But in Haqi’s translation, the biblical reference is substituted with the explication “one of the most religious people” that gives the target reader a favoured description of Joseph, which is a substitution of the original implicature.

4.2 Discussion of Implicatures: ‘Trends of Translation Behaviour’

Section 4.1 has discussed the shifts found in the translation of the Grice’s conversational implicature. The section has explained the different types of shifts occurring in the three translations and how these shifts affect the implied meaning of the original implicature or the way this meaning is decoded from the original utterance. This section will explore the trends of shifts and the translator’s choices or orientations. The goal is to trace the shifts in an attempt to ascertain what translation behaviours can affect the transference of implicatures in the target text and link them to universals of translation.

The data in this study (see Table 4.1) indicate that there are 289 instances of shifts in the translation of implicature. Table 4.3 below shows how the different types of shifts are distributed in the three translations. The following subsections will discuss

the main findings under each type of shift. Table 4.3 Distribution of translation shifts in implicature in the corpus

	Type of shift	Haqi	Naseem	Murad	Total
1	explication of implicature	66	40	18	124
2	loss of implicature	55	40	7	102
3	substitution of implicature	26	27	10	63
	Total	147	107	35	289

4.2.1 Explication of Implicature

The data in Table 4.3 show that 124 implicatures have been explicated in the three translations. As the analysis has revealed (see Section 4.1.1.1), 74 implicatures have been partly modified after translation: the ‘literal’ or ‘conventional meaning’ (Grice 1975: 43-45 see also Grundy 2000: 81) is kept intact while the implied meaning is explicated. Other 50 implicatures as the analysis reveals (see Section 4.1.1.2) have been converted into explicatures: the literal meaning is entirely removed and replaced by an implied meaning in the target language. The distribution of these two types of shift in the three translations is shown in the table below.

TABLE 4.4 DISTRIBUTION OF MODIFIED IMPLICATURES AND EXPLICATURES IN THE CORPUS

	Type of shift	Haqi	Naseem	Murad	Total
1	modified implicature	38	20	16	74
2	Explicature	28	20	2	50
	Total	66	40	18	124

The comparison between the three translations as to the choice of explication, or more particularly the type of implied information being explicated, reveals that both Haqi and Naseem’s translations, though different in number, show similar trends. The study found that most of explication in modified implicatures in both renditions revolves around the implicit causal relations in the source text (Blum-Kulka 1986/2000, Baker 2011, see also Klaudy 2009 and Dimitrova 2005). Take for example the translation of Mr. Dean’s utterance “our curate advised that the young man should be

sent to college” as “the curate advised to send Hindley to college to get rid of troubles”. The addition of “to get rid of troubles” explicates the reason why the curate advised Mr. Earnshaw to send Hindley away (see Ex. 2, see also ‘textual equivalence’, Baker 2011). The majority of these implicatures in the two translations (92%) –and Murad’s translation too– can be generated by observing the maxim of relation: by holding the assumption that speaker’s comment is relevant to the situation.

This type of explicitation suggests “a rise in the level of cohesive explicitness in the TL text” (Blum-Kulka 1986/2000: 300). It can signal a rise in the degree of explicitness through which cohesion between the parts of the text is achieved (see van Leuven-Zwart 1990 and Baker 2011: 230-39). Such explicitations of cause-and-effect relationships are often intended “to explain away any breaks in thought or changes in perspective, to ‘normalize’ the expression” and make the text more readable for the target reader (Dimitrova 2005: 42). They facilitate comprehension and help arrive at the sender’s implied messages, and therefore they may contribute to the intelligibility of the target text (Venuti 1998: 21-25, Morini 2008: 42-43).

With regard to the explicatures, the study found that majority of them in both renditions involve explicitation of two types of implicature. The first type is standard implicatures triggered by observing the maxims (see Grice 1975: 51, Cutting 2002: 33-36), very often the maxim of relation (87%), such as Mrs. Dean’s comment about Frances “she was not one that would have disturbed the house much on her own account”, which is translated as implicating that “she was somehow even-tempered” (see Ex. 9). The second type is the particularized conversational implicature of speech figures, which is triggered through flouting the maxims (see Grice 1975: 52-54, Cutting 2002: 40-41), most importantly the maxim of quality (92%). Take for instance Mr. Lockwood’s utterance to Mrs. Heathcliff “the door must bear the consequence of your servants’ leisure attendance”, which is translated as “I found difficulty in drawing the servant’s attention to me” (see Ex. 16), explicating the metaphorical implicature of the original.

When explicating standard implicatures, the study argues that they can change the source text in two ways. Firstly, they can alter the level of explicitness with which the intended meaning in the source text is expressed. Secondly, they can affect the process of interpretation of the source text. They may create a distorting influence on the intended interpretation of the source text's utterances. One distinctive feature of conversational implicature as Grice (1975: 58) argues is 'indeterminacy': an implicature is often a disjunction of multiple possible explanations of an utterance and the list of explanations is often open. So when the translator opts for explicitation, s/he actually selects one interpretation from the list and rules out some others. Take for example, Hindley's comment on his sister 'Catherine' that "Isabella Linton is not to be compared with her", where the translator adds "in beauty and prettiness", neglecting other important features that can be inferred from the discourse about Isabella such as her good manners. Even such explicitations may be intended to facilitate comprehension, "the translator's reading of the source text is but one among infinitely many possible readings, yet it is the one which intends to be imposed upon the readership of the LT version" (Hatim and Mason 1990: 11).

Explicating the implied meaning of speech figures, on the other hand, involves decoding the conversational implicatures permeating figurative uses of language and literary devices in the source text. This not only changes the target text in terms of the level of explicitness and affects the interpretation process, but also changes the text in terms of the artistic and aesthetic features. Literary texts "fulfill an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform" (Jones 2009: 152). Literary translation is then believed to not only involve rendering the accurate meanings of the source text but also transmitting the aesthetic and artistic forms of the text (see Landers 2001 and Levý 2011, Section 2.2.1). This is to try to leave the target reader with an impression or image similar to that of the source reader. According to Reiss's text type theory to translation studies (1971/2000: 175-77, see Section 2.3), when translating expressive texts such as literary texts, the artistic content should be conveyed in an analogously artistic organization, and the translation method is 'identifying', with the translator adopting the source text author's perspective. But the

explicitations here suggest that the two translators had different orientations or priorities during the translation process (see Baker 2000a and Saldanha 2008, 2011), moving away from the translation method proposed by Reiss. Below is an illustration of this point.

As discussed in Section 2.6.5, one of the striking stylistic features of the novel is the figurative language Emily Brontë uses to describe people and events in the story (Schorer 1968: 61-65, McCarthy 1984: 21, Telgen 1997: 317). Her effective figurative language provides powerful and precise images that help achieve a good characterization in the description of both people and actions in the story, and conveys the attitudes of the narrator towards the characters and the characters towards themselves. Take for instance Heathcliff's description of Isabella's reaction when she first saw him as if someone is "running red-hot needles into her" (CH: 6), and Mrs Dean's description of Edgar's reluctance to leave Catherine after she offended him "He possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (CH: 4). The deletion of such speech figures and explicitation of their implied meaning in the target language delete here the formal elements that contribute to the novel's style (see Jones 2009: 153-54, Levý 2011: 57-60). Focusing only on the pragmatic import of source text's speech figures and neglecting their semantic propositions here may suggest the translator's orientation, in translating speech figures, towards the content of the original at the expense of the form and adopting the reader's perspective rather than the author's (see 'formal/expressive equivalence' Kollar 1995 and 'pragmatic equivalence' Baker 2011, Section 2.3).

The study argues that literal translation or non-explicitation of these speech figures, as a default option, may not yield comprehension problems. The conversational implicature in most of the speech figures and literary devices used could have been easily and automatically preserved in the target language without producing any communicative gaps through semantic translation or a formal equivalent. In this case, an unwarranted change in the aesthetic and artistic features of the source text could have been avoided. Take for example Haqi's translation of the

metaphor “the whole hive”, which Mr. Lockwood uses to refer to the dogs that attacked him during his stay at Mr. Heathcliff’s house, as “kull al-jirā” (all pups) (see Ex. 13). The metaphor here, which emphasizes the gravity of the attack, has been replaced by an explicitation of referent intended in the original. The literal translation of “the whole hive” (al-khalāyah bi-asrihā), as Murad’s translation provided, is possible in Arabic and can give rise to the same implicature and preserves at the same time the form and the stylistic features of the original.

With regard to Murad’s translation, the data in Table 4.4 show that 16 implicatures are partly modified after translation, where the propositional content is maintained but the implied meaning is explicitated, and only two implicatures are replaced by explicature. As with Haqi and Naseem’s translations, this suggests a kind of alteration in terms of level of explicitness. However, unlike in the other two translations, the study found that explicitation involves only the conversational implicature of speech figures, such as when translating Mr. Lockwood’s utterance “What vain weathercocks we are!” as “How strange is our frequent change of opinion, as if we are a vain weathercock!” (see Ex. 8), which maintains the metaphor of the original and only explicitates its implied meaning. What this can suggest here is that in comparison with the other two translations, Murad’s translation shows more of a tendency to keep the literal or conventional meaning (Grice 1975: 43-45) of the original, and hence his translation could be more faithful to the original in terms of the level of explicitness and the stylistic features.

This can also be obvious from the several cases given in the analysis, other than speech figures, where his translation shows more concern to keep the form of the original. Take for example Mrs. Dean’s utterance when Mrs. Earnshaw was upset from her husband because of bringing a gipsy boy to the house “she did fly up, asking how he could fashion to bring that gipsy brat into the house, when they had their own bairns to feed and fend for” (see Ex. 11). The utterance “when they had their own bairns to feed and fend for” is interpreted in both Haqi and Naseem’s translations as flouting the maxim of quantity, by being less informative. They translated it as “they have children who they are not able to provide for and take care of”, explicitating the

intended implicature and standardizing the emotive words used, and thereby observing the maxim breached in the original. However, Murad keeps the literal content of the implicature and thereby keeps the maxim flouted, leaving the task of calculating the implicature to the reader and sticking to what is explicitly expressed in the original.

What can be suggested here is that, compared to the two other translations, Murad's translation gives the target reader more opportunity to perceive the 'manner of thought' and 'means of expression' of the source text (Nida 2003: 159). His translation in other words shows a greater orientation to keeping in the target language the way the implicit message is understood in the source language. However, such a difference in orientation towards the implicit meaning may be looked at from a different angle. If we assume that literal translation, as a default option, may require less effort on the part of the translator than explicitation, which for example involves adaptation to a specific reader or language, the data in Table 4.4 may then suggest that less interpretive effort has been made on the part of Murad during translation than the other two translators.

Finally, regardless of what potential strategies or orientations that can be behind the shift, the explicitation suggests a tendency towards increasing the relevance and quality of information at face value. As has explained, 90% of standard implicatures that have been explicitated can be triggered by observing the maxim of relation, such as the implicature "mocking him" in "Hindley put out his tongue, mocking him" (see Ex. 3) or "a sign of affirmation" in "he shook his head as a sign of affirmation" (see Ex. 5). Also, (92%) of the explicitated particularized implicature can be generated through flouting the maxim of quality, such as Catherine's utterance to Heathcliff "You might be dumb, or a baby, for anything you say to amuse me", which is translated as "You can not talk well to entertain me" (see Ex. 14). The two figures here indicate that information has been improved at the expressed level after translation, in terms of its relation to the speech situation and its quality (i.e. true or false) at the first sight: information tends to appear more pertinent to the subject and more truthful to the

reader after translation. The implications of this trend will be further explained in Section 4.2.4.

4.2.2 Loss of Implicature

As the data in Table 4.3 indicate, 102 implicature that can be generated in the source text are lost in the three translations. As the analysis has revealed, this shift is triggered by multiple reasons which all manifest an alteration in the literal content that gives rise to implicature (see Section 4.1.2). Table 4.5 below summarizes the triggers for the shifts and shows their distribution in the three translations.

TABLE 4.5 FACTORS OF THE LOSS OF IMPLICATURES IN THE CORPUS

	Factor for shift	Haqi	Naseem	Murad	Total
1	omitting some details about characters and events	14	19	0	33
2	omitting speech figures	24	12	0	36
3	omitting typographic features such as italicization	8	2	2	12
4	changing the syntactic structure	2	0	0	2
5	omitting cultural words	5	2	0	7
6	translating cultural words literally	2	5	5	12
	Total	55	40	7	102

As the table above shows, there are 55 cases of loss of implicature in Haqi's translation. The shift as the data show is caused mainly by the omission of some semantic features which can trigger implicatures, such as stylistic features like speech figures and typographic features like italicization, some details about characters and events, and altering the syntactic structure of the original. Take for instance the omission of the metaphor which implies Heathcliff's negative attitude towards Lintons' house in "A beast of a servant came up with a lantern" (Ex. 28) and the omission of italicization in Mrs. Heathcliff's utterance "Is *he* to have any?" which has emphatic function and conveys her anger at Mr. Lockwood. These shifts may be caused by either a deliberate or non-deliberate act on the part of the translator. They can in other

words reflect either an intentional orientation on the part of the translator towards removing some of the source text's formal features that convey implicit meanings, probably to normalize utterances and make them more readable (this will be fully discussed in Section 4.2.4), or an oversight on his part of these features and their potential implied meaning.

The last two reasons for the shift, as shown in the table, are related to culture (see Nord 2005, Fawcett 1997 and Ping 1999, Section 2.4.3.2, see also Section 3.1.2). Two expressions rooted in the source culture are translated literally into the target culture, running the risk of losing their implied meaning because of potential differences in the cultural presupposition (see Ex. 32). Another six cultural expressions, which may or may not be familiar in the target culture, are omitted without important consideration, such as the omission of the allusive term "cuckoo" which Mrs. Dean's uses to call Mr. Heathcliff, which results in deleting the implicature that "she considers him an interloper or parasite that relies on other people" and her implied negative attitude towards him. The literal translation of such terms may produce information that is not relevant to the target culture, and hence may violate the maxim of relation in the translation. Such omissions therefore may stem here from translator's attempts to naturalize the message of the original in the target utterance and make it appropriate to the target language and culture (see 'dynamic equivalence' Nida 2003), but this time the effect comes at the expense of the implicature. Therefore, what all of these shifts can suggest is a failure, on the part of the translator, to preserve some of the source text's implicit meanings and therefore a potential loss of some of the sender's implied messages (see Morini 2013 and Hatim 2009, Section 2.4.3.4).

The study argues that shifts resulting from altering literal content of implicatures could have been avoided in the translation. Opting for example for formal equivalence between the source and target texts can in most cases preserve both the stylistic features and the implicature of the original. The literal translation of speech figures, such as translating "A beast of a servant" as "bahīm min al-khadam", as in Murad's translation (see Ex. 28), can convey the same implicature in the target language. Emphasis achieved through italicization in the source language can for example be

translated by the corresponding features in the target language, such as using quotation marks and parentheses as in Murad and Naseem's translation (see Ex 29 and 30). With regard to shifts related to cultural expressions, opting for functional equivalent or implicitation instead of omission, such as translating "cuckoo" by the hyperonym "the curious bird" as in Murad's translation, may preserve the implied meaning of the source text and keep at the same time the message natural and appropriate to the target culture.

Naseem's translation shows fewer shifts than Haqi's; it has 44 shifts. The data in Table 4.5 indicate that most of the shift results from removing semantic details from the source text. 19 cases result from omitting certain details about characters and events in the story, which results in deleting information necessary to calculate the implicature. Take for example translating "Maister Hindley! shouted our chaplain" as "he shouted: "Master Hindley!", which deletes the reference to Joseph as the house's chaplain, which is necessary to calculate the ironical implicature in the utterance (see Ex. 22). Another 12 cases result from dropping speech figures from the source text. As in Haqi's translation, the omission is avoidable since literal translation as a default option can preserve the form of the original and the implied message. The shifts here may also be related to a lack of awareness, on the part of the translator, of the implied meaning of these utterances and mishandling of the floutings of the maxims during translation process.

As Table 4.5 shows, another 5 cases of shifts in which implicature runs the risk of being lost in the translation can be related to cultural presupposition (see Section 3.1.2). Five cultural expressions, which may or may not be shared in the target culture, are translated literally into the target language without showing consideration to information needed here to calculate the implicature. Take for example Mr. Lockwood's utterance (Ex. 36, Section 3.1.2.1) in which he alludes to the long distance between Wuthering Heights and London to convey the implicature that finding his way home is very difficult. The utterance is translated literally without considering that the target reader might not share this deictic information (see Section 2.4.3.6) to arrive at the intended implicature. Opting for the literal translation in these five expressions

may indicate an oversight, on the part of the translator, of the importance of presupposed cultural information in conveying the source message.

Finally, Murad's rendition shows the fewest number of shifts among the three translations. It has only 7 cases of possible loss of implicature. As Table 4.5 shows, 5 cases of loss are attributed to opting for the literal translation of some cultural expressions, such the religious expression "a saint in heaven" in Example (32), where, in addition to leaving the message unnatural or inappropriate, the implied meaning may run the risk of being lost, because of differences in religious beliefs between the two cultures. As with Naseem, the shifts here could occur due to the translator's oversight of some differences in cultural presupposition between the source and target language during the decision-making process.

Finally, as Table 4.5 shows, there are only two cases of loss in Murad's translation that has resulted from ignoring some orthographic features that convey implicatures, namely italicization. As is evident from the data in the table, in this group of shifts Murad maintains the literal meaning of the implicature more than the other two translators. He keeps most of the formal and stylistic features of the original that convey implicatures. Take for example the italicization, which used for emphatic functions. He uses in most cases quotation marks to fulfil the same function in the target language (see Ex. 29). He never opts for removing figures of speech or any semantic details that can affect calculation of the implicatures like the other translations. The analysis has shown that he sometimes flouts a different maxim in the target language to achieve the same implicature, such as when translating irony (see Hatim 1997 and Leonardi 2007, Section 2.4.3.4), which is normally achieved in English by flouting the maxim of quality, he flouts the maxim of quantity to achieve the same function in Arabic (see Ex. 22).

However, as with explicitation shifts, the shifts here point to a tendency to improve information at face value. The study for example found that the majority of shifts involve a flouting of the maxims in the original, particularly the maxim of quality, relevance, and manner. The details about characters and events dropped from the text mostly flout the maxim of quality, such as the ironical "friend" in Mr. Lockwood's

utterance “I was greatly amused to behold an excellent caricature of my friend Joseph”, which flouts the maxim of quality since in the story Mr. Lockwood hates Joseph and they have never been friends (see Ex. 20). The omitted speech figures are mostly metaphors and which flout the maxim of quality too. Typographic features that are not produced in the translation like italicization may appear to flout the maxim of manner. The literal translation of culture-specific terms which might not be shared by target readers may breach the maxim of relation in the translated text, but the omission of such terms may reflect an attempt on part the translator to avoid this possible breach. Following these assumptions, 88 shifts in Table 4.5 (86% of total omission shifts) involve an improvement in terms of either the quality, relevance or clarity of the given information at the expressed level. The implications of this tendency will also be touched upon in Section 4.2.4.

4.2.3 Substitution of Implicature

The last type of shift found in the data examined is the substitution of the implicature with a different one in the translation (see Section 4.1.3). Table 4.6 summarizes the triggers for this type of shift and shows their distribution in the three translations.

TABLE 4.6 FACTORS OF THE SUBSTITUTION OF IMPLICATURES IN THE CORPUS

	Factor for shift	Haqi	Naseem	Murad	Total
1	translating the SL form by an LT form with different conventional meaning	9	15	1	25
2	translating the SL form by an LT form with different connotative meaning	6	0	0	6
3	the target equivalent has a negative connotation	5	6	1	12
4	translating the SL form by a polite LT form	6	6	8	20
	Total	26	27	10	63

As with the first two types of shift discussed earlier, Naseem and Haqi’s renditions have more shifts than Murad’s rendition. In Naseem’s rendition, the most important

trigger for the shift, as the data in the table indicate, is substituting some source forms in the target language with other forms with different conventional meaning (see Malmkjær 1998, 2005 and Baker 2011, Section 2.4.3.4). An example is the translation of the pronoun “it”, which Mrs. Dean uses to refer to Heathcliff, into “this child” in Example (39). The reference to Heathcliff as a thing rather than a human can implicate Mrs. Dean’s cold manners to Heathcliff in the beginning of the story, but the target form used (this child) shows more neutrality and objectivity in her attitudes. Such a shift may result from the translator’s lack of awareness of the association between these lexical items and certain inferable meanings in the source text. The second important reason for the shift is that the target equivalent sometimes can have a negative association in the target culture, such as the reference to alcohol drinks like “brandy” and “wine”, which can convey different images from that intended in the original. Opting for a literal translation here, where the translator may need to adjust the form to naturalize the message (see ‘connotative equivalence’ Koller 1995, Section 2.3), can suggest the translator’s oversight of differences in the cultural presupposition.

The third reason for the shift as the table shows is related to politeness in direct speech. Six expressions are modified in the target language to meet the politeness principles (see Leech 1983, Brown and Levinson 1987 and Lakoff 1990, Section 2.4.3.4) in the target-language culture. Take for example the substitution of the word “God” with “heaven” or “life” in the expression “execrated God” (which is taboo in Arabic) to avoid offending the sensibilities of readers in Muslim communities. As the table shows, this shift occurs almost at the same level in the three translations. Such a shift follows the differences in value of the conversational maxims that are in operation in each culture (see Clyne 1994/1996 and Morini 2013, Section 2.4.3.4). In Arabic-language culture, the maxim of politeness has special importance and can override other maxims (Baker 2011 and Al-Qinai 2008). In Arabic, being polite in your expression is more important than for example being informative, relevant, accurate etc., and this may explain the translator’s decision to substitute the taboo words in the target language.

Haqi's rendition has 26 instances of substitution of implicature. The most important reason for the shift is related to word association. Six instances show that the translator has substituted the source form with a target form that has a different association in the target culture, such as translating the word "colt" by "mare" in Edgar's comment on Heathcliff's hair "It's like a colt's mane over his eyes" (see Ex. 41). The word has pejorative connotation in the original context, whereas the target form has a positive one in the target culture. Five other instances indicate that the translator opts for literal translation of cultural words without considering their negative associations in the target culture, where focus seems to be placed on the equivalence of form between the source and target text rather than the equivalence of response. Similarly, these shifts may reflect improper treatment or lack of awareness, on the part of the translator, of the cultural presupposition during translation process. The 9 cases of shift resulting from a change in the conventional meaning, such as when translating "mamma" as "mother" in "And cried for mamma at every turn ..." which deletes Mrs. Dean's mockery of Edgar (see Ex. 40), may indicate also lack of awareness on the part of the translator of formal features that convey implicatures. Finally, six instances of shift are attributed to consideration of politeness principles in the target culture.

With regard to Murad's rendition, the data in the table show that it has eight shifts motivated by politeness considerations (see Ex. 35 and 36), and only one shift related to a difference in the conventional meaning. Compared to the other two translations, his translation shows more tendency to preserve the conventional content that carries implicature. Take for example the translation of the pronoun "it" as "thing" in Example (39) and "mamma" as "mamma...mamma" in Example (40), which preserves both the conventional meaning of the original and the implied message. The data also show that only one shift is related to the range of word associations. The study found that in this group of shifts his translation manipulates the form of the original to control the implied message more than the other translations. He implicates expressions that have negative associations in the target culture and which can substitute the implicature of the original. His translation therefore pays here more attention than the other translations to cultural presupposition and its effect in the intended implicature.

Unlike the previous two groups of shifts which have revealed a trend towards improving certain principles in the communication at the expressed level, including information quality, relevance and clarity, the majority of shifts in this group do not clearly reveal a trend towards improving any of these. The improvement on the original information which data show here is only in terms of politeness, that is, information tends to be expressed more politely in the translation.

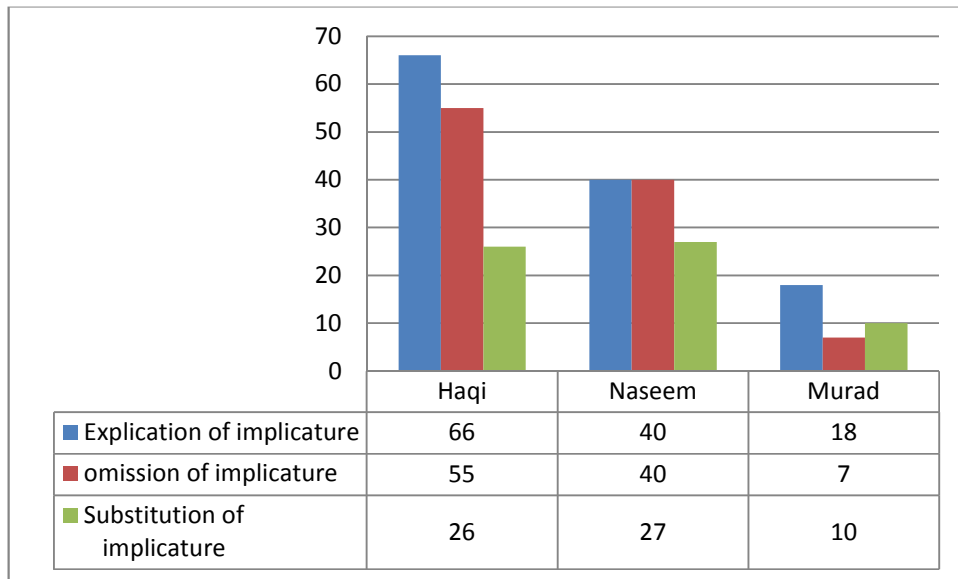
4.2.4 Translation Shifts: Main Findings

To sum up the previous three sections, when comparing the data in tables 4.4, 4.5 and 4.6, the study finds that there is a tendency in Murad's translation to preserve the form of the original more than the other two translations. More attention seems to be paid to the formal features triggering implicatures, and therefore there should be more opportunity in his translation to preserve the implicatures of the original. His translation, which looks more 'source-oriented' (Nida 2003: 159, see 'denotative equivalence' Koller, Section 2.3) than the other two translations, is more faithful to the original in terms of the level of explicitness and the stylistic features. The other two translations show less concern with the form, which is evident from the multiple variations in the formal features triggering implicatures manifested in the data. As discussion has shown, these shifts can tell us some information about (i) the translator's assumption of how explicitly the implicature of the original should be conveyed in the target language during choice-making process or (ii) her/his degree of awareness of implicature generators while information-decoding process.

However, regardless of what variations in formal structure trigger the shift or whether the shift is a deliberate translation act or not, the shift in the three translations points to particular trends. The comparison of the data in tables 4.4, 4.5 and 4.6 reveals that there are more shifts towards explicating and losing implicatures than substituting via translating. The data for example indicate that 226 instances of the shift (78% of total shift) involve either an omission or explicitation of implicature (see Figure 4.1 below). This suggests that there is a trend towards explicating or removing an implicit meaning via translating which in both ways suggest a tendency to increase the level of explicitness via translating [+explicitness] (see Séguinot 1988,

Øverås 1998, Klaudy 2001, 2009, and Pápai 2004, Section 2.5.1). As is evident from the data, this tendency is also demonstrated in each translation.

Figure 4.1 Explicitation, omission and substitution shifts in the translation of implicature in the corpus



The trend here, which suggests that an explication process is in operation in the three translations, might initially support Blum Kulka' explication hypothesis: the target text tends to be more explicit than the source (see Section 2.5.1). But this may be because, as Morini (2008: 42-3) argues, translation as a communicative act can show a greater level of cooperation and politeness more than the original does and translators tend to be more cooperative and polite than original authors. Translators tend to clarify and simplify meaning, and explicate what is implicit in the source text, because commonly they are regarded as partially responsible for the meanings of the source text and any oddity or strangeness would be first attributed to them (ibid), which is why a translated text may be more readable, natural or fluent than the original (Venuti 1995/2008). One example for this here is the improved quality, relevance, politeness and clarity of information in the translations (see Section 4.2.1, 4.2.2 and 4.2.3), which can reflect cooperative work on the part of the translator in translation. This may therefore lead us to, and give an evidence of, Toury's (1995/2012, see Section 2.5.2) proposed 'law of growing standardization' in translation: a translated text tends to be "simpler, flatter, less structured, less ambiguous, less specific to a given text, and more habitual" than the original (Pym 2010: 82, see Laviosa-Braithwaite 1996).

One significant manifestation of standardization in the data is the consistent explicitation of implicit logical links and dropping or omission of figures of speech from translation (most prominently metaphors). According to Toury (2012: 305-309), this can reduce complexity or ambiguity of grammatical structures which leads to a greater simplification and hence indicates a general standardization in the translated text. Another example is opting for removing from the translation features that are specific to the source system or replacing them by more habitual options offered by the target system (see Øverås 1998 and Vanderauwera 1985, Section 2.5.2). This for instance includes removing a feature like italicizing words for emphasis or substituting quotation marks and parentheses. In other cases, taboo expressions (e.g. “execrated God”) are removed and more polite forms are selected to conform to the norms of Muslim communities. Culture-specific terms (e.g. “cuckoo” “Pharisee”, “King Lear”) may be removed or implicitated in translation. What many of these manifestations may indicate here is an accommodation to target language and culture models, whose main effect here is a translation that shows less stylistic variation in comparison with the original (Munday 2012: 175).

Despite this standardization trend governing the translation shifts in the corpus, traces of ‘interference’ from the source text are also present in the shifts (Toury 2012), such as the presence of expressions pertinent to the source culture (e.g. “the three kingdoms”, “saints in heaven”, “King Lear”) and which may not be familiar, and hence may sound unusual, in the target system (see House 2006, Section 2.5.2). The presence of such traces here may indicate that “interference is a kind of *default*” or in other words that “an establishment of an interference-free output” requires special efforts or might not even be possible (Toury 2012: 311 emphasis in the original). However, what the study is trying to argue is that even the interference may not be here as dominant as standardization, the translators’ tolerance of it can be traced in the shifts. The data in Table 4.5 for example indicate that in Haqi and Naseem’s translations there are 7 cases displaying the omission of cultural information specific to the source culture from the translation. However, in Murad’s translation, no cultural information is removed but the only problem the data show is opting for literal translation in places where the implicature may run the risk of being lost because of potential cultural

differences. What this suggests here is that there is more tolerance of interference from the source text in Murad's translation than in the other two translations.

Another example that supports this is the translation of speech figures. The data in Table 4.4 and 4.5 (see also Section 4.1.1.2 and 4.1.2) show that in Haqi and Naseem's translations 68 speech figures (e.g. metaphor or hyperbole) are either totally removed or replaced by explicitation in the translation, which in both cases indicates a deletion of a formal feature of the original. But as the data show, the form of all speech figures is kept intact in Murad's translation. As the discussion has revealed, the form and content of most of these speech figures could have been easily preserved by literal translation because they might not deviate from what is normal in the target system, and hence their production in the translation, as in Murad's translation, may suggest a 'positive interference' (Toury 2012). Take for example expressions that convey emphatic function like "in the world" in "What in the world led you wandering to Thrushcross Grange?" and "a world of things" in "Cathy sat up late, having a world of things to order for the reception of her new friends" (see Ex. 26 and 27). Though such figurative expressions are common in English, their use still makes sense in Arabic since they do not seem to deviate from the norm in the target system, and therefore the literal translation as a default option can prove unproblematic here and can likely result in achieving the same function. But again, this can point to a lesser degree of tolerance in the two translations compared to Murad's translation.

What the explicitation trend found in the translation shifts may generally suggest is a possible change in the reader's 'interactive' relationship with translated text compared to original (Mason 2000, Boase-Beier 2006, 2014). Grice, as discussed in Section 2.4.3.3, differentiates between telling someone and getting someone to think as a way to differentiate between how to tell something openly and how to imply something through speech. He bases the notion of implicatures on a view of language as a form of cooperative behaviour or joint effort between interactants to communicate. Implicatures according to him arise as a result of interactants' mutual knowledge of the conversational maxims (Grundy 2000: 80). They are the result of a hearer or reader drawing an inductive inference as to what can be the likeliest

meaning in a certain given context (ibid, see also Renkema 2004: 136-38). What is clear here is that implicature is connected to, among other things, an inferencing process the hearer or reader makes in the course of communication.

Based on this assumption, in addition to changing the level of explicitness and the style of the original, the explicitation trend found in the translations may affect the target-reader involvement compared to the source. It can be argued here that a more explicit text will minimize the need for inference, and hence reduce the level of participation or 'engagement' on the part of the reader (Boase-Beier 2006, 2014, Şerban 2004). When removing or explicitating an implicature in the source text, a lesser inferencing or processing effort (see Gutt 1998, 2000, Section 2.4.3.4) is expected on the part of the target reader to comprehend the text. Take for example when dropping a metaphor like "What vain weathercocks we are!" as in Haqi's translation, or translating it as "how strange is our frequent change of opinion as if we are a vain weathercock!" as in Murad's translation (see Ex. 8). Explicitating the implied meaning of the speech figure or dropping it entirely from the text here either leaves meaning ready for the reader or spares her/him the trouble of thinking, where in both cases she/he will do no or less inferencing in comparison with the source reader. The same can apply when explicitating implicit logical links in the source text or omitting or not producing some semantic details, orthographic features, and cultural words.

Good supporting evidence here can also be derived from the trend towards improving the original in terms of the quality, relevance, and clarity of information at face value. As has been explained throughout the analysis and discussion, the non-adherence to these principles at the expressed level in the source text is purposeful; intended by the sender in the original to convey implicit meaning by inducing the reader to move from the expressed level to the implied level (see Yule 1996 and Cutting 2002, Section 2.4.3.3). Therefore, the improvement on the original information at the expressed (explicit) level found in the shifts suggests an interpretive work on the part of the translator, which will normally be indicative of less inferencing and hence a lesser cooperation or involvement on the part of the reader (see Mason and Şerban 2003, Section 2.4.3.6, and Şerban 2004 Section 2.4.3.2).

The explicitation trend in operation here may therefore suggest a target text that may elicit a less, or maybe a different, response to the translation on the part of the target reader, reducing her/his dynamic role of interpretation in comparison with the original. If we assume for example that “each act of reading a text is in itself an act of translation, i.e. interpretation” and that “we feed our own beliefs, knowledge, attitudes and so on into our processing of texts”, the translator’s reading here will impose a particular reading to the text (Hatim and Mason 1990: 10-11). Interpretation may sometimes lead to the imposition of the translator’s subjective conception on the original, or producing subjective ideas conflicting with the original, preventing or limiting arbitrarily the readers’ projecting of their own views into the text (Levý 2011: 38-47, see also Hermans 1996 and Baker 2000a). If we also assume that a translation may evoke in its reader a perlocutionary effect (Austin 1962/1975), which in a literary text may take the form of “aesthetic experiences of pleasure, feelings of appreciation, enjoyment or admiration, images” etc. (Hickey 1998: 226, see ‘perlocutionary equivalence’ Section 2.4.3.4), the loss of some of the original stylistic features, most prominently speech figures, suggested by the explicitation trend here leads to a reduced, or at least different, perlocutionary effect evoked by the translation compared to the original (see Hervey 1998).

One might therefore assume that a good translation should leave the target reader free to think and that a good translator should not impose his personal conception by spelling out the implicit meanings because these might lead to “an adaptation rather than a translation” (Levý 2011: 47). However, if we assume translating is more about intertextual and narrative competence and about the interpretation of two texts in two different languages, conveying hidden or intended meanings in the translation may become of priority even by breaching the lexical or referential faithfulness and limiting the role of the reader (Eco 2001/2008: 13-17). The translator’s interpretive decisions here may be important to preserve ‘the deep sense of the story’ and reveal it to the reader ‘at all costs’ (ibid). Even if the interpretation here may sometimes eradicate other possible meanings or deviates from the original, any interpretation in the end remains, or should be looked at, as a bet on the sense of a certain text.

Finally, regardless of the different propositions that can be made about the trends of shift here, what can be obvious from all of the above is that the reader is repositioned in the translation as being less co-operative and less willing to take part by providing the necessary links and calculating the intended implicature, and needing to be helped and given more interpretation while reading or interpreting the text compared to the original reader. This may reflect the translator's belief while translating that the target reader may be linguistically, culturally and temporally distant from the source text or that s/he may not share the source author's assumptions (Ross 2014: 137). Following this assumption, the three figures given in Figure 4.1 may give information about the literary translators' pattern of choices and views on the target reader, more precisely their assumption about how more explicitly s/he needs to know than the original (cf. Baker 2000a, Saldanha 2011). For example, Haqi and Naseem's translations, which appear more explicit than Murad's translation, reposition the reader as needing more explanation and more explicit or less implicit information. While in Murad's translation, which is the least explicit here, the reader is viewed as needing less help with this regard than the other two translations.

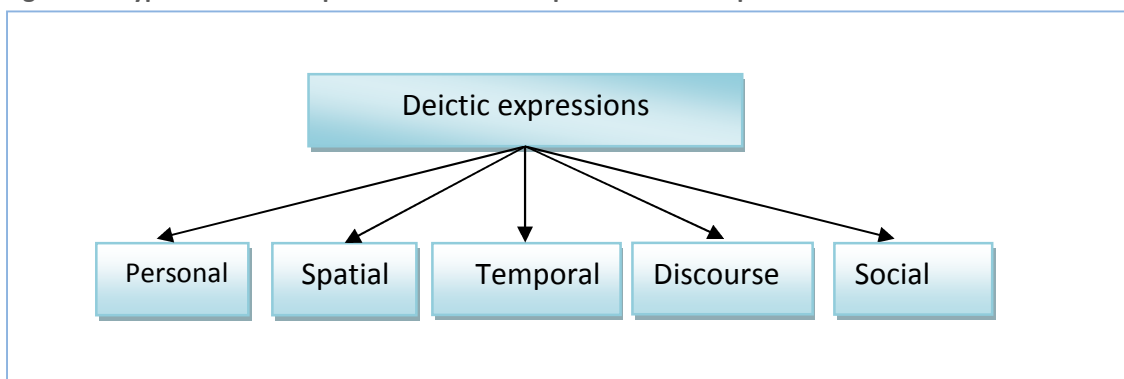
Chapter Five: Deixis

This chapter explores the major problematic areas in the translation of deictic expressions in the novel. The types of deictic elements that will be examined and analyzed in the study are shown in Figure 5.1 below. This categorization of deixis is based on Levinson's (1983, 2006) theory of deixis, which draws upon some previous influential accounts of deixis such as Bühler (1935), Fillmore (1975) and Lyons (1977) (see Section 2.4.3.5). The study explores how deictic expressions are rendered and treated in the target texts. Adopting a framework of analysis based on a number of previous studies that have incorporated deixis into their model of analysis (e.g. Richardson 1998, Munday 1997b, Mason and Şerban 2003, Goethals 2007, 2009 and Bosseaux 2007, see Section 2.4.3.6), the study seeks to explore five features: (i) the types of deixis that have undergone shift, (ii) the types of shift in their translation, (iii) the variations in the translations that trigger them (iv) the effects these translational deictic shifts can bring to the meanings of the novel and its narrative structure, and (v) the translation behaviours the shifts are associated with. Like the previous two chapters, this chapter will be divided into two sections, where the first section discusses these feature at micro levels and the second section explores them at macro levels.

5.1 Analysis of Deixis: Translation Shifts

Firstly, demonstrative and personal pronouns in Modern Standard Arabic show some differences from English in number, gender and case (which will be illustrated in Section 5.1.1 and 5.1.3). The analysis here will exclude the shifts related to these grammatical differences (which are often called 'obligatory shifts', Toury 2012: 80), because they do not fit into the context of the current study, as the literature (Section 2.4.3.6) has shown they have no influence in most of the translational phenomena discussed such as distancing or approximating point of view, narratorial objectivity and subjectivity, reader's involvement and other dynamic features. Such grammatical differences can cause variation in 'grammatical explicitness' in translation (Klaudy and Károly 2005, Olohan and Baker 2000a).

Figure 5.1 Types of deictic expressions that are explored in the corpus



The comparison between the source text and the target translations reveals 643 shifts occurring in the translation of deixis (one instance per 38 words), in which the translator has intervened in the source text and made changes to the deictic features of the original story. Table 5.1 below shows the different types of deixis that have undergone change. The following subsections will discuss in detail these shifts under each type of deixis.

TABLE 5.1 DEICTICS THAT HAVE UNDERGONE SHIFT IN THE CORPUS

	Type of deixis	Number
1	spatial	258
2	temporal	136
3	personal	128
4	social	72
5	discourse	40
	Total	643

5.1.1 Spatial Deictic Shifts

Spatial or place deixis, as discussed earlier, relates to ‘the specification of locations’; it encodes spatial location relative to the location of the participants in the speech situation (Levinson 1983: 62/79, 2006: 116-18, Grundy 2000: 28-29). It concerns ‘the concept of distance’, where the location of people and objects is being

indicated in that speech situation (Yule 1996: 12, see Renkema 2004: 122-23). English makes use of certain indexicals, (e.g. demonstratives like “this” and “that”, and place adverbs like “here” and “there”) to encode the relative distance of location from the speaker in the speech event. The distance encoded can be either close to the speaker, such as when using a proximal form like “this” or “here”, or far from the speaker, such as when using a distal form like “that” or “there”.

Arabic also has demonstratives and place adverbs that are marked for proximity (e.g. “hunā” (here), “hunāk” (there)), but demonstratives may show some differences in number, gender and case (Cantarino 1975: 29-30, Ryding 2005: 315-21, Holes 2004: 184-86). The demonstrative “hādhihi” (this) for example is feminine singular and denotes particular proximity, while “dhāka” (that) is masculine singular and denotes relative distance from the speaker (see Abdul-Roaf 2006: 141-42). Tables 5.2 and 5.3 below show typical Arabic demonstratives (cf. Ryding 2005: 315-16).

TABLE 5.2 DEMONSTRATIVE OF PROXIMITY IN MODERN STANDARD ARABIC: THIS/THESE

	Masculine	Feminine
Singular	hādhā	hādhihi
Dual	hādhān	hātān
Nominative		
Genitive/accusative	hādhayn	hātayn
Plural	hā’ulā’i	hā’ulā’i

TABLE 5.3 DEMONSTRATIVE OF DISTANCE IN MODERN STANDARD ARABIC: THAT/THOSE

	Masculine	Feminine
Singular	dhālika/dhāka	tilka
Plural	ūlā’ika	ūlā’ika

The data in this study indicate that 258 of such place deictics have undergone change in the target texts, suggesting deviation in the decoding process of the relative distance of people and things in the story and inevitably a change in the spatial settings of the original. The data manifest different types of shift occurring to spatial

deictics after translation. These include: (i) shifting from proximal indexical to distal indexical (e.g. from “this” to “that”) or from distal to proximal (e.g. from “that” to “this”), (ii) omitting a proximal or distal via translation, (iii) adding a proximal or distal (iv) shifting from a place adverb (proximal or distal) to prepositional phrase (e.g. from “here” to “in Heathcliff’s house”), which can be viewed here as explicitation. Table 5.4 below shows the distribution of these shifts in the corpus, and a discussion of each type of shift will follow.

TABLE 5.4 SPATIAL DEICTIC SHIFTS IN THE CORPUS

	Type of shift	Number
1	shifting from distal to proximal	59
2	shifting from proximal to distal	1
3	adding a proximal	114
4	adding a distal	43
5	omitting a proximal	19
6	omitting a distal	7
7	explicitating a proximal	8
8	explicitating a distal	7
	total	258

5.1.1.1 Distal-Proximal Shifts

The data in Table 5.4 indicate that 60 instances of shifts involve proximal-distal alternation, where the relative distance of people and things from the speaker and the viewing position assumed by him/her in the story seem to be altered in the translation. The direction of the majority of the shift (59) points to approximating: shifting from distal (far from the speaker) to proximal (near the speaker). This spatial approximation involves either shift from the distal demonstrative “that” or “those” to the proximal demonstrative “this” or “these”, or shift from the distal place adverb “there” to the proximal adverb “here”. See the following two examples.

- 1- **ST:** We exchanged little conversation, and he halted at the entrance of Thrushcross Park, saying, **I could make no error there.** (CH 3: 27)

Haqi TT: lan taḍilla al-ṭarīqa min hunā. (38)

[**Gloss:** you will not lose the way from here]

2- **ST:** “The truth is, sir, I passed the first part of the night in–” Here I stopped afresh—I was about to say “**perusing those old volumes,**” ... (CH 3: 24)

Murad TT: kuntu ‘alā washk an aqūl: fī taṣaffuḥi hādhihi al-kutuba al-qadīmati

[**Gloss:** I was about to say: perusing these old books] (28)

In Example (1), Mr. Lockwood narrates that after he lost his way home because of snow storm, Mr. Heathcliff walked him until the park, where he then had just few miles to walk to get his home. In this past-tense narrative, the distal deictic “there” presents the narrator as detached in place from the location described. However, in Haqi’s translation, the switch from the distal “there” to the proximal “here” alters this index of location by presenting the narrator as close to the location. In (2), a similar change in the original spatial setting is brought to the target utterance by changing the form of demonstrative. Mr. Lockwood here says that while he was in the garret in Mr. Heathcliff’s house, he read some diaries in some books that belong to Catherine, and that when he saw Mr. Heathcliff, he could have mistakenly told him about that. The demonstrative distal in “those volumes” suggests that the volumes are distant in place from Mr. Lockwood, while using “these” in Murad’s translation suggests their proximity to him in the spectacle.

As the above two examples show, the spatial deictics, as grammatical elements that provide an index of location and physical setting in narrative (Simpson 2004: 29) or parts of the language that contribute to the building of ‘the spatial plane’ in point of view of narrative (Uspensky 1973: 58-59, Fowler 1996/2009: 162-65), are altered in the target utterance. This can indicate a pattern of shift in spatial point of view of the original, where the position where the narrator or character is standing in the event is changed (see Munday 1997b and Mason and Şerban 2003, Section 2.4.3.6). The target utterance here gives more physical closeness between the narrator/character and the referent than it is depicted in the original.

As discussed in Section 2.4.3.6, the choice between a distal and a proximal not only indicates the physical distance of the referent in relation to the speaker, but also can reflect ‘a psychological distance’ and help establish a speaker’s psychological point of view in a text (Uspensky 1973: 81, see Fowler 2009: 119-20 and Simpson 2004: 79-80). For example, shifts from “that” to “this” can indicate a speaker’s empathy with the referent, whereas shifts from “this” to “that” can indicate ‘emotional distance’ between the speaker and the referent (Levinson 1983: 81 and Yule 1996: 13). In the narrative, fluctuation of spatial location of the narrator/character in relation to the referent can express things like the narrator/character’s empathy with the referent and degree of subjectivity in narrating the events (Toolan 1990: 178-81). Observe the following three examples.

3- ST: Poor soul! Till within a week of her death that gay heart never failed her;
and her husband persisted doggedly, nay, furiously, in affirming her health improved every day. (CH 8: 68)

Murad TT: yā li-al-shābbati al-miskīnah! .. laqad ḍallat ilā mā qabli mawtihā bi-
isbū’in wa-hādhā al-qalbu al-mariḥi lā yakhūnuhā wa-lā yatakhalā ‘anhā (61)

[**Gloss:** Oh poor girl! She stayed till a week before her death with this gay heart which never betrays her nor leaves her]

4- ST: He fixed his eye on me longer than I cared to return the stare, for fear I might be tempted either to box his ears or render my hilarity audible. **I began to feel unmistakably out of place in that pleasant family circle.** (CH 2: 11)

Haqi TT: bada’tu ash’uru bi’anna wujūdī fī hādhīhi al’ā’ilati lam ya’d mustaḥabb.

[**Gloss:** I began to feel that my existence in this family is no longer desirable] (21)

5- ST: “Isabella and Edgar Linton talked of calling this afternoon,” she said, at the conclusion of a minute’s silence. (...)

“Order Ellen to say you are engaged, Cathy,” he persisted; “**don't turn me out for those pitiful, silly friends of yours! ...**” (CH 8: 63)

Naseem TT: lā taṭrūdīnī min ajl hādhayn al-ṣadīqayn al-tāfihayn al-ablahayn.

[**Gloss:** do not turn me out for these pitiful and silly friends] (76)

In Example (3), Mrs. Dean narrates how Frances died and how her husband, Hindley, was very sad about her. In Murad's translation, turning the distal demonstrative into proximal in "that gay heart" can convey Mrs. Dean's empathy with Frances and invite the reader to take part in her emotions towards her. From the context of the story, Mrs. Dean was sad at Frances' death and the feeling of Hindley, who for her "had room in his heart only for two idols-his wife and himself: he doted on both, and adored one, and I couldn't conceive how he would bear the loss" (CH 8). Therefore, opting for the proximal in the target utterance may express the narrator's emotions towards the referent.

In examples (4) and (5), the shift on the other hand conceals the narrator's emotions towards the referent. In (4), Mr. Lockwood got upset from the bad treatment he received from Mr. Heathcliff's family, and while he was sitting with them for meal, he started feeling out of place in that family circle. Mr. Lockwood uses the distal demonstrative "that" in describing Mr. Heathcliff's family even he is sitting between them. Such use of distal indexical to express a proximal thing can be a marker of Mr. Lockwood's psychological distance and detachment from Mr. Heathcliff's family. However, the switch from the distal "that" to the proximal "this" in Haqi's translation conceals this psychological perspective.

Similarly in (5), Heathcliff decides to relax from work and spend the day with Catherine, but Catherine has already invited Edgar and his sister over, about which Heathcliff gets upset and asks Catherine to cancel their visit. The choice of the distal "those" in Heathcliff's utterance is a marker of a character's orientation of thought in the narrative: it expresses Heathcliff's antipathy with Catherine's new friends, Lintons children, whom Heathcliff hates and regards as his rivals in the story (see Section 2.6). A consistent use of such distancing indexicals throughout the narrative can also push the referent away in the psychological space and can produce 'an alienating effect' (Fowler 2009: 119-20). But as Naseem's translation shows, the change of the distal into a proximal has resulted in deleting the psychological dimension encoded by the form of demonstrative used in the original. The alteration in the three above examples may

then be argued to conceal the subjective point of view narrator/character in the original utterance.

5.1.1.2 Adding a Spatial Deictic via Translation

As Table 5.4 indicates, 157 spatial deictics are added in the translations. 114 of these deictics are proximals (e.g. “this”, “these”, and “here”) whereas 43 are distals (e.g. “that”, “those”, and “there”). The study finds that the addition here takes three forms: (i) shifting from definite/indefinite noun phrases to demonstrative noun phrases (e.g. “a/the house” to “this/that house”), (ii) shifting from possessive noun phrases to demonstrative noun phrases (e.g. “his house” to “this/that house”), and (iii) inserting the place adverbs “here” and “there” into the target text. The following two subsections will illustrate these additions.

5.1.1.2.1 Adding a Place Proximal via Translation

The study finds that there are 114 instances of proximal additions that result from either shifting from a non-deictic element (e.g. definite/indefinite articles and a possessive pronoun modifier) to a demonstrative deictic, or simply inserting the proximal adverb “here” into the target text. According to Halliday and Hasan (1976: 57-62), the speaker identifies the location of a referent by locating it on a scale of proximity; whereas, for example, ‘selective reference demonstratives’ like “this” and “these” are ‘near’ on a scale of proximity and “that” and “those” are ‘far’ (‘not near’) on a scale of proximity, other forms like the definite article “the” are neutral in this respect. Shifting between a non-deictic element and a demonstrative deictic involves shift between ‘unmarked’ and ‘marked’ forms for proximity. According to Levinson (1983: 83), following Lyons (1968/1977), while forms like “the house”, “his house” and “a house” can be neutral and unmarked for proximity, the forms “that house” and “this house” are marked for proximity (e.g. “this” is marked ‘+proximal’ and “that” is marked ‘-proximal’). See the following examples.

6- ST: “*You! I should be sorry to ask you to cross the threshold, for my convenience, on such a night,” I cried. (CH 2: 13)*

Haqi TT: *yā sayyadtī: anā lā as’ālukī ijtiyāza hādhihi al-‘atabata min ajlī, ... (22)*

[Gloss: oh sir: I do not ask you to cross this threshold for me]

7- **ST:** “What the devil indeed!” I muttered. “The herd of possessed swine could have had no worse spirits in them than those animals of yours, sir. **You might as well leave a stranger with a brood of tigers!**” (CH 1: 5)

Haqi TT: lastu adrī kayfa tujīzu li-nafsaka an tatruka imra’an qharīban bayna hādhihi al-numūri al-muftarisah! (13)

[**Gloss:** I am wondering how you could you allow yourself to leave a stranger with these ferocious tigers]

8- **ST:** “Put your trash away, and find something to do! You shall pay me for the plague of having you eternally in my sight - do you hear, damnable jade?”

“I’ll **put my trash away**, because you can make me if I refuse,” answered the young lady, ... (CH 3: 26)

Naseem TT: sa-ulqī hādhā al-hurā’a min yadī, ... (44)

[**Gloss:** I will put this trash away]

9- **ST:** “What do you mean?” asked Heathcliff, “**and what are you doing?**” (CH 3: 23)

Haqi TT: wa-mādhā taf’al hunā?

[**Gloss:** and what are you doing here]

The first three examples above show that the switch from a definite/indefinite article or possessive pronoun to a proximal demonstrative deictic alters the original spatial settings and consequently the spatial point of view adopted in the original. In Example (6), Mr. Lockwood is sitting with Mrs. Heathcliff in the living room, and when he asks for a guide to find his way home, she thinks that he means her. He then replies that he just wants her to show him the way and does not even want her to cross the threshold. The referent of the definite noun phrase “the threshold” is neutral in terms of proximity to Mr. Lockwood, but in Haqi’s translation replacing this unmarked form by the marked form “hadhihi” (this) makes the referent close to the character and the scene more immediate and vivid. In (7), Mr. Lockwood is complaining to Mr. Heathcliff about his dogs which attacked him while he was waiting in the living room, referring to the dogs as “a brood of tigers”. Similarly, the indefinite article in the phrase “a brood

of tigers”, which identifies the referent as unmarked for proximity from Mr. Lockwood in the event, is turned into a proximal in the translation, bringing the referent closer to Mr. Lockwood and making the attack more present to him.

In Example (8), Mr. Heathcliff is scolding his daughter-in-law, Cathy, about wasting her time reading books and not helping in housework: he tells her to put her book away and find something to do instead. She then responds that she will put it away only to avoid troubles. In Naseem’s translation, the possessive noun phrase “my trash”, which is unmarked for proximity, is changed into the demonstrative noun phrase “this trash”, which is marked for proximity. This signals physical closeness between Cathy and the referent and makes the event more immediate.

In the last example, after having come upstairs after a frightful noise heard in the middle of the night, Mr Heathcliff is shocked at finding Mr. Lockwood sleeping in the garret in his house. In Haqi’s translation, the translator adds the proximal place adverb “hunā” (here), which refers to the garret where Mr. Lockwood is sleeping. This deictic signals the speaker’s location and triggers spatial approximating in the target utterance. The shift towards proximal deictics in the target language in the above examples can then make the referent and event denoted more proximate to the narrator and the characters and increase their involvement in the event (see Toolan 1990: 178-81). In addition to increasing the individual’s involvement in and immediacy of the events narrated, the addition adds a spatial dimension to the target utterance and make it more spatial-deictically anchored than the original (Bosseaux 2007: 176-79).

5.1.1.2.2 Adding a Place Distal via Translation

The data indicate that 43 place distals are added as a result of either inserting a distal into the target text or turning a definite/indefinite article or possessive pronoun to a distal demonstrative deictic. Such a switch not only alters the spatial distance between the narrator/character and the referent but also the ‘emotional distance’ (Lyons 1977: 677) between them. The use of the marked form “that/those” as an alternative to other unmarked forms like the definite/indefinite articles or possessive pronouns can sometimes indicate the narrator’s detachment from the referent or the

event in the narrative (Toolan 1990: 183). In Arabic, demonstrative deictics can also be used with ‘the psychological standpoint in mind’: “hadhihi” (this) is used for instance for things or concepts that may be more important or more closely related to the speaker, whereas “dhālika” (that) is used to express a more remote attitude (Cantarino 1975: 30). Observe the following examples.

10-ST: “Take the road you came,” she answered, ensconcing herself in a chair, with a candle, **and the long book open before her.** (CH 2: 12)

Murad TT: wa-dhālika al-kitābu al-ṭawīli al-aswadu maftūḥ: .. (19)

[**Gloss:** and that long black book open]

11-ST: “My name is Hareton Earnshaw,” growled the other; “and I’d counsel you to respect it!”

“I’ve shown no disrespect,” was my reply, **laughing internally at the dignity with which he announced himself.** (CH 2: 14)

Murad TT: wa-kuntu aḍḥaku fī sirrī min tilka al-khaylā’i allatī a’lana fihā ismuh

[**Gloss:** and I was laughing internally at that dignity with which he announced his name] (17)

12-ST: Mr. Heathcliff followed, his accidental merriment expiring quickly in his habitual moroseness. I was sick exceedingly, and dizzy, and faint; and thus compelled perforce to accept lodgings under his roof. (CH 2: 15)

Murad TT: wa-tabi’anī al-sayyid hīthklif, wa-qad talāshā mariḥahu al-‘āriḍu sarī’an, wa-ḥalla maḥallahu dhālika al-tajahumu al-ma’lūf. (21)

[**Gloss:** and Mr. Heathcliff followed us, and his accidental merriment had disappeared quickly and replaced by that habitual moroseness]

In Example (10), Mr. Lockwood asks Mrs. Heathcliff to show him his way home, and she curtly replies “Take the road you came” and then rudely conceals herself in her chair, resuming reading her book. The definite article in the phrase “the long book” is replaced in Murad’s translation by the distal “dhālika” (that), which triggers distancing and indicates things like alienation between Mr. Lockwood and the referent or his detachment from or antipathy with Mrs. Heathcliff’s response. In (11) Mr.

Heathcliff's son-in-law, Hareton, is staring at Mr. Lockwood, unhappy at his presence at their house. He then announces himself very gruffly, and Mr. Lockwood wonders about "the dignity" with which he utters his name. Again, opting for the distal form "tilka" (that) in Murad's translation adds distancing and suggests Mr. Lockwood's antipathy to Hareton's behaviour.

In (12), after being attacked by dogs at Mr. Heathcliff's house and while being eventually taken to bed to rest, Mr. Lockwood comments that Mr. Heathcliff smiled briefly when he saw him, but his smile has gone very quickly in "his habitual moroseness". Similarly, the possessive pronoun-distal demonstrative alternation in the phrase "his habitual moroseness" in Murad's translation triggers narratorial detachment from the referent and expresses Mr. Lockwood's aversion to this trait in Mr. Heathcliff's personality. With such marked choices, the target utterance in the above three examples presents a less objective reporting of events than the original does. The narratorial detachment between the narrator and the referent or the fact narrated in the target utterance depicts a more subjective point of view and personal involvement on the part the narrator.

5.1.1.3 Removing or Explicitating a Spatial Deictic via Translation

Finally, the data in Table 5.4 indicate that 26 spatial deictics in the source text have been omitted and 15 have been explicitated in the target language. The omissions have occurred by either dropping a place adverb (e.g. "here", "there") or translated a demonstrative deictic (e.g. "this", "that") by elements unmarked for proximity (namely the definite article "the"). Explicitations have resulted from shifting from a place adverb deictic to explicit prepositional phrase (e.g. from "here" to "in Wuthering Heights"). Look at the following examples.

13. ST: One stop brought us into the family sitting-room, without any introductory lobby or passage: **they call it here 'the house' pre- eminently.** (CH 1: 2)

Naseem TT: wa-hum yuṭliqūna 'alayhā isma al-bayt. (18)

[Gloss: they call it the house]

14. ST: she ran into her chamber, and made me come with her, though I should have been dressing the children: **and there she sat shivering and clasping her hands**, and asking repeatedly – “Are they gone yet?” (CH 6: 40)

Murad TT: thumma jalasat tarta'idu faraḡan wa-hiya taḡsur aṡābi'aha, ... (44)

[Gloss: then she sat shaking in fear and clasping her fingers]

15. ST: “Hareton, drive **those dozen sheep into the barn porch**. They'll be covered if left in the fold all night: ... ” (CH 2: 11)

Haqi TT: adkhil al-māshiyata ilā al-ḡazīrati yā hariton ... (22)

[Gloss: bring the sheep into the barn porch, Hareton]

16. ST: the master himself avoided offending him, knowing why he came; and if he could not be gracious, kept out of the way. **I rather think his appearance there was distasteful to Catherine**; ... (CH 8: 61)

Murad TT: ball aḡsabu anna kāthrin nafsahā kānat lā tartāḡ ilā zuḡūri idgar linun fī al-murtafa'āt, ... (63)

[Gloss: I rather think that Catherine herself did not use to feel comfortable to Edgar Linton's appearance in the Heights]

Example (13) and (14) are cases where a place deictic is dropped from the text without compensation. In (13), Mr. Lockwood describes Mr. Heathcliff's house, and says that people here call the living room the house, where the spatial adverb “here” is used from Mr. Lockwood's (the narrator) perspective to refer to Mr. Heathcliff's house, “Wuthering Heights”. But in the given translation, this ‘deictic projection’ (Lyons 1977) is dropped from the text. In (14), Mrs. Dean tells that when Hindley came along with his wife, Frances, to attend his father's funeral, Frances, who was new to the house, ran to her new room and started asking when the mourners will leave. Similarly, the spatial adverb “there”, which from the point of view of Mrs. Dean refers to Frances' room, is removed from the target utterance.

Example (15) shows a case of omission resulting from shifting from a demonstrative deictic to the definite article “the”. Mr. Heathcliff here is asking his son-in-law, Hareton, to bring the sheep inside because of the snow. The demonstrative

“those”, a form marked for distance, indicates that the referent is spatially at some distance from Mr. Heathcliff (the character) and establishes a ‘shared visual perspective’ (Simpson 1993/2005: 12), or what Richardson (1998: 131) calls a ‘deictic field’, between the characters in the narrative and even between the narrator and the reader. However, by replacing the marked form with the neutral form “the”, the target utterance presents an objective recording of the speech event which results in losing the shared spatial context between the participants in the event recorded in the original utterance.

As these three examples show, the spatial deictics “here”, “there” and “those” which anchor the narrator/character in the story and provide ‘viewing positions’ or ‘vantage points’ for readers, are not available in the target text. Since spatial deixis concerns the specification of locations relative to ‘anchorage points’ in the speech situation (Levinson 1983: 83) and establish a shared cognitive context with the reader (Simpson 2005), their deletion can result in a loss of the deictic anchorage in the translation (see Bosseaux 2007, Section 2.4.3.6) and a lesser involvement on the part of the narrator/characters and the target reader in the event narrated (see Mason and Şerban 2003).

In Example (16), Mrs. Dean says that because of Heathcliff Catherine started feeling uncomfortable with Edgar’s regular visits to their house. The place adverb “there” in Mrs. Dean’s utterance, which refers from the point of view of Mrs. Dean to “Wuthering Heights” is explicated in Murad’s translation into the prepositional phrase “in the Heights”, which makes the reference more specific and explicit in the target language (see Vinay and Darbelnet 1958/1995 and Nida 2003, Section 2.4.3.2). Some however suggest that such an explicit adjustment at the level of spatial deixis might be better avoided in a literary translation. Studying deictic perspective in some Spanish and English texts, Richardson (1998: 26-27) for example argues that the reader of a literary translated text is expected to play an active role by making the necessary inferences within the given context to understand which these deictic elements refer to. Therefore, the above explication which involves an adaptation to the target reader’s perspective suggests a more active role played by the translator that

diminishes the target reader's dynamic role of interpretation in the target utterance (Hatim and Mason 1990: 11).

5.1.2 Temporal Deictic Shifts

Time or temporal deixis encodes the time at which the speech event takes place (see Section 2.4.3.5). It is signaled often by using verbal tense (i.e. present, past and future) and time adverbs (e.g. "now", "yesterday", "today", "tomorrow" etc.) (Levinson 1983: 73-78, 2006: 114-16, Yule 1996: 14-15). In Modern Standard Arabic, it can be signalled by verb stems inflected for tense, which include (i) perfect/past ("kataba" (he wrote)), (ii) imperfect/present ("yaktubu" (he writes)) and (iii) future tense ("sa-yaktubu"/ "sawfa yaktubu" (he will write)), and time adverbials like "alān" (now) and "ba'da'ithin" (then) (Haywood and Nahmad 1984: 95-97, Ryding 2005: 390-91, 339-43). Time deixis anchors the utterance to a certain time reference point, and like place deixis, the reference point can be proximate to the speaker's present time (or 'coding time', Levinson 1983: 73) (e.g. when using a proximal form like "now") or distant from the speaker's present time (e.g. when using a distal form like "then").

In translation, any variation deictic elements may however trigger change in the temporal settings and the 'temporal point of view' adopted in the original (see Section 2.4.3.6). Indeed, the comparison between the novel and the translations reveals that 136 temporal deictic elements have undergone shift after translation, suggesting deviation in the decoding process of the position of the events in time which may affect the temporal points of view of the original. The types of shift recorded in the corpus include: (i) adding a proximal or distal time deictic (e.g. "now" or "that moment") via translation, (ii) omitting a proximal or distal deictic, (iii) shifting from a proximal time deictic to a distal time deictic (e.g. from "now" to "then"), or (iv) shifting from a distal deictic to a proximal deictic (e.g. from "that day" to "this day"), and (v) shifting from a time adverb (proximal or distal) to prepositional phrase (e.g. from "now" to "after Frances' death", which has been referred to as explicitation. Table 5.5 below shows the occurrences of these shifts. The following subsections will discuss them in greater detail.

TABLE 5.5 TEMPORAL DEICTIC SHIFTS IN THE IN THE CORPUS

	Type of shift	Number
1	adding a proximal	38
2	adding a distal	22
3	omitting a proximal	24
4	omitting a distal	8
5	explicitating a proximal or distal	6
6	shifting from proximal to distal	31
7	shifting from distal to proximal	7
	total	136

5.1.2.1 Adding a Temporal Deictic via Translation

The data in Table 5.5 indicate that 60 temporal indexicals are added to the source text: 38 of these indexicals are proximals (e.g. “now”, “this time”, or “this night”) while 22 are distals (e.g. “then”, “that day”, or “that moment”). See the following two examples.

17. ST: Cathy sat up late, having a world of things to order for the reception of

her new friends: she came into the kitchen once to speak to her old one, but he was gone, and she ... (CH 7: 50)

Murad TT: ammā kāthī faqad saḥīrat ṭawīlan tilka al-laylata idh kāna ladayhā dunyā bi-a’srihā min al-ashyā’i tawaddu an ta’mura bi-i’dādihā li-istiqbāli aṣḍiqa’ihā fi al-ghudāh. (52)

[**Gloss:** Cathy stayed awake long that night, she had a world of things to order to be done for the reception of her new friends on the morrow]

18. ST: Little Hareton, who followed me everywhere, and was sitting near me on

the floor, at seeing my tears commenced crying himself, and sobbed out complaints against “wicked aunt Cathy,” ... (CH 8: 65)

Haqi TT: kāna haritun qad i’tāda ‘alā al-mashī min jadīd, wa-ṭafaqa yatba’unī ilā kulli makānin, wa- kāna fī tilka al-lahzata qarībun minnī, ... (86)

[**Gloss:** Hareton had newly learned to walk, and started following me everywhere, and he was sitting near to me that moment]

In Example (17), Mrs. Dean is narrating that Catherine's new friends, Linton's children, were invited to the house, and that Catherine sat up late preparing for their visit. In the target text, the translator added the distal time adverbial "tilka al-laylah" (that night), which, from Mrs. Dean's (the narrator) point of view, indicates that Mrs. Dean is now distant in time from the narrated event. The translator added as well the adverbial "fi al-ghudāh" (on the morrow), which indicates that Lintons' visit is one day away from them in the event. In (18), Mrs. Dean is telling Mr. Lockwood about an argument she had one day with Catherine. As Haqi's translation shows, the distal adverbial "tilka al-laḥẓah" (that moment) is added to source utterance, which from Mrs. Dean's point of view can denote that the event is remote in time from her at the coding time. In addition to signalling implicit remoteness or detachment between the narrator and the narrated events (Toolan 1990: 188, see as well Fowler 1996/2009: 121), the addition of such distal time deictics in these two examples adds a temporal dimension to the target utterance and makes the target utterance more marked from a deictic point of view (see Bosseaux 2007: 220).

The following three examples illustrate how proximal time deictics are added via translation.

19. ST: "Where are you going?" demanded Catherine, advancing to the door.

He swerved aside, and attempted to pass.

"**You must not go!**" she exclaimed, energetically. (CH 8: 65)

Murad TT: lā yajib an tarḥala al'ān (67)

[**Gloss:** you must not travel now]

Naseem TT: yajib allā tanṣarif al'ān (78)

[**Gloss:** you must not leave now]

20. ST: "... Do point out some landmarks by which I may know my way home: I have no more idea how to get there than you would have how to get to London!" (CH 2: 12)

Naseem TT: annanī laysat ladayya ayyatu fikratin ‘an al-ṭarīqi al’ān, tamāman ka-fikratakī ‘an ṭarīqi al-wuṣūli ilā landun!. (30)

[**Gloss:** I do not have any idea about the way now, exactly as your idea about how to get to London!]

21. ST: I gave due inward applause to every object, **and then I remembered how old Earnshaw used to come in when all was tidied, and call me a cant lass, and slip a shilling into my hand as a Christmas-box;** (CH 7: 49)

Haqi TT: wa-tadhakkartu al-sayyid ārnshū al-rāḥili ‘indamā kāna ya’tī ilayya fī mithli hādhihi al-laylati ba’da an yakūna kulla shay’in fī al-bayti qad ruttiba kamā yanbaghī, wa-yulqī fī kaffī shilnan hadiyata al-’īd (67)

[**Gloss:** and I remembered the late Earnshaw when he used to come to me this night after everything was tidied as it should be, and give me a shilling as the Eid gift]

In Example (19), Mrs. Dean is narrating that Catherine one day offended Edgar, who was visiting her, to which he got angry and moved to leave the house. The two translators here added the proximal time deictic “al’ān” (now). In this third-person narrative “now” is projected from the deictic centre of Catherine (the character) and denotes a time that coincides with her utterance. In (20), Mr. Lockwood does not know how to get home and is trying to get help from Mrs. Heathcliff. Similarly, the translator added the deictic “now” to the source utterance. This deictic is interpreted in this first-person narrative from Mr. Lockwood’s (the narrator) point of view and signals that the event takes place during his utterance time. Besides making the target utterance more temporally-anchored than the original, the addition of a proximal time deictic in these two examples can increase the immediacy of the original event in the two utterances (see Toolan 1990: 178). It can increase the so-called ‘deictic simultaneity’ (Simpson (1993/2005: 13); where the time of the event is synchronous with the coding time.

In Example (21), Mrs. Dean is recalling how special Christmas Eve was to everybody in the house, and how her late master, Mr. Earnshaw, used to be nice with her in this night. Even though the event depicted in the original is now past to Mrs. Dean, the translator added to the utterance the proximal deictic “hādhihi al-laylah”

(this night). This proximal can suggest that the event in this flashback is still present to the narrator and would probably give an invitation to the target reader to partake of the feelings and emotions experienced by the narrator at the time, featuring her more involved than in the original (see Mason and Şerban 2003: 280-81).

5.1.2.2 Removing or Explicitating a Temporal Deictic via Translation

The data in Table 5.5 reveal that 32 time deictics in the source text have not been produced in the target text: 24 of the omitted time deictics are proximals (e.g. “now”, “this moment”, “these days” etc.) while 8 are distals (e.g. “then”, “that day” etc.). In addition, 6 deictics have been explicitated. Consider the following examples.

22. ST: “I don’t think it possible for me to get home now without a guide,” I could not help exclaiming. “The roads will be buried already; and, if they were bare, I could scarcely distinguish a foot in advance.” (CH 2: 11)

Haqi TT: a’taqid anna wuṣūlī ilā al-bayt sāliman bidūni murshidin amrun mashkūkun fih. Faqad dufinat al-ṭuruqi bi-althulūji dafnan tāmm. (22)

[**Gloss:** I think that getting home safe without a guide is doubtful. The roads are completely buried in snow]

23. ST: “Did she say she was grieved?” He inquired, looking very serious.

“She cried when I told her you were off again this morning.” (CH 7: 50)

Naseem TT: laqad bakat ‘indamā akhbartuhā annaka kharajta thāniyah. (67)

[**Gloss:** she cried when I told her you went out again]

24. ST: We were both of us nodding ere any one invaded our retreat, and then it was Joseph, shuffling down a wooden ladder (...)

A more elastic footstep entered next; and now I opened my mouth for a “good-morning”, but closed it again, the salutation unachieved; for Hareton Earnshaw was performing ... , (CH 3: 26)

Haqi TT: thumma sami’tu waq’a khuṭwātin taqtaribu, fa-fataḥtu famī li-aqūl: ‘umtum ṣabāḥan, ... (36)

[**Gloss:** then I heard the sound of footfalls coming closer, so I opened my mouth to say: good morning]

25. ST: At last, our curate (...) advised that the young man should be sent to college; and Mr. Earnshaw agreed, (...)

I hoped heartily we should have peace now. It hurt me to think the master should be made uncomfortable by his own good deed. (CH 5: 36)

Haqi TT: wa-bittu a'taqidu anna al-bayta sa-yasūduhu al-salāma ba'da irsāli hindlī ilā al-kulliyah. (51)

[**Gloss:** I had been thinking that peace will prevail in the house after sending Hindley to college]

Naseem TT: wa-kuntu arjū min a'māqi qalbī ann nan'ama bi-alsalām. (55)

[**Gloss:** I hoped heartily we enjoy the peace]

In Example (22), Mr. Lockwood is stuck in Mr. Heathcliff's house because of the dark and snow and trying to convince Mr. Heathcliff to send with him a guide home: he is telling him that getting home now without a guide is impossible because all roads must have been already buried in snow. The deictics "now" and "already" here coincide with the moment of speaking, and therefore they signal the immediacy of the utterance and convey an implicit involvement of the narrator in the event narrated. However, in Haqi's translation, the two proximal deictics have been omitted. In (23), Heathcliff has avoided meeting Catherine for few days, and Mrs. Dean is scolding him for having hurt her feelings. The proximal deictic "this morning", which signals closeness in time between the event narrated and the narrator, has also been removed from the text. The omission of proximal deictics here produces an utterance that is both less temporally-anchored and less immediate than the original.

In examples (24) and (25), in addition to reducing the degree of immediacy of the original utterance, dropping the proximal deictic from the source utterance can affect the sequence of events in time, or the temporal development of events in the narrative (see Simpson 2004: 78-79). In (24), Mr. Lockwood is narrating a series of events happened with him during the night he spent in Heathcliff's house. In his utterance "a more elastic footstep entered next" Mr. Lockwood is referring to Heathcliff's son-in-law, Hareton, who just entered the room he was sitting in, and in the deictic "next" he means after Joseph, who entered before Hareton, whereas the

deictic “now” refers to the time after Hareton entered. However, these deictic elements which signal the temporal relations between the events described are not produced in Haqi’s translation.

In (25), Mrs. Dean is saying that Mr. Earnshaw was advised one day to send Hindley to a boarding school to reduce troubles and disputes at home. The deictic “now”, which is projected on Mrs. Dean in the event and signals the time after Hindley was sent away from the house, helps show a sequential progression of certain events in time in the narrative. In Haqi’s translation, the deictic is replaced by the explicitation “after sending Hindley to collage”, which although makes the utterance less immediate and elicits less involvement on the part of the narrator in the event, it keeps the same temporal development of events as depicted in the original. But in Naseem’s translation, the deictic is totally removed from the utterance, hiding a marker for the time-line along which events in the original are sequenced.

5.1.2.3 Distal-Proximal Alternations

The data in Table 5.5 manifest that there are 38 cases of distal-proximal alternation in the translation of time deictics, where the temporal distance of events from the narrator/character in the story seems to be manipulated. The most prominent time deictic elements these alternations involve are: time adverbials (e.g. “now”/“then”) and verb tense (e.g. past/present). The data indicate that 31 cases of alternation involve distancing: shifting from a proximal form to a distal form (e.g. from “now” to “then”, or from present tense to past such as from “see” to “saw” or “is watching”, “was watching”), whereas 7 cases involve approximating: shifting from a distal form to a proximal (e.g. from “that time” to “this time”). Observe the following examples.

26. ST: “How little did I dream that Hindley would ever make me cry so!” she wrote. “**My head aches, till I cannot keep it on the pillow; and still I can’t give over.**” (CH 3: 19)

Haqi TT: ’usibtu bi-ṣudā’in shadīdin ḥattā imtana’a ‘alayya waḍ’u ra’sī ‘alā al-wisādati min shiddati al-’alām. (29)

[**Gloss:** I had a strong headache till I could not put my head on the pillow from the extent of the pain]

27. ST: “... He has been blaming our father (how dared he?) for treating H. too liberally; and swears he will reduce him to his right place -” (CH 3: 19)

Murad TT: bal laqad rāḥa yūjjih al-lawma li-wālidinā (rabbāhu kayfa yajrū’u ‘alā dhālik) li-annahū aḥsana mu‘āmalata hīthklif, thumma aqṣama b-annahū sa-yulzimuhu ḥaddahu wa-yaḍa’hu fī al-mawḍi’i al-lā’iq! (24)

[**Gloss:** but rather he had begun to blame our father because he treated Heathcliff well (oh my God! How dares he do that?), then he swore he will stop him and put him in the right place]

Examples (26) and (27) above show that verb tense has been changed in the translation from the present to the past, indicating a shift from a proximal to distal form (see Yule 1996: 15, Levinson 1983: 77). In (26), during the night he spent in Mr. Heathcliff’s house, Mr. Lockwood came across a diary for Catherine, in which she one day complains about the bad treatment of Hindley to her which made her sick that day. The use of the present tense (e.g. “aches”, “cannot keep”) in the diary expresses that the event is still present to Catherine at the utterance time. But in Haqī’s translation, the use of the past tense forms “had” and “could not put” expresses that she is detached in time from the event.

In Example (27), in the same diary, Catherine keeps complaining about Hindley’s treatment of Heathcliff and how he is threatening to make him work in the fields with the servants. Similarly, the use of the present verbs (“has been blaming”, “swears”) indicates the event is temporally proximate to Catherine, but in Murad’s translation, the use of past tense verbs “had began”, “treated” and “swore” pushes the event further in time from her. The use of proximal deictic markers like present tense verbs in the narrative can signal immediacy or temporal closeness between the narrator/character and the event, while distal markers like past verbs can denote implicit temporal disjunction of narrator/character and the event narrated (Toolan 1990: 187-88). Therefore, the shift from a proximal form to a distal in the above two

examples makes the narrator/character in the target utterance more temporally-distanced and less emotionally-involved in the events narrated.

While the previous two examples involve a shift from proximal to distal in a present-tense narrative, some other cases involve a shift in the same direction but within a past-tense narrative. Such a shift seems to go with the norms of conventional narrative, where the deictic form (i.e. distal vs. proximal) should reconcile with the narrative tense (i.e. past vs. present) (Toolan 1990: 178). It is normal for example to use a distal form like “then” and “that night” in a past-narrative and a proximal like “now” and “this night” in a present-narrative. Violations can however occur, as Toolan argues, to signal things like narrator’s voice, involvement in the event or empathy with the referent. See the following examples.

28. ST: I found him very intelligent on the topics we touched; **and before I went home, I was encouraged so far as to volunteer another visit tomorrow.** (CH 1: 5)

Murad TT: balaghat bī al-jur’atu –qubayla inširāfi– ḥaddan ja’alanī andafi’u fa- a’idahu bi-zīyārati ukhrā fī al-yawmi al-tālī. (12)

[**Gloss:** my courage got to a stage that made me—a little before my departure—rush and promise him another visit the following day]

29. ST: At last, our curate (...) advised that the young man should be sent to college; and Mr. Earnshaw agreed, (...)

I hoped heartily we should have peace now. (CH 5: 36)

Murad TT: wa-lashaddu mā kuntu arjū an yasūda al-salāmu rubu’inā ba’da dhālik. (40)

[**Gloss:** and how heartily I hoped that peace prevails our place after that]

30. ST: I thought there was something wrong as he set down the light; and seizing the children each by an arm, **whispered them to “frame up- stairs, and make little din - they might pray alone that evening - he had summut to do.”** (CH 5: 38)

Haqi TT: wa-hamasa fī udhni kull wāḥidin minhumā bi-an yaṣʻada ilā ghurfati nawmihi wa-yuṣalliyā hādhihi al-laylata waḥdahumā. (53)

[**Gloss:** and he whispered in the ears of each one of us to go up to his bedroom and pray alone this night]

In (28), Mr. Lockwood says that after he felt comfortable with Mr. Heathcliff during his first visit, he suggested he makes another visit the next day. Though it is past-tense narrative, the proximal form “tomorrow” is used, which can convey the narrator’s involvement in the event. In Murad’s translation, the translator however opted for the non-proximal form “the following day”, which conveys the narrator’s detachment from the event and reconciles with the narrative tense used. In (29), Mr. Earnshaw was advised one day to send Hindley to a boarding school because he makes a lot of troubles at home and he agreed. Mrs. Dean is wishing they will have peace after Hindley is sent away from the house. Similarly, the deictic “now”, which signals some involvement on the part of the narrator in the event is replaced in Murad’s translation by the distal “baʻda dhālik” (after that), which is consistent with the narrative tense. This adjustment at the level of time sequence of the narrative in these two examples can therefore reduce the narrator’s engagement and increase her/his objectivity in the target utterance (see Fowler 1996: 170-71 and Jonasson 2001, Section 2.4.3.6).

In Example (30), however, the translator seems to flout this pattern by opting for a deictic form that is inconsistent with the narrative tense. Mrs. Dean here is telling Mr. Lockwood what happened the night her later master, Mr. Earnshaw, died. The distal deictic “that night” in Mrs. Dean’s utterance goes with the past-tense framework used, but the translator has disrupted this framework by opting for the proximal “this night”, which does not normally go with the past-tense framework. This option in this context is expected to convey to the target reader the special status of that night to Mrs. Dean and invite the target reader to take part in her feelings and emotion on that night. The adjustment here may in other words increase the degree of subjectivity and narrator’s implied involvement in the target utterance (see Munday 1997b, Section 2.4.3.6).

5.1.3 Personal Deictic Shifts

Person deixis relates to encoding of participant-roles in the speech situation in which utterances occur, which is reflected in the grammatical category of person (Levinson 1983: 62, 2006: 112-14, Grundy 2000: 26-28). This includes: (i) first person deixis, which involves encoding the speaker’s reference to himself (e.g. “I”, “me”, “my”), (ii) second person deixis, which encodes the speaker’s reference to the addressee (e.g. “you”, “your”, “yours”), and third person deixis, which encodes reference to a participant who is neither identified as the speaker nor addressee (e.g. “she”, “her”, “hers”) (see Yule 1996: 10). Arabic has the same set of pronouns (i.e. first, second and third) but unlike English, they can occur both as separate words (e.g. “anā” (I), “anta” (you) or as bound clitics which can be suffixed to nouns, verbs or prepositions (such as the first person possessive suffix “ī” in “kitābī” (my book)) (Haywood and Nahmad 1984: 71-79, Ryding 2005: 298-99 and Holes 2004: 177-79). Arabic also has dual pronouns and masculine and feminine forms of the second person (you) and third person plural (them) (Cantarino 1975: 423-436, Ryding 2005: 298-99).

Person deictic elements can be anchored to other participants like the narrator or character in the narrative (see ‘deictic projection’ Lyons 1977 or ‘shift in point of view’ Fillmore 1975, Section 2.4.3.7). Any variation in the translation of these elements may therefore trigger a change in the roles of participants in the original narrative. Indeed, the data in this study reveal that 103 person deictics have undergone a shift in the target text, signaling deviation in the decoding process of some of the participant-roles in the original story. These shifts are broken down in Table 5.6 below.

TABLE 5.6 TRANSLATION SHIFTS IN PERSON DEICTICS IN THE CORPUS

	Type of shift	Number
1	shifting from a personal pronoun to a demonstrative	53
2	shifting from a demonstrative to a personal pronoun	4
3	shifting from a personal pronoun to a proper noun	17
4	shifting from a personal pronoun to the definite article “the”	7
5	shifting from the definite article “the” to a personal pronoun	19
6	adding a personal pronoun through adding some details to the ST	15
7	omission of a personal pronoun due to dropping details from the ST	13
	Total	128

These instances of shifts can be grouped into two main groups: (i) a deletion of a person deictic via translation and (ii) an addition of a person deictic via translation. The following two subsections will discuss the two groups in greater detail.

5.1.3.1 Deleting a Person Deictic via Translation

The data in Table 5.6 indicate that 90 person deictics are deleted from the text by either translating them by other means such as a demonstrative pronoun, a proper noun and the definite article “the”, or simply dropping them from the text without any compensation. Firstly, 53 personal pronouns are optionally replaced by demonstratives, most often proximals, in the target language. See the following examples.

31. ST: ..., she prattled to Catherine, and kissed her, and ran about with her, and gave her quantities of presents, at the beginning. Her affection tired very soon, however, ... (CH 6: 41)

Haqi TT: aḥabbat kāthrin fī bādi’ al-āmr, wa-kānat kathīran mā tudā’ibuhā wa-tuqaddimu lahā al-hadāyā ghayra anna hādhā al-ḥubba lam yadum ṭawīlan. (56)

[**Gloss:** she loved Catherine at the beginning, and prattled to her and gave her presents very often, but this love did not last long]

32. ST: Mr. and Mrs. Earnshaw watched anxiously their meeting; thinking it would enable them to judge, in some measure, what grounds they had for hoping to succeed in separating the two friends. (CH 7: 47)

Naseem TT: wa-kāna mistir ārinshū wa-zawjatahu yartaqibān hādhā al-liqā’a fī qalaqi, idh annahu sawfa yakūnu al-ḥakama al-faṣīla li-iḥtimālāti al-najāḥ bi-al-nisbati li-khuṭatihimā fī al-tafrīqi bayna al-ṣadīqayn. (55)

[**Gloss:** Mr. Earnshaw and his wife were watching anxiously this meeting, because it will be a fair judge over the success of their plan to separate the two friends]

33. ST: He got through, and the doctor affirmed it was in a great measure owing to me, and praised me for my care. **I was vain of his commendations**, and softened towards the being by whose means I earned them, ... (CH 4: 34)

Murad TT: fa-kuntu fakhūراتan mazhūwatan bi-hādhā al-thanā', ... (37)

[**Gloss:** I was so vain of this commendation]

In Example (31), Mrs. Dean is saying that when Hindley's wife, Frances, first came to their house, she was very happy to find a young sister-in-law (Catherine) to play with, but later on she got tired and started envying her and Heathcliff too. The possessive pronoun "her" in Mrs. Dean points to Frances (character). In Haqi's translation, this third person deictic is replaced with the proximal demonstrative "hādhā" (this), resulting in deleting the anchorage point made in the original. In (32), Catherine has changed greatly after staying at Thrushcross Grange for some time, while Heathcliff has grown dirtier in her absence. Mrs. Dean here is saying that Hindley and his wife were watching their meeting anxiously, hoping the outward difference would separate them. The third person pronoun "their", which points to Catherine and Heathcliff (characters) in Mrs. Dean's utterance, is also replaced by the proximal demonstrative "this" in Naseem's translation, changing the anchor point made in the source utterance.

In Example (33), Mrs. Dean is narrating that she softened towards Heathcliff after being praised by Doctor Kenneth (character) for taking responsibility for Heathcliff after being struck down one day with severe measles. Similarly, the pointing to Doctor Kenneth in Mrs. Dean's utterance is deleted in Murad's translation after substituting the pronoun "his" with the demonstrative "this". This alternation made by the translators in the above three examples can affect the original in two ways. Firstly, since these deictics are anchored to the characters in the original narrative, substituting them can make the target utterance elicit less personal involvement in the event on the part of the characters (see Bosseaux 2007: 165-70). Secondly, it suggests that more emphasis is placed in the target utterance on the narrator and her feelings about the event narrated: the use of the proximal demonstrative "this" in this past-

tense narrative signals that the narrator is re-living the event now and invites the reader to take part in the feelings she had at the time.

Secondly, as Table 5.6 indicates, 17 omissions result from translating a person deictic by a more explicit means. This occurs when an expression containing a possessive pronoun (e.g. “her friend”, “your neighbor”), which is anchored either to the narrator or the character, is replaced by proper names in the target language, which has already been referred to as explicitation of a deictic (see Section 5.1.1.3 and 5.1.2.2). Consider the following two examples.

34. ST: Her companion rose up, but he hadn't time to express his feelings further,

for a horse's feet were heard on the flags, and having knocked gently, young Linton entered, ... (CH 8: 63-64)

Haqi TT: fa-nahaḍa hīthklif wa-kharaja wa-huwa yantafiḍu alaman, wa-lam yajid min al-waḡti mā yakfī li-yu'abbir 'an thawratihī, ... (84)

[**Gloss:** then Heathcliff rose up and went out grieving, and he did not find time to express his rage]

35. ST: I took a seat at the end of the hearthstone opposite that towards which

my landlord advanced, and filled up an interval of silence by attempting to caress the canine mother, ... (CH 1: 4)

Haqi TT: ittakhadhtu maḡ'adan ilā jānibi al-madfa'ati muqābil kursī al-sayyid hīthklif, ... (12)

[**Gloss:** I took a seat by the hearth, opposite Mr. Heathcliff's seat]

In Example (34), Mrs. Dean is talking about a quarrel happened one day between Heathcliff and Catherine. The expression “her companion”, which refers to Heathcliff (character), is deictic and its interpretation needs knowledge of context, particularly the identity of person the narrator is referring to in the pronoun “her”, which is Catherine. In Haqi's translation, this deictic expression is totally replaced by the more explicit and straightforward reference “Heathcliff”. In (35), Mr. Lockwood is talking about his first visit to his new landlord, Mr. Heathcliff. The deictic expression “my landlord”, which is anchored to Mr. Lockwood (the narrator) and refers in the given

context to Mr.Heathcliff, is similarly replaced by the proper noun “Mr. Heathcliff”. In addition to explicitating the intended referent here, the omission of the deictics “her” and “my” in the translation cancels the participant-role of the character and narrator above.

Finally, as Table 5.6 shows, 13 person deictic elements are dropped from the source text without any compensation, whereas 7 elements are replaced by the definite article “the”. Consider the following two examples.

36. ST: At last, our curate (we had a curate then who made the living answer by teaching the little Lintons and Earnshaws, and farming his bit of land himself) advised that the young man should be sent to college; ... (CH 5: 36)

Naseem TT: wa-akhīran, naṣaḥa al-qīssīs allādhī kāna yatawallā ta’līma al-ṣighāri min āl lintun wa-abnā’i ārinshū bi-irsāli hindlī ilā al-kulliyah. (55)

[**Gloss:** and at last, the curate, who was taking the responsibility of teaching the little Lintons and Earnshaws advised to send Hindley to college]

37. ST: “I see the house at Wuthering Heights has “Earnshaw” carved over the front door. Are they an old family?”

“**Very old, sir; and Hareton is the last of them, as our Miss Cathy is of us - I mean, of the Lintons.**” (CH 4: 30)

Naseem TT: ‘arīqatun jiddan yā sayyidī .. wa-harītun huwa ākhiru sulālatahā, kamā anna mis kātī ākhiru sulālati āli lintun. (49)

[**Gloss:** very old, sir.. and Hareton is their last offspring, as Miss Cathy is the last offspring of Lintons]

Haqi TT: qadīmatun jiddan yā sayyidī .. wa-harītun huwa ākhiru afrādhā, kamā anna kātī ākhiru afrādi ‘ā’ilati lintun. (42)

[**Gloss:** very old, sir.. and Hareton is their last member, as Cathy is the last of the Lintons]

In Example (36), Mrs. Dean is narrating that after Mr. Earnshaw became less tolerant of Hindley’s behaviors, he was advised by the curate to send him away to a boarding school to avoid the troubles at home. The person deictics “our” and “we”

here are anchored to Mrs. Dean, the narrator, and indicate some degree of her personal involvement in the event narrated. But in Naseem’s translation, “our” is substituted by the definite article “the” and “we” is omitted by dropping some details from the source text. In (37), Mr. Lockwood is asking Mrs. Dean about the Earnshaw family and she is telling that it is an old family and Hareton is their last offspring and Cathy is the last of the Lintons. Similarly, the deictics “our” and “us”, which are both anchored to Mrs. Dean and signal some involvement on her part in the event, are dropped from the source text in both Naseem and Haqi’s translations. The deletion of such person deictic elements in these two examples turns the narration into more indirect and objective reporting of events with the narrator more invisible and less participating in the story, contributing to self-effacement of the narrator (see ‘indirect discourse’ Toolan 1990: 74-75, see also Bosseaux 2007: 165-70).

5.1.3.2 Adding a Person Deictic via Translation

The data in Table 5.6 show that 38 person deictics are added to the source text after translation. This has involved 20 cases where the definite article “the” is turned into a possessive pronoun, and 18 cases where a personal pronoun is inserted into the text through inserting certain details from the context. See the following examples.

38. ST: The “walk in” was uttered with closed teeth, and expressed the sentiment, “Go to the Deuce”: even the gate over which he leant manifested no sympathising movement to the words; **and I think that circumstance determined me to accept the invitation:** I felt interested in a man who seemed more exaggeratedly reserved myself. (CH 1: 1)

Murad TT: wa-qad inṭalaqat hādhihi al-kalimatu al-akhīratu min bayni asnānihi al-muṭbaqati wa-k’annamā tu’abbiru ‘an raghbatihī fī an "adh’haba ilā al-shayṭān"! (...) wa-aḥṣabu anna hādihā al-mawqifa annamā ḥaffazanī wa-shadda min ‘azmī ‘alā talbiyati da’watihi, ... (8)

[**Gloss:** and this last word went out from his closed teeth, and it seems to express his sentiment to “go to the devil”! (...) and I think this circumstance encouraged me and increased my determination to accept his invitation]

39. ST: “Hush, hush!” I interrupted. “Still you have not told me, Heathcliff, how Catherine is left behind?” (CH 6: 43)

Haqi TT: qāṭa‘tahu qā‘ilah: ṣih! ṣih! annaka lam tukhbirnī ba‘d yā hīthklif kayfa tarakta kāthrin? (59)

[**Gloss:** I interrupted him, saying: Hush! hush! You have not told me yet, Heathcliff, how you left Catherine]

In Example (38), Mr. Lockwood talks about his first visit to Mr. Heathcliff’s house and how Mr. Heathcliff received him with cold manners, and says that even the gate which Mr. Heathcliff was leaning over did not show any sympathizing movement to his greeting. The definite article “the” in the expressions “the sentiment” and “the invitation”, although it presupposes shared information, is a ‘neutral deictic term’ (Levinson 1983: 83): it gives the reader no deictic information such as time and location of utterance or speech-act participants etc. But in Murad’s translation, the definite article is replaced by the possessive pronoun “his”, which gives details about the identity of the person which “sentiment” and “invitation” belong to. This new deictic anchorage signals a level of involvement on the part of Mr. Heathcliff (character) in the narrated events which the original does not. In (39), after knowing that Heathcliff and Catherine got caught spying from the window at Linton’s family and seeing Heathcliff coming home alone, Mrs. Dean gets worried about Catherine and starts scolding Heathcliff for leaving her there. Similarly, the addition of the person deictic “you”, which refers to Heathcliff, through voice alteration (from passive to active) in Haqi’s translation signals more personal involvement on the part of this character and puts a greater emphasis on his role in the event in comparison to the original.

5.1.4 Social Deictic Shifts

Social deixis encodes the social status of the participants of the communication or the social relationship between them, which can be exemplified by the use of such items as titles of address, kinship terms, surnames etc. (Levinson 1983: 89-94, 2006: 119-21). Common social deictics that are used in the novel are the honorifics “Mr”, “Master”, “Mrs” “Mistress”, “Miss” and “Sir”. The use of these social deictic elements

in a certain communication can give an insight into such things as speaker-referent relationship, politeness degree, familiarity or intimacy level, social distance etc. (Yule 1996: 10-11, Renkema 2004: 122). Therefore, any variation in the translation of these elements can alter this social deictic information encoded in the original. Indeed, the data indicate that there are 72 instances of translation shifts in social deixis; 47 deictics have been omitted, and other 25 have been added to text. Unlike spatial and temporal deictic shifts, no shift from one form of social deixis to another is found here. The omission shifts involves removing (i) honorifics titles mentioned by the narrator before the names of characters and (ii) honorifics titles used between the characters themselves. Observe the following examples.

40. ST: ..., and then she looked round for Heathcliff. Mr. and Mrs. Earnshaw watched anxiously their meeting; thinking it would enable them to judge, in some measure, what grounds they had for hoping to succeed in separating the two friends. (CH 7: 47)

Haqi TT: thumma akhadhat tanzuru hunā wa-hunāk baḥthan ‘an hīthklif, wa-kāna akhūhā wa-zawjatuhu yurāqibāna liqā’ahumā bi-lahfah, ... (65)

[**Gloss:** then she started looking here and there (high and low), searching for Heathcliff, and her brother and his wife were watching their meeting anxiously]

41. ST: On the before-named occasion he came into the house to announce his intention of doing nothing, **while I was assisting Miss Cathy to arrange her dress:** ... (CH 8: 62)

Naseem TT: wa-kuntu waqta’idhin usā’idu kātī ‘alā irtidā’ malābisiha ...(75)

[**Gloss:** and I was then assisting Cathy in putting on her dress]

42. ST: “I see the house at Wuthering Heights has “Earnshaw” carved over the front door. Are they an old family?”

“**Very old, sir; and Hareton is the last of them, as our Miss Cathy is of us” (CH 4: 30)**

Haqi TT: qadīmatun jiddan yā sayyidī .. wa-hariton huwa ākhiru afrādiha, kamā anna kātī ākhiru afrādi ‘ā’ilati lintun. (42)

[**Gloss:** very old, sir.. and Hareton is their last member, as Cathy is the last of the Lintons]

In (40), Mrs. Dean is narrating to Mr. Lockwood that Catherine’s brother, Hindley, and his wife were watching anxiously how she will meet her friend Heathcliff after her manners and appearance have changed a great deal after staying at Thrushcross Grange. Mrs. Dean, the narrator and a servant at the house (see Section 2.6.2), uses here the honorific titles “Mrs.” “Mr.” with the surname “Earnshaw” to refer to Hindley and his wife. This choice signals her respect to the persons being talked about and reflect their higher social rank relative to her. However, in Haqi’s translation, the translator’s choice “akhūhā wa-zawjatahu” (her brother and his wife) deletes the honorifics and conceals the narrator-character social relationship encoded in the original utterance.

In examples (41) and (42), Mrs. Dean is using the honorific “Miss” to address Catherine. Likewise, the honorific “Miss”, which conveys here difference in social status between the narrator and the referent is dropped from the text in the given translations. The deletion of the social deictic elements in these three examples has led here to a target utterance that portrays no or less social contrast in social status between the narrator and other participants compared to the original.

The omission shifts also involve on the other hand some honorific titles used by characters in the story. Observe the following two examples.

43. ST: “There, there, children—to your seats!” cried Hindley, bustling in. “That brute of a lad has warmed me nicely. **Next time, Master Edgar, take the law into your own fists – it will give you an appetite!**” (CH 7: 53)

Haqi TT: idhā i’tadā ’alayka marratan thāniyatan yā idgar fa-’āqibhu bi-nafsak.

[**Gloss:** if he offends you another time, Edgar, punish him yourself] (72)

44. ST: “Oh, such a grand bairn!” she panted out. “The finest lad that ever breathed! **But the doctor says missis must go: he says she’s been in a consumption these many months.**” (CH 8: 58)

Haqi TT: wa-lākinna al-ṭabība yaqūl: inna wālidatahu satamūt ḥatman, fahiya tu'ānī min dā'i al-silli mundhu biḍ'ati shuhūr. (77)

[**Gloss:** but the doctor says: his mother will definitely die, she has been suffering from consumption since few months]

In Example (43), Edgar Linton visits Earnshaw family and quarrels with Heathcliff and gets offended, and then Hindley beats Heathcliff up and tells Edgar to punish him himself if he ever does it again. In the story Edgar is from a wealthy and upper-class family and his presence in Wuthering Heights is very welcome by Earnshaws (see Section 2.6.2 and 2.6.4). For Catherine, for instance, a man like Edgar “will be rich, and I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband” (CH 9: 82). Therefore in this context, the use of the honorific “Master” by Hindley to address Edgar conveys his respect for Edgar and maintains the social standing he has. However, in Haqi’s translation, the honorific is dropped from the source text, deleting one of the linguistic items used to decode this social relationship between the characters in the story.

In (44), a servant-girl comes and tells Mrs. Dean that Mr. Hindley’s wife, Frances, has given birth to a beautiful baby, but the doctor says that she may not survive because she has been sick. The use of the honorific “missis” to address Frances in this utterance, though in the informal and inappropriate speech of a servant-girl, is indicative of the higher social status of Frances with regard to the servant-girl. But in Haqi’s translation, using “wālidatahu” (his mother) instead of the honorific similarly deletes this social-deictic information from the text and conceals the social distance between the two characters signaled in the original.

With regard to the addition shifts, the study found that they also involve the relationship between (i) the narrator and characters or (ii) the characters themselves. The addition takes place through two ways. Firstly, some of these social deictics have been simply attached to the names of characters. Observe the following examples.

45. ST: “I hope it will be a lesson to you to make no more rash journeys on these hills,” **cried Heathcliff’s stern voice from the kitchen entrance.** (CH 2: 12)

Haqi TT: wa-idhā bi-al-sayyīd hīthklif yaṣīḥu min al-maṭbakhi bi-ṣawtin ajashsh:

...

[**Gloss:** then Mr. Heathcliff cries with stern voice from the kitchen: ...] (23)

46. ST: “you! I should be sorry to ask you to cross the threshold, for my convenience, on such a night”, I cried. “I want to tell me my way: not to show it: ... ” (CH 2: 13)

Haqi TT: yā sayyīadtī anā lā as’alukī ijtiyāza hādhihi al-‘atabata min ajlī fī mithli hādhihi al-laylah, ... (22)

[**Gloss:** oh sir, I do not ask you to cross this threshold for my convenience on a night like this]

In the examples above an honorific title is added before the name of the person being addressed or referred to in the source text. In Example (45), Mr. Lockwood is talking about his first and uncomfortable visit to his new landlord, Mr. Heathcliff, at Wuthering Heights. After being compelled to stay the night there because of the snowstorm, Heathcliff tells him that this journey in such weather will be a lesson to him next time. Mr. Lockwood here refers to Mr. Heathcliff without using the honorific “Mr.”, but in Haqi’s translation, the translator uses it. Mr. Heathcliff, as he appears in the beginning of the story, is not socially distant from Mr. Lockwood (see section 2.6.2), and therefore the use of the honorific here can more likely signal the formality of relationship between them than social difference.

In (46), Mr. Lockwood can not find his way home and asks for a guide. Heathcliff’s daughter-in-law thinks that Mr. Lockwood means her, for which he then apologizes. The replacement of “you” with the honorific “sir” in Haqi’s translation, in addition to conveying a level of politeness (see Leech 1983 and Brown and Levinson 1987 Section 2.4.3.4) which is not expressed in the original, could further signal the non-intimate or formal relationship between Mr. Lockwood and the people at Wuthering Heights who are strangers to him.

Secondly, some other social deictics are added through the use of a form that conveys deictic information that is not explicitly expressed in the original. See the following two examples.

47. ST: Heathcliff lifted his hand, and the speaker sprang to a safer distance, obviously acquainted with its weight.(CH 3:32)

Murad TT: fa-rafa'a hithklif yadahu, baynamā wathabat al-sayīdah ilā masāfatin ta'manu fihā min tilka al-yad, ... (31)

[**Gloss:** Heathcliff lifted his hand, while the Mistress sprang to distance to be safe from that hand]

48. ST: Perceiving myself in a blunder, I attempted to correct it. **I might have seen there was too great a disparity between the ages of the parties ...** (CH.2: 10)

Haqi TT: Kāna yanbaghī lī mulāḥaḍatu al-fāriqa al-kabīr bayna 'umri al-sayyid wa- al-sayyidah hithklif ... (20)

[**Gloss:** I should have noticed the big disparity in the age of Mr. and Mrs. Heathcliff]

In Example (47), in his first visit to Mr. Heathcliff, Mr. Lockwood narrates when Mr. Heathcliff wanted to slap his daughter-in-law, Cathy, while she was talking back to him. The term “the speaker”, which Mr. Lockwood uses here to refer to Cathy, does not entail any social information about the referent. However, in Murad’s translation, this term is replaced by the social deictic “al-sayyidah” (the Mistress), which gives the social identity of the referent in the utterance. In (48), Mr. Lockwood narrates that in the same visit he made a wrong presupposition about Mr. Heathcliff’s daughter-in-law, Cathy. He uses the term “parties” to refer to Mr. Heathcliff’s and Cathy, but similarly this term is translated in Haqi’s translation by “Mr. and Mrs. Heathcliff”, which explicitates both the referent and its social rank relative to the narrator. Since there is no difference in the social rank between Mr. Lockwood and Mr. Heathcliff in the given context, the use of above honorific in the translation can convey the unfamiliarity between the two parties, which is social information that is not explicitly expressed in the original.

5.1.5 Discourse Deictic Shifts

Finally, discourse or text deictics are those lexical expressions that are used in some utterances to refer to some portions of the ongoing discourse that contains these utterances (Levinson 1983: 85, 2006: 118-19). Among the most prominent discourse deictic elements that have been used in the novel are the demonstrative pronouns “that” and “this”. These discourse deictics are used in the source text to point to some elements either in the preceding or following text. The data however indicate that there are 33 instances of shifts that occurred in the translation of these deictics. These instances show two types of shift. 29 instances show a shift from a demonstrative pronoun to an explicit nominal phrase, such as “this” in “this is wrong” and “this sentence is wrong”, whereas 4 instances show an omission of the demonstrative deictic via translation. Consider the following three examples.

49. ST: I delivered this message to Mrs. Earnshaw; she seemed in flighty spirits, and replied merrily– “I hardly spoke a word, Ellen, and there he has gone out twice, crying. **Well, say I promise I won’t speak: but that does not bind me not to laugh at him!**” (CH 8: 59)

Haqi TT: akhbirīhi bi-annī wa-’adtu bi-al-ṣamti; ‘alā allā yamna’anī min an u’ābithahu wa-aḍḥak ma’ahu! (79)

[**Gloss:** tell him I promised to stay silent, provided that he does prevent me from teasing him and laughing with him]

Murad TT: ḥasanan.. qūlī lahu annī a’adu bi-’adami al-kalām, wa-lākinna hādhā al-wa’da lā yuqayyidnī bi-āllā aḍḥaku minhu sākhīrah! (61)

[**Gloss:** well.. tell him I promise I do not talk, but this promise does not bind me not laugh at him sarcastically]

50. ST: “Ah, certainly– I see now: you are the favoured possessor of the beneficent fairy,” I remarked, turning to my neighbour.

This was worse than before: the youth grew crimson, and clenched his fist, with every appearance of a meditated assault. (CH 2: 10)

Naseem TT: wa-yabdū anna hādhīhi al-saqṭata kānat aswa’a min sābiqatihā.

[**Gloss:** it seems that this slip was worse than the previous one] (44)

Haqi TT: wa-ka'anna hādhihi al-kalimātu zādat al-ḡaghat ibālah. (21)

[**Gloss:** it seems that these words made the mud wetter (added salt to injury)]

51. ST: Every object she saw, the moment she crossed the threshold, appeared to delight her; and every circumstance that took place about her: except the preparing for the burial, and the presence of the mourners. **I thought she was half silly, from her behaviour while that went on:** ... (CH 6: 40)

Murad TT: wa-ḡad ḡasabtuhā shibha balhā' bi-sababi maslahihā baynamā kānat hādhihi al-isti'dādātu fī ṡarīḡihā, ... (44)

[**Gloss:** I thought her half silly because of her behavior while these preparations were going on]

In Example (49), Hindley's wife, Frances, has recently given a birth to a baby after having been sick for a long time, and Hindley is worried about her health and does not want her to talk much. He leaves her room and then sends Mrs. Dean to tell her that he will be back only if she promises not to talk. The demonstrative pronoun "that" is used deictically and can refer to an entity in the immediately previous discourse, apparently "Frances' promise not to talk". In Haqi's translation, the demonstrative is omitted, while in Murad's translation, it is replaced by the nominal phrase "hādihā al-wa'd" (this promise), where the demonstrative in the source is changed from being a head (pronominal) of the phrase into being a modifier (adjectival) (see Halliday and Hasan 1976: 58/62 and Abdul-Roaf 2006: 136-42). In (50), during his visit to Wuthering Heights, Mr. Lockwood made two inaccurate suppositions about Cathy, Mr. Heathcliff's daughter-in-law. He first called her Mr. Heathcliff's wife and then he thought her Hareton's (Hindley's son) wife. The demonstrative pronoun "this" is used in the source text to refer to a chunk of a previous discourse, seemingly "calling Hareton Cathy's husband". But as the given translations show, the translators use to perform this function the nominal phrases "hādhihi al-saqṡah" (this slip) "hādhihi al-kalimāt" (these words).

As the two example shows, the translators resorted to a pronominal phrase rather than a pronoun to indicate reference. This use of pronominal reference in the translation can be viewed in Nida's (1964: 231-32) terminology as a 'specification of

reference', an explicitation technique that involves an addition of some elements or details that help make the reference to entities in the target utterance more exact and explicit. However, such an explicitation can affect the 'level of generality' of the referent used in the target utterance. According to Halliday and Hasan (1976: 62-63, see also Holes 2004: 186-87), when the demonstrative functions as a head, as in "that made her cry", the referent could be broader and more general than if it is used as a modifier, as in "these words made her cry". This pattern of shift is more obvious in Example (51). Mrs. Dean here is talking about Hindley's wife, Frances, when she first came with him to the house. The demonstrative pronoun "that", which can refer to both "the preparing for the burial" and "the presence of the mourners" in the source text, is replaced in Murad's translation by the nominal phrases "hādhihi al-isti'dādāt" (these preparations), which limits the demonstrative to one specific referent. This sort of explicitation can result in deictic elements with a referent that is more particular or a target utterance with highly-restricted reference.

5.2 Discussion of Deixis: Regularities and Patterns

Section 5.1 has discussed the different patterns of shift in the translation of deixis and how they occur at micro-levels. This section will explore the general trends of shift in both the corpus and each translation. The section will try to trace translation strategies and any lexical tendencies in each translation in an attempt to find out what translational behaviors or processes may be behind the shift. The study will discuss the main findings under each type of deixis, except spatial and temporal deixis, which will be considered together to better explore and discuss the effect of the shift in the spatio-temporal point of view. Under each section, the study will show first the overall trends of shifts in the corpus, and then discuss the differences, if any, between the translations, and point out what potential changes the overall direction of shifts can suggest in the communicative and narrative structure of the original. Lastly, the study will try to relate the general trends in the corpus to the universals of translation.

5.2.1 Translation Shifts in the Spatial and Temporal deixis

The data in this study (see Table 5.1) indicate that 258 spatial deictics and 136 temporal deictics in the corpus have undergone different types of shift after

translation (see Section 5.1.1 and 5.1.2), suggesting a change in the spatial and temporal settings and the spatio-temporal point of view of the original (see Munday 1997b, Mason and Şerban 2003 and Goethals 2007, 2009, Section 2.4.3.6). To explore the overall directions of shifts, the occurrences of the translation shifts in both types of deixis will be compared in the three translations. See the two tables below.

TABLE 5.7 SPATIAL DEICTIC SHIFTS IN THE THREE TRANSLATIONS

	Type of shift	Haqi	Naseem	Murad	Total
1	shifting from a distal to proximal deictic (e.g. from “that” to “this” or “there” to “here”)	12	13	34	59
2	shifting from a proximal to distal deictic (e.g. from “this” to “that”)	0	0	1	1
3	shifting from definite article “the” to a distal demonstrative such as “that” or “those”	5	4	15	24
4	shifting from the indefinite article to a distal demonstrative	2	0	2	4
5	shifting from definite article “the” to a proximal demonstrative such as “this” or “these”	8	8	26	42
6	shifting from the indefinite article to a proximal demonstrative	3	2	2	7
7	shifting from possessive pronoun to a distal demonstrative	5	5	2	12
8	shifting from possessive pronoun to a proximal demonstrative	13	11	17	41
9	adding the proximal adverb “here”	12	9	3	24
10	adding the distal adverb “there”	2	0	1	3
11	dropping the proximal place adverb “here”	8	5	3	16
12	dropping the place adverb “there”	1	1	2	4
13	shifting from the distal adverb “there” to a prepositional phrase (e.g. “in the Heights”)	2	2	3	7
14	shifting from a proximal adverb “here” to prepositional phrase	4	2	2	8
15	shifting from a distal demonstrative to the definite article “the”	0	2	1	3
16	shifting from a proximal demonstrative to the definite article “the”	1	1	1	3
	Total	78	65	115	258

TABLE 5.8 TEMPORAL DEICTIC SHIFTS IN THE THREE TRANSLATIONS

	Type of shift	Haqi	Naseem	Murad	Total
1	adding a proximal (e.g. “now” or “this night”)	15	10	13	38

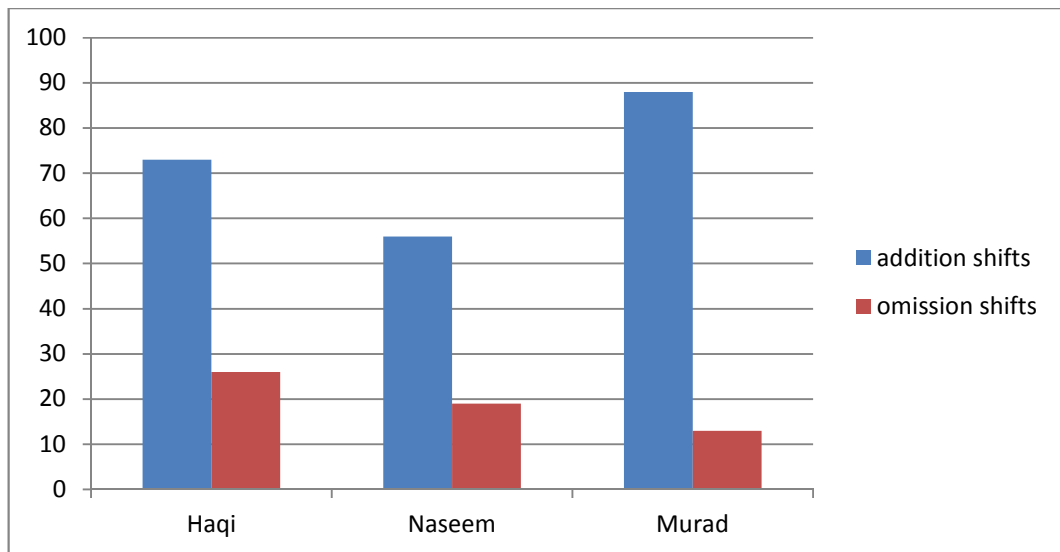
2	adding a distal (e.g. “then” or “that day”)	8	7	7	22
3	omitting a proximal	12	8	4	24
4	omitting a distal	4	2	2	8
5	shifting from a proximal to distal deictic (e.g. from “now” to “then”, or “see” to “saw”)	13	8	10	31
6	shifting from a distal to proximal deictic (e.g. from “that time” to “this time” or from “saw” to “see”)	2	2	3	7
7	shifting from the time adverb “now” or “then” to prepositional phrase (e.g. “after Earnshaw’s death”)	3	1	2	6
	Total	57	38	41	136

The comparison of the data in these two tables reveals a number of significant trends of shift. Firstly, the data reveal a strong tendency towards adding rather than omitting a deictic via translating, suggesting a tendency towards adding temporal and spatial dimension to the target utterances and making target text more emphasized or marked from a deictic point of view than the original. As the analysis has pointed out previously (see Section 5.1.1.2 and 5.1.2.1), addition shifts are presented in the data by either (i) adding an extra time or place deictic via translating or (ii) translating a definite/indefinite article or possessive pronoun by a time or place deictic. Omission shifts, on the other hand, can be presented by either (i) dropping a time or place deictic or (ii) translating a time or place deictic by other means such as a definite/indefinite article or possessive pronoun (see Section 5.1.1.3 and 5.1.2.2). Table 5.9 and Figure 5.2 below compare the occurrences of these shifts in the three translations.

TABLE 5.9 OCCURRENCES OF ADDITION AND OMISSION SHIFTS IN THE SPATIAL AND TEMPORAL DEICTICS IN THE THREE TRANSLATIONS.

	Type of shift	Haqi	Naseem	Murad	Total
1	addition of a place deictic	50	39	68	157
2	omission of a place deictic	10	9	7	26
3	addition of a time deictic	23	17	20	60
4	omission of a time deictic	16	10	6	32
	Total	99	75	101	275

Figure 5.2 Comparison between addition and omission shifts in spatial and temporal deictics in the three translations.



The data in Table 5.9 show that 217 deictics are added, whereas 58 are omitted via translating, indicating a significant trend towards adding a deictic (79% of total addition and omission shifts). This trend of shift as the figure shows is manifested in each translation, but most significantly in Murad’s translation. As is evident from the data in the table, this trend is more marked in the translation of place deixis: 86% in place deixis, and 62% in time deixis. Regardless of these differences, the general trend here points to adding more deictic elements in translation and hence increasing the deictic anchorage of the target utterances by comparison with the source.

At the narrower level, the study found that out of the 217 deictics that have been added, 190 (88% of total added elements) are anchored to the narrators of the story, either Mrs. Dean or Mr. Lockwood, such as “that moment” in “Hareton had newly learned to walk, and started following me everywhere, and he was sitting near to me that moment” (Ex. 18), which is anchored to Mrs. Dean. While 27 deictics (12%) are anchored to characters in the story like Heathcliff or Catherine, such as “here” in “‘What do you mean?’ asked Heathcliff, ‘and what are you doing here?’” (Ex. 9), which is anchored to Heathcliff. What this may therefore suggest is a tendency to increase the level of enunciation of the narrator’s position in place and time in relation to people and events in the narrative. This in other words suggests a target text that tends to signal the spatial and temporal location of the narrator more than in the

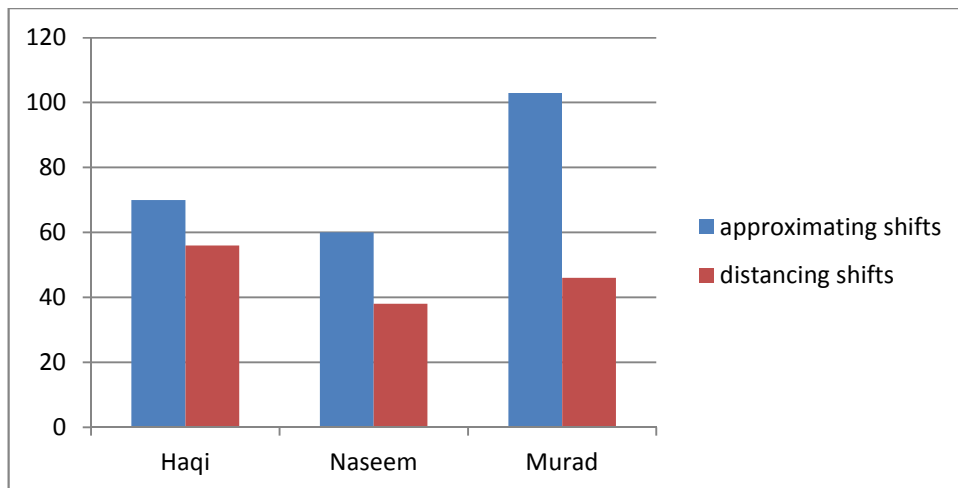
original. This then seems to contradict the results of Bosseaux (2007), which in two French translations of Virginia Woolf's novel *The Waves* finds a tendency towards losing deictic anchorage in the translation of spatial and temporal deictics because the translations keep fewer deictic elements than the original, and as result a tendency to put less emphasis on the narrators' position in the speech situation than the original (see Section 2.4.3.6). The shift in this study moves in the opposite direction. The implications of this trend will be touched upon in Section 5.2.5.

The second trend the data manifest is a tendency towards using a proximal rather than distal deictic in translating. Approximating shift [-distance] is presented in the data by (a) shifting from a distal to proximal deictic (see Section 5.1.1.1 and 5.1.2.3), (b) adding a proximal via translation (see Section 5.1.1.2.1 and 5.1.2.1) and (c) omitting a distal (see Section 5.1.1.3 and 5.1.2.2). Whereas distancing shift [+distance] occurs by means of (a) shifting from a proximal to distal deictic (see Section 5.1.1.1 and 5.1.2.3), (b) adding a distal via translation (see Section 5.1.1.2.2 and 5.1.2.1) and (c) omitting a proximal (see Section 5.1.1.3 and 5.1.2.2) (see Mason and Şerban 2003 and Goethals 2009: 74-75). Table 5.10 below shows the occurrences of both approximating and distancing shifts in the three translations and Figure 5.3 compares the overall trends of shift.

TABLE 5.10 OCCURRENCES OF APPROXIMATING AND DISTANCING SHIFTS IN SPATIAL AND TEMPORAL DEICTICS IN THE THREE TRANSLATIONS.

	Type of shift	Haqi	Naseem	Murad	Total
1	approximating shifts	70	60	103	233
2	distancing shifts	56	38	46	140
	Total	126	98	149	373

Figure 5.3 Comparison between approximating and distancing shifts in the spatio-temporal point of view in the three translations



The data in Table 5.10 indicate that there are 373 approximating and distancing shifts and among them 233 (62% of total shifts) point towards approximating (-distance). As Figure 5.3 shows, this prevailing pattern is manifested in each individual translation, but it is slightly more significant in Murad and Naseem’s translations than in Haqi’s translation: it constitutes about 69% and 61% of total shifts in Murad and Naseem’s translations respectively and 56 % in Haqi’s translation. What this trend indicates is that there is an orientation in the three renditions towards bringing the referent or event closer, in both the psychological and physical space, to the speaker in the target utterances, suggesting an approximating shift in the spatio-temporal point of view of the original (see Munday 1997b and Goethals 2009 Section 2.4.3.6). To whom this trend is oriented (i.e. to the narrators or particular characters) and how it may affect the original will be discussed below.

As discussed in Section 2.6.5, the story of *Wuthering Heights* involves eye-witness narrations by characters who have lived the events of the story, first by Mr. Lockwood, then followed by Mrs. Dean (Goodridge 1971, McCarthy 1984 and Gordon 1989). Mr. Lockwood shapes the outer framework of the entire story and receives Mrs. Dean’s story, while Mrs. Dean narrates most of the events and acts as a recipient of further ‘tertiary narratives’, of other main characters in the story such as Heathcliff, Catherine, Edgar etc. (Goodridge 1971: 16). With regard to approximating and distancing shifts in the three translations, the study finds that both are oriented towards the two

narrators of the story, Mr. Lockwood and Mrs. Dean, rather than any other characters in the story. Among the 373 approximating and distancing shifts, 343 instances (92% of total shifts) involve time and place deictics that are anchored to the narrators and therefore shift the viewing positions assumed by them in the narrative. But with regard to the approximating shifts, which are dominant in the translations, the study found that they mostly change the position of Mrs. Dean, the main narrator of the story: 86% of the deictics that have undergone approximating shift are found to be anchored to her.

What can be argued here is that the approximating trend found in the data may affect the psychological positioning of the main narrator towards the characters and events within the narrative on one hand, and the target reader towards the main narrator and the narrated events on the other. As discussed in Section 2.4.3.6, depictions of spatial-temporal points of view may contribute to the construction of the narrators' 'psychological point of view' (Uspensky 1973) as their emotions and thoughts can affect their perception, and in turn their depictions, of their spatial and temporal viewpoints in the story (Fowler 1996 and Simpson 2005, Section 2.4.3.6, see also Morini 2014: 131-32). The study argues here that approximating the viewpoints can change the modes in which the story events are mediated through the perception of the narrator (Simpson 2005: 10) and affect hence the relationships between the narrator and character and the psychological perspective adopted in the original.

Take for example "this" which originally has been "that" in Mrs. Dean's comment on Hindley's wife before her death "Poor soul! Till within a week of her death this gay heart never failed her" (see Ex. 3) or the addition of "this night" in her description to Mr. Lockwood of how was Christmas Eve to her "... and then I remembered how old Earnshaw used to come in this night when all was tidied, and call me a cant lass, and slip a shilling into my hand as a Christmas-box" (see Ex. 21). The use of the proximal gives the past event here present prominence and brings both the events and characters emotionally closer to Mrs. Dean and also to the reader by inviting her/him to take part in Mrs. Dean's emotions and feelings at the time. The past event or past state has become here "more vivid and more 'real' by actualising them" (Richardson

1998: 133). The spatial and temporal proximity can therefore suggest more subjectivity on the part of the narrator in the narration (Toolan 1990: 178-81), and hence leads to a narrative that elicits more involvement on the part of the narrator in the story and on the part of readers with the narrator's feelings by comparison with the original (see Klinger 2014: 64-66).

Although the distancing shifts as the data show are less frequent than approximating shifts, the study finds that cases of distancing spatial viewpoints in the three translations can be in some way systematic and may reflect a strategy of the translator. Among the 63 distanced spatial viewpoints, 44 instances (70% of total distanced viewpoints) involve shift from an unmarked form for proximity (such as a definite/indefinite article or possessive pronoun to the marked distal "that" and "those". This can reflect emotional or psychological distance (Levinson 1983: 81, Fowler 2009: 119-20) between the narrator and the characters in the event narrated (see Section 5.1.1.2.2). The study finds that this shift has happened mostly in utterances which may express on the part of the narrator, most often Mr. Lockwood, antipathy to a particular character or event. Take for example translating "the dignity" into "that dignity" in Mr. Lockwood's comment when Hareton announces himself very gruffly "laughing internally at the dignity with which he announced himself" (see Ex. 11), or translating "his habitual moroseness" into "that habitual moroseness" in his comment on Mr. Heathcliff after having been bitten by dogs and guided into a room to rest "Mr. Heathcliff followed, his accidental merriment expiring quickly in his habitual moroseness" (see Ex. 12). The distancing here suggests Mr. Lockwood's antipathy to Hareton's response and Mr. Heathcliff's character, indicating implicit narratorial detachment (Toolan 1990: 178-81).

The study argues that the translational trends here may reflect a strategy of the translator and affect the original narrative point of view in some way. As discussed in Section 2.6.5, Mrs. Dean's narrative is a re-living account of the past events because she lived through most events at Wuthering Heights and Thrushcross Grange and seen the clash between the two families, Earnshaws and Lintons, and therefore she is deeply engaged in the events she narrates (Gordon 1989: 194-6). Since the clash

between the two families has taken up her whole life, her narrative as described by Goodridge (1971: 18-19) has “an extraordinary, sometimes breathless, energy as if she were describing events that she had witnessed an hour ago, every moment of which is vividly present to her”. Since approximating shifts make her closer to characters and more engaged in the story, it can be argued that the approximating trend here may reflect an attempt on the part of the translator to emphasize her personal feelings and emotions and her subjective point of view and hence to maintain this feature of the narrative style in the target text (see Johnson 2010, 2011).

But Mr. Lockwood, who starts narrating the story after his disastrous night at Wuthering Heights and having met its mysterious residents and been attacked by their dogs, is an outsider to the Heights and what he sees or hears there is sometimes “beyond [his] comprehension” (CH 3) (see Section 2.6.3 and 2.6.5). Distancing shifts, which here centre on him more than Mrs. Dean, may reflect the translator’s orientation to reflect the narrator’s negative attitudes towards characters and events. But again, because he is a stranger to the whole place and the story actions, his narration is often characterized as unbiased and more objective than Mrs. Dean’s and his language is not as dramatized as Mrs. Dean’s (Gordon 1989: 194-6, Oldfield: 1976: 51-52). Distancing, and the negative evaluations suggested here, may then make his narration more subjective and dramatized than the original.

Approximating and distancing shifts may then suggest a degree of involvement on the part of the translator with the text during the translation process and reflect her/his interpretive position (see Hermans 1996 and Baker 2000a). One for example might say that the shifts here reflect the translator’s association and involvement with the two narrators’ personal feelings and emotions in the story, or her/his personal conception of the realities she/he is expressing. Even this might normally suggest a degree of ‘translation subjectivism’, fiction translation may require a reconstruction of realities depicted in the original, which can be achieved only after the translator apprehends realities like place and time settings, narrator-character relationship, ideological intentions, etc. (Levý 2011: 31-38, see Eco 2001/2008, Section 4.2.4) and translators’ choices are often “constrained by what they *understand* was said” in the original story (Chesterman 2004: 44 emphasis in the original, see Saldanha 2011).

The third trend the study found is that in comparison to spatial deictics there is a tendency to use a time distal rather than a proximal via translation. Despite the fact that the overall effect of the translation shifts is an approximating trend in the spatio-temporal point of view, the shifts in temporal deixis, unlike spatial deixis, point to a distancing trend rather than an approximating one. Figures 5.4 and 5.5 below compare the general trends of the shift in both types of deixis.

Figure 5.4 Approximating and distancing shifts in spatial deictics in the three translations.

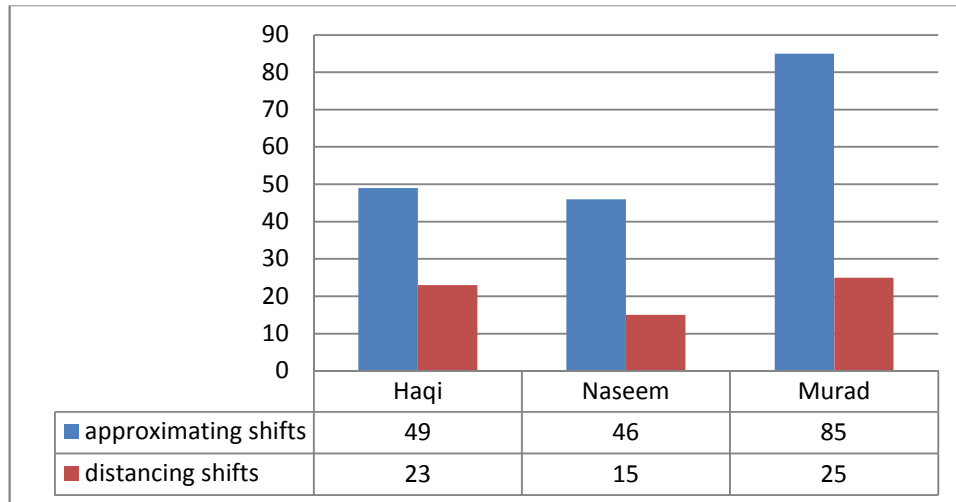
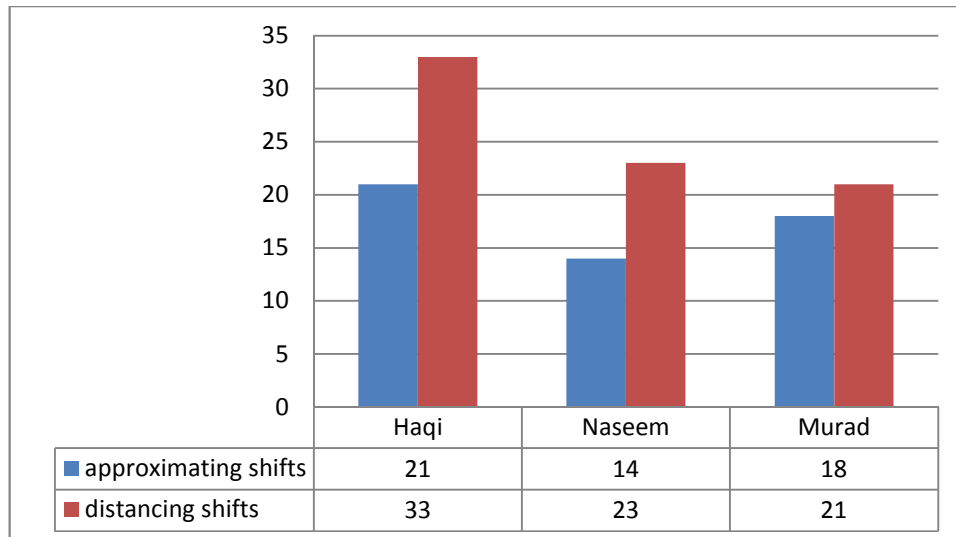


Figure 5.5 Approximating and distancing shifts in temporal deictics in the three translations.



The data in Figure 5.5 indicate that the shift in temporal deictics, which constitutes 33% of total shifts compared to spatial deictics (62%), points to a tendency towards using a distal deictic, indicating a distancing trend in the temporal point of view. This distancing trend as the data indicate is manifested in each translation, and like the previous trend the study found it to be centred on the two narrators of the story: Mr.

Lockwood and Mrs. Dean. This temporal distancing may therefore have the effect of pushing the two narrators further in time from the referent and the event narrated. It makes them more temporally distanced and hence less emotionally involved in the events narrated. Take for example changing “tomorrow” into “the following day” in Mr. Lockwood’s utterance “and before I went home, I was encouraged so far as to volunteer another visit tomorrow” (see Ex. 28), which makes him more detached in time from the event at the coding time and less involved in the event narrated. Distancing here may also have the effect of reducing the narrators’ subjective point of view and hence increasing objectivity of the narration in the target utterance (see Toolan 1990: 188 and Fowler 1996/2009: 121). Take for instance Mrs. Dean’s utterance after sending Hindley to a boarding school to get rid of his troubles at home “I hoped heartily we should have peace now” (Ex 29), where “now”, which in this past-tense narration indicates that she is still emotionally-involved, is translated as “after that”. The translation pushes Mrs. Dean away from the event and makes her reporting of the event more objective than in the original utterance.

The study argues that this distancing trend in the translation of temporal deictics may be considered an example of ‘normalization’ or ‘standardization’ in translation (Toury 1995/2012, see Munday 2008: 31-32). Since it is normal in conventional narrative to use a deictic form (i.e. distal vs. proximal) that reconciles with the narrative tense (i.e. past vs. present) (Toolan 1990: 178), the trend here can be argued to reflect an attempt on the part of the translator to normalize the expression in the target language through opting for a deictic form that is consistent with the past tense used in the narration (see Mason and Şerban 2003: 287). The study found that most cases of adding a time distal, dropping a time proximal or shifting from a time proximal to distal have occurred where past tense is used in the narrative (take for example the two examples above). Accordingly, what can be suggested here is that in addition to the approximating pattern which is in operation in the three translations, another pattern of shift seems to go in the opposite direction in an attempt to keep the expression unmarked in the target language (see Vanderauwera 1985 and Øverås 1998, Section 2.5.2).

What can be noticed then is that the shifts in spatial and temporal go in different directions. While spatial deictic shifts point to approximating and greater narratorial subjectivity and involvement, temporal deictic shifts point on the other hand to distancing and greater objectivity and detachment. The findings here seem to only partially confirm the results of Mason and Şerban's study (2003), which finds an overall tendency towards distancing both the spatial and temporal viewpoints of the original, with the narrator less involved and more objective in the narration (see Section 2.4.3.6).

Finally, the data in Table 5.7 reveal that there are 119 cases of spatial deictic shifts which have involved a shift from the definite article "the" or possessive pronoun to a distal or proximal demonstrative deictic (e.g. from "the/his house" to "this/that house"), whereas there are only 6 cases that have involved a shift in the opposite direction. This can suggest that there is a strong preference in translation for forms marked for spatial proximity over unmarked forms (see Lyons 1968/1977, Levinson 1983, Section 5.1.1.2.1). In addition to adjusting narratorial involvement, subjectivity, character-narrator empathy etc. in the translated text, one potential effect of such a preference in translation is weakening the presuppositional structure of the original.

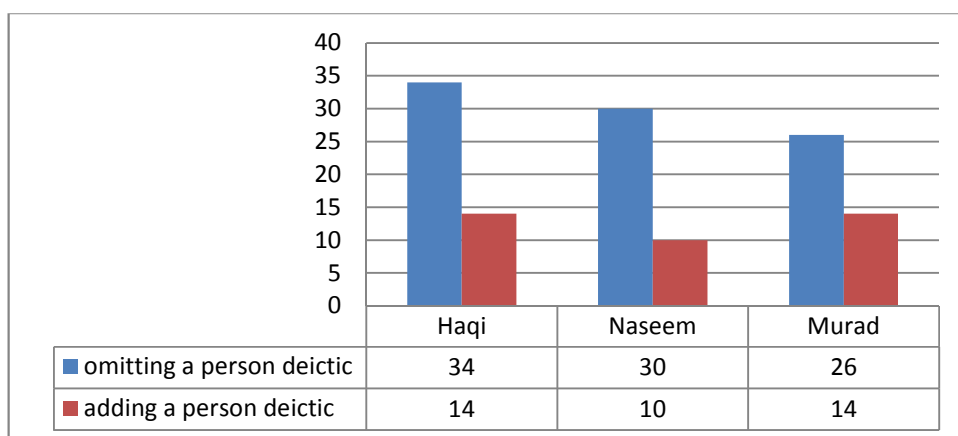
Compared to the use of the definite article and possessive pronouns, which presupposes the addressee's familiarity with the entities or people in the given utterance (see 'existential presupposition', Section 2.4.3.1), the use of a demonstrative deictic like "this" or "that" etc. does not claim the addressee's familiarity with the reference pointed to (Levinson 2000: 94). Therefore, it can be argued here that the tendency to use a demonstrative deictic in the shifts can suggest a lesser context or information being shared between the narrator and the target reader compared to the original (see Şerban 2004, Section 2.4.3.2). Take for example translating "the book" as "that book" in Mr. Lockwood's utterance "... she answered, ensconcing herself in a chair, with a candle, and the long book open before her..." (Ex. 11). The use of the definite article "the" in the original indicates that Mr. Lockwood shares with the reader the existence of a book (Mrs. Heathcliff's book), but substituting it with "that" may suggest here that the reference is less familiar and indicate to a less shared context or

knowledge in the target utterance. The same can occur when shifting from possessive pronoun to demonstrative deictic, such as when translating “her” by “this” in Mrs. Dean’s utterance “she prattled to Catherine, and kissed her, and ran about with her, (...) Her affection tired very soon” (see Ex. 31).

5.2.2 Translation Shifts in Person deixis

The data in Section 5.1.3 (see Table 5.6) indicate that 128 person deictics (e.g. “I”, “you” or “her”) have undergone a shift in the three translations. The data reveal that there are two main types of shift in the translation of person deixis: (i) removing a person deictic (see Section 5.3.1.1), and (ii) adding a person deictic via translation (see Section 5.3.1.2). Figure 5.6 compares the occurrences of these shifts in the three translations.

Figure 5.6 Addition and omission shifts in person deictics in the three translations



The data in the figure show that 70 % of the shift in the corpus is towards omitting a person deictic. This prevailing pattern in the corpus is also manifested in each translation. Generally, such a pattern of shift may indicate a loss of deictic anchorage in some utterances and hence making the target text less deictically anchored than the original. The following is a closer examination of this trend and its potential effect in the original.

Omission of person deictics as discussed in Section 5.1.3.1 is presented in the data by either translating them by other means such as a demonstrative, a proper noun and the definite article “the”, or simply dropping them from the text without any

compensation. The following table shows the occurrence of these different types of shift in the three translations.

TABLE 5.11 OMISSION SHIFTS IN PERSON DEICTICS IN THE THREE TRANSLATIONS

	Type of shift	Haqi	Naseem	Murad	Total
1	shifting from a possessive pronoun to a demonstrative (e.g. “his invitation” to “that/this invitation”)	18	16	19	53
2	shifting from a possessive pronoun to a proper noun (e.g. “her companion” to “Heathcliff”)	7	5	5	17
3	shifting from a possessive pronoun to the definite article “the” (e.g. “their meeting” to “the meeting”)	3	2	2	7
4	dropping a personal pronoun by dropping some details from the ST	6	7	0	13
	Total	34	30	26	90

As the data in the table show, the three translations show a degree of similarity as to the occurrence of these shifts, except for dropping personal pronouns by dropping certain details from the source text, where Murad’s translation shows none. But what is more significant here is on whom these shifts are centered and the context in which they occur. The study found that 81% of the shifts involve person deictics anchored to the characters of story, such as Heathcliff, Catherine Hindley, Doctor Kenneth etc., while 19% involve deictics anchored to the narrators, Mr. Lockwood and Mrs. Dean. What this may suggest here is a tendency to minimize the role of the character in the event narrated. As explained in Section 5.1.3.1, the deletion or substitution of person deictics anchored to characters deletes the participant role of characters encoded in the original. The shift from person deictics anchored to characters to demonstrative deictics marked for proximity (e.g. “this”, “that”) deletes the characters’ role and also points to a more emphasis being placed on the narrator’s role in the event.

Take for example the substitution of “his” with the proximal demonstrative “these” in Mrs. Dean’s comment when she was praised by the Doctor Kenneth for taking responsibility for Heathcliff after his serious illness “the doctor affirmed it was in a great measure owing to me, and praised me for my care. I was vain of his

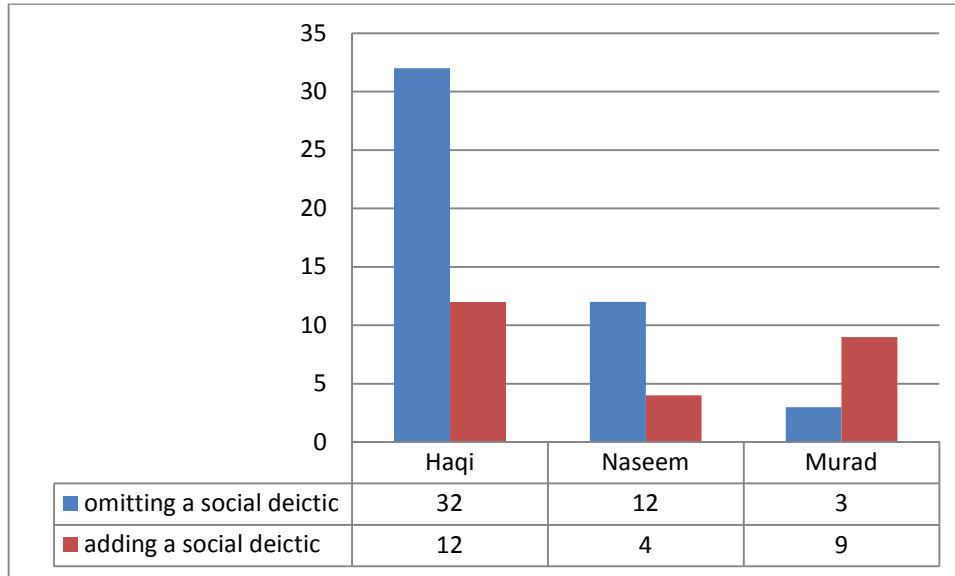
commendations” (Ex. 33). Using “these” instead of “his” in this past narration deletes the pointing to the character and indicates that the narrator is re-living the event narrated and invites the reader to take part in her emotions. The trend here may then suggest target utterances with less involvement on the part of characters and more personal involvement and subjectivity on the part of the narrator. This generally confirms the results of Bosseaux (2007: 165-70), which finds a general trend to remove person deictics from the text which has led to a less emphasised deictic anchorage in the translation. However, the difference here is that whereas the omitted or shifted deictics in Bosseaux’s study are anchored to the narrator, which led to a less involved and more objective narrator in the translation (see Section 2.4.3.6), the trend in this study goes in the opposite direction.

One last thing that can be noticed in Table 5.11 is that apart from deleting the anchorage point from which the utterance in the original is made, the 17 cases of shift from a person deictic to a proper noun, such as in “her companion” and “Heathcliff” or “my landlord” and “Mr. Heathcliff” (see Ex. 36 and 37), involve explicitation of cohesion (see Section 2.5.1). The explicitation here can be seen as optional since they involve information the translator arrives at from context and are not motivated by structural or cultural differences between the source and target languages (Klaudy 2009: 106) (the explicitation shifts here and as well as in other types of deixis will be further discussed in Section 5.2.5).

5.2.3 Translation Shifts in Social deixis

The data in this study (see Section 5.1.3) indicate that 72 social deictics (e.g. “Mr”, “Master”, “Mrs”, “Miss” or “Sir” (see Levinson 1983: 89-94, 2006: 119-21, and Yule 1996: 10-11) have undergone shifts in the three translations. As discussed in Section 3.1.3, two main types of shift are found to affect the translation of social deictics: (i) dropping a social deictic and (ii) adding a social deictic via translation. To identify the overall direction of the shift and the way in which it can affect the original, Figure 5.7 below will first show the occurrence of these shifts in the three translations and then a discussion of the contexts in which these shifts occur will follow.

Figure 5.7 Comparison of addition and omission shifts in social deictics in the three translations



As the data above indicate, there are 47 omissions of deictics (65% of total shifts), suggesting a tendency in the corpus to omit social deictic expressions via translating and hence a decrease in the expressed level of social distinction between the participants of the story compared to the original. This may therefore suggest a general trend towards standardization (Toury 1995/2012, see Section 2.5.2) in the forms of address in the translation. The trend here as the data show is manifested only in Haqi and Naseem’s translations, but more remarkable in Haqi’s. The trend in Murad’s translation goes in the opposite direction: adding a social deictic and maintaining social identity and contrast in translation.

The context in which both the omission and addition shifts occur suggests that they are systematic in the three translations and may reflect a translator’s strategy. In Haqi and Naseem’s translations, the study for example finds that 41 instances (i.e. 87% of total omissions) involve honorific titles (e.g. “Mr” and “Miss”) used by Mrs. Dean to address main characters in the story (more particularly Catherine and Hindley) (see Ex 40, 41 and 42), while 7 instances (13%) involve honorific titles used between the characters themselves (see Ex. 43). What this pattern of shift can suggest here is target utterances that express less distinction in social status between the narrator and the characters in comparison with the original. Mrs. Dean, as discussed earlier (see sections 2.6.2 and 2.6.5), lives most of her life serving Mr. Earnshaw’s family at Wuthering Heights, and nurses his children: Catherine and Hindley, and is Catherine’s

maid and friend during her marriage, and therefore is often described as very emotionally-involved in Earnshaws' affairs (Telgen 1997: 311 and Bloom 2008: 17-18). It can be suggested then that removing social deictics in this context may reflect the translator's systematic attempt to increase the level of intimacy or familiarity between Mrs. Dean and Earnshaw's children.

As discussed in Section 2.6.4, social class distinctions are very obvious in the *Wuthering Heights* and social class conflict can be one of its major themes. The Earnshaws and Lintons are for example from a higher class and have their own estates and servants, but Heathcliff is from a lower class and has nothing (Telgen 1997: 316). Catherine's decision to marry Edgar is because he belongs to the gentry, a higher social class, which will make her richer and provide her outstanding standing in society (ibid). The servants, such as Mrs. Dean, Joseph, or Ellen, are from the lower-class or manual laborers. Therefore, omitting person deictics (such as "Master", "Miss" or "sir") in the translation deletes some linguistic markers of the social difference between the servants such as Mrs. Dean and the higher-class people such as the Earnshaws, which might weaken the social identity or differentiation expressed in the original.

With regard to the addition shifts, the study finds that among the 25 cases of addition, 21 (84% of total additions) involve addition of honorific titles (e.g. "Mr", "Mrs", and "Sir") to address people at Wuthering Heights (i.e. Heathcliff and his children-in-law, Cathy and Hareton) in Mr. Lockwood's narration in the beginning of the story. Mr. Lockwood, as discussed in Section 2.6.2 and 2.6.5, is stranger who is unused to people and their rural life at Wuthering Heights, and therefore he tends to use formal and mannered language to address people there (Gordon 1989: 194-6, see Bloom 2008: 18). Therefore, the addition of social deictics in this context may reflect the translator's attempt to emphasize Mr. Lockwood's non-intimate or formal relationship with people at Wuthering Heights and his unfamiliarity with this new place.

5.2.4 Translation Shifts in Discourse deixis

The data in this study indicate that there are 40 discourse deictics that have undergone shift in the corpus. Two types of shift are found to affect these deictics in the target

text: (i) shifting from a demonstrative deictic to an explicit nominal phrase, such as “that” in “that is not true” and “that story is not true”, and (ii) omitting a demonstrative deictic via translation (see Section 5.1.5). The following table shows the occurrence of these shifts in the three translations.

TABLE 5.12 DISTRIBUTION OF DISCOURSE DEICTIC SHIFTS IN THE THREE TRANSLATIONS

	Type of shift	Haqi	Naseem	Murad	Total
1	shifting from a demonstrative deictic to an explicit nominal phrase	13	10	13	36
2	omitting a demonstrative deictic	2	2	0	4
	Total	15	12	13	40

As the data in the table show, 90% of shifts point to explicating rather than omitting a discourse deictic in translation. This suggests that there is a preference in the translations to use a pronominal phrase rather than a pronoun to refer to other portions in the source text. After examining the shifts and their context, the study finds that explicitation mostly involves the two demonstrative pronouns: “this” and “that”, which are translated into a pronominal phrase. Both are used to refer to the immediately preceding discourse, and therefore their reference is likely unmistakable in the target text. Take for example “that” in “Well, say I promise I won’t speak: but that does not bind me not to laugh at him!” (Ex 49), or “this” in “You are the favoured possessor of the beneficent fairy,” I remarked, turning to my neighbour. This was worse than before ...”(Ex. 50). Since the reference introduced by these deictics can be easily picked from the previous sentence, the non-explicitation here proves unproblematic. The ‘specification of reference’ (Nida 2003: 231-32) of discourse deictics here, which points to a more cohesive text, may then just follow the translator’s preference to make the reference more accessible for the reader to ensure the success of the cross-language communication (see Pápai 2004 and Saldanha 2008, Section 5.2.1).

5.2.5 Regularities and Patterns: Main findings

This section will try to present the main findings by drawing an overall image about shifts and then relating them to the universals of translation. Firstly, despite the

differences in numbers, and sometimes types, of deictic shifts between the three translations that contribute to the overall trend, one overall picture about the shifts can be drawn from the data. The data in Section 5.2.1 reveal that approximating shifts occur more often than distancing shifts in the three translations, suggesting an approximated spatio-temporal point of view compared to the original. This approximating trend centers mainly on the main narrator, Mrs. Dean, while Mr. Lockwood, the outside frame narrator, slightly tends to be distanced.

In 5.2.2, the data suggest a tendency to omit person deictics anchored to characters and using other forms anchored to the narrators, suggesting a tendency to place more emphasis on narrators' role in the event and their subjective point view. In 5.2.3, the data reveal a decrease in the expressed level of social difference between Mrs. Dean and the two characters "Catherine" and "Hindley" on the one hand, and an increase on the part of Mr. Lockwood and Mr. Heathcliff's family on the other, suggesting a different level of intimacy or familiarity between the narrators and characters in comparison with the original. Finally, the data in section 5.2.4 reveal that there is a tendency to explicitate discourse deictics, leading to a text with more explicit cohesive relationships holding between its parts compared to the original.

One potential effect these trends may likely bring to the translations is an adjustment in the psychological viewpoints (Uspensky 1973) adopted in the original. They indicate a repositioning of the narrators of the story towards the story's characters and events. Take for example Mrs. Dean, who is the main narrator of the story and whom most of the shifts revolve around. The study argues that in comparison with the source text she tends to appear in the translation closer to the main characters in both physical and mental space, more intimate and familiar with them, more personally and emotionally involved in the events of the story, and hence more subjective in her narration.

Secondly, the translation shifts in all deixis types point to a tendency to display greater or more explicit deictic information than the original. As discussion (Section 4.2.1-5.2.4) has revealed, translation shifts have involved either (i) addition of a new deictic, (ii) omission of a deictic, (iii) explicitation of a deictic or (iv) shifting from one

deictic form to another (e.g. from “this” to “that”, or “his” to “this”). These are presented below.

TABLE 5.13 DEICTIC ADDITION, OMISSION, EXPLICITATION AND SHIFTING IN THE THREE TRANSLATIONS

	Type of shift	Haqi	Naseem	Murad	Total
1	adding a deictic	81	54	92	227
2	explicitating a deictic	29	20	25	74
3	omitting a deictic	69	43	18	130
4	shifting from one deictic form to another	45	39	67	151
	Total	224	156	202	582

The data above show that 227 shifts (39% of total shifts) involve addition of a deictic, 74 (13%) involve explicitation of a deictic, 130 (22%) involve omission, and 148 (25%) involve shifting between deictics. The study argues that both addition and explicitation shifts here, which constitute 52% of the total shifts, point to an explicitation trend in the shifts: an overall tendency towards increasing the explicitness of the target text [+explicitness] in comparison with the original.

As Klaudy (1998/2009: 104-6) and Klaudy and Károly (2005: 15-16) discuss (see Section 2.5.1), standard transfer operations which involve explicitation can include, among others, (i) ‘lexical addition’: “when new meaningful elements appear in the TL text” and (ii) ‘amplification from implicit to explicit status’ (Nida 1964). In other words, explicitation may occur when something expressed in the target text, which was not in the source, or when semantic elements carried implicitly in the source text are overtly expressed in the translation (cf. Nida 1964 and Séguinot 1988, see also Øverås 1998 and Olohan and Baker 2000a, Section 5.2.1). The study argues here that deictic addition and explicitation shifts can involve these two operations. The following paragraphs will illustrate this in greater detail.

The previous four sections have indicated that adding new deictics via translating can lead to target utterances that are more deictically anchored than the original. It can result in other words in target utterances which in comparison with the original

reveal more deictic information, such as time and place settings, participants' roles and their social identity or the previous discourse. Although this added deictic information is not stated in the source text, it can easily be inferred from the context of situation of the original. Take for example the insertion of time deictics "that night" and "on the morrow" in the target utterance "Cathy sat up late that night, she had a world of things to order for the reception of her new friends on the morrow" (see Ex. 17), or insertion of social deictics such as "Mr" or "Miss" before some characters' names in the translation, which all involves deictic information derived from context of situation. The same can apply here when shifting from unmarked to marked elements for proximity, person, or social status (e.g. from "the lantern" to "this/his lantern", or from "the two parties" to "Mr. and Mrs. Heathcliff") (see Halliday and Hasan 1976: 57-62 and Levinson 1983: 83). What is obvious from all of this are two things: (i) extra deictic information has been introduced into the target text, which is a form of lexical addition, and (ii) this information is available only from the context.

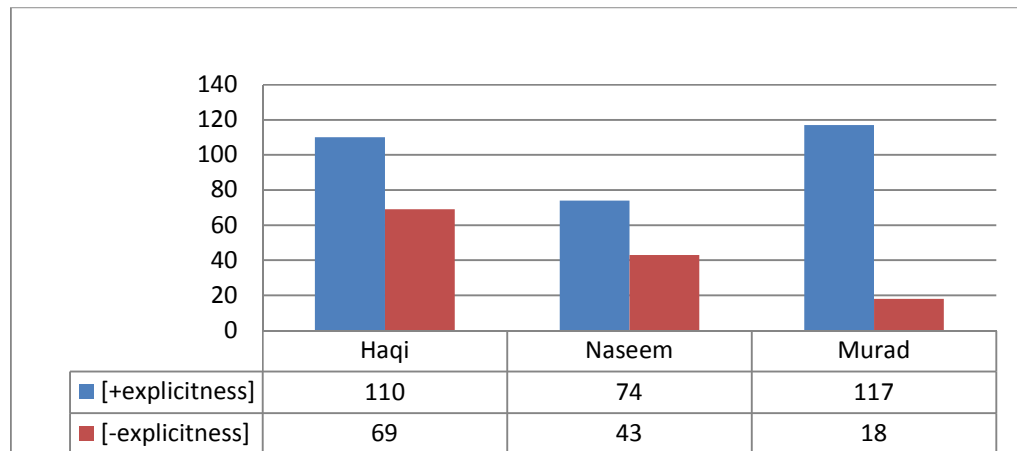
Explicating deictics as the discussion has shown (see Section 5.2.2 and 5.2.4) involves change from the implicit to the explicit status. For example, when translating the place deictic "there" as "in the Heights" (see Ex. 16), time deictic "now" as "after sending Hindley to college" (see Ex. 25), person deictic "my landlord" as "Mr. Heathcliff" (see Ex. 35), and discourse deictic "that" as "this promise" (see Ex. 49), the translator makes explicit in the target text information which is available only implicitly from the source text. Accordingly, it may be argued that both addition and explicitation shifts, which involve either an addition or explicitation of knowledge derived from context, may make the translated text appear more explicit than its original.

Assuming that addition and explicitation shifts involve information gain and hence can be a marker of increased explicitness, omission shifts should suggest the opposite here. Omitting deictic elements via translating, which as discussed before (see Section 5.2.1, 5.2.2 and 5.2.3) results in target utterances that are less deictically anchored than the original, can be argued then to lead to target utterances that give less deictic knowledge than the original. In other words, it results in the loss or implicitation of

some deictic knowledge of the original, and hence decreasing the explicitness [-explicitness] of the translation compared to the original. Shifting from one deictic form into another (e.g. from “there” to “here”, “that family” to “this family”, “then” to “now” etc.) might not on the other hand suggest any direct change in the level of explicitness since no deictic knowledge seems to appear or disappear from the text in comparison to the original. It rather indicates (see Section 5.2.1, 5.2.2, 5.2.3) an adjustment in the spatial and temporal viewpoints and the psychological perspective adopted in the original than information gain or loss and hence explicitation or implicitation shift.

Based on the above assumptions, the translation shifts in deictics can be argued to point to three patterns: (i) increased explicitness, (ii) decreased explicitness, or (iii) no or negligible explicitness change in the translated text. Figure 5.8 shows the overall direction of shifts in the three translations.

Figure 5.8 Explicitness change in the three translations



As the data in the figure indicate, there are more shifts towards explicating than implicating. As the data show this explicitation trend is manifested in each translation, but it is very significant in Murad’s translation. The trend here gives evidence that an explicitation process is in operation in the corpus, supporting again Blum-Kulka’s (1986/2000) Explicitation hypothesis: translations tend to be more explicit than their originals. Since the addition and explicitation shifts in Table 4.13 as pointed out involve deictic information inferable from the context of the situation, probably to remove or clarify any potential ambiguities (Pápai 2004, Saldanha 2008),

the shifts here can be characterized as a free choice of the translator and related to her/his personal interpretive work (see ‘non-obligatory shifts’ Toury 2012: 80, or ‘optional shifts’ Klaudy 2009: 106, see also Section 2.5.1). It could be that the translator was not sure about the reader’s willingness to process this contextual information while the interpretation process and therefore the explicitation might have sounded a better or safer option (see Şerban 2004: 340-41). Such a choice may likely be attributable to “the translator’s perception of their role as mediators between authors and audiences” (Saldanha 2011: 46).

As with presupposition and implicature (see Section 3.2.3 and 4.2.4), the explicitation trend here may suggest a text that demands less inferencing or less processing effort (see Gutt 1998, 2000 Section 2.4.3.4), on the part of target reader than the original. The explicitation of a deictic (such as when translating “there” into “in the Heights”, “this” into “these words” “her companion” into “Heathcliff” etc.) for instance spells out the situational or contextual meaning of the deictic which the reader normally needs to infer to build a coherent interpretation of the text (see Blum-Kulka 2000: 308, see also Fawcett 1997, 1998 and Baker 2011, Section 2.4.3.2). Shifting from elements neutral as to the spatial location and identity of participants to element marked for such features suggests extra deictic information being added to the target text, taking readers by the hand in finding the intended referent. Cases in point are the translation of “the threshold” as “this threshold” in Example (6), or “the sentiment” as “his sentiment” in Example (38). The same applies here when inserting new temporal or social deictic elements into the text, which all suggests that readers are repositioned in the translation as needing to be helped and given more information as to the spatial and temporal location of speakers and referents, and their potential roles and social identity.

Chapter Six: Conclusions and Implications

6.1 Summary of the Main Research Objectives and Methods

The main objective of this study has been to explore the problematic areas in the translation of the implicit meaning of the pragmatic elements ‘presupposition’ (Stalnaker 1978), ‘implicature’ (Grice 1975) and ‘deixis’ (Bühler 1935) in three Arabic translations of an ‘expressive text’ (Reiss 1971), *Wuthering Heights* (see Section 1.1 and 1.2). The goal has been to study some dynamic features encoded in the structure of the original that allow an access to “what language-users mean, as distinct from what their language means” (Hickey 1998: 5), in order to describe (Toury 1995/2012) how this meaning behaves or looks like in target texts as texts that have their own ‘system’ (and ‘position’) (cf. Even-Zohar 1978/2000). This description of ‘actual translational behaviour’ (Toury 2012) should provide explanations of real-life linguistic issues in English-Arabic literary translation and ultimately help understand the interaction between the theoretical and descriptive branches of translation studies (Holmes 1972).

The study has attempted to characterize the shifts these pragmatic aspects of the source text have undergone in translation, their potential impact on the original and the processes underlying them. It has attempted to look at the shifts in the inferential processes and narratological aspects and linked them to the features of the translational language and to provide replicable results that may be used in future studies. This should contribute to research into the defining features of English-Arabic literary translation. In addition, this should provide new research methods and hypotheses for the study of the pragmatic aspects in new language pairs (and text types) and enhance the research on the ‘universals’ (Blum-Kulka 1986) or ‘laws’ (Toury 1995) of translation.

To achieve the above objectives, the study has adopted an approach drawing on a number of key theoretical studies in the fields of pragmatics, literary stylistics and translation studies (see Section 1.3). This approach has been purely ‘descriptive’ (i.e. it has analyzed what is happening in the translations rather than what they should have done) and ‘product-oriented’ (i.e. it has analyzed three existing Arabic translations (see

Holmes' map and Toury 2012, Section 2.2). It has been 'exploratory' (i.e. it has explored the shifts in the translation of certain pragmatic elements and their effects without any particular hypotheses) and 'explanatory' (i.e. it has attempted to explain why this is happening in the translations) (Williams and Chesterman 2002).

The model of analysis the study has developed has focused on the contextual interpretation of communicative features in the source and target texts (Gutt 1998, 2000, Malmkjær 1998, 2005, Fawcett 1997, 1998, Mason and Şerban 2003, Morini 2008, 2013). It has compared textual factors (e.g. the translation's grammatical structures or features, lexical tendencies and translational strategies) and a number of contextual factors (e.g. the source-language structure and context and the socio-cultural environment of both the source and target languages). Detailed manual categorization and description of the shifts in these features in the translation and their potential effects in the original were given. Tendencies and regularities in the data were also extracted and then explained in the light of the adopted theoretical concepts. Comparisons between translators' choices were also drawn. Based on qualitative and quantitative evidence drawn from data, a number of descriptive and explanatory claims were made in response to the proposed research questions (see Section 1.2).

6.2 Main Findings of the Study

The first research question concerned the identification and categorization of translation shifts. The findings of the analysis have revealed that the three pragmatic elements have indeed undergone various types of change in the translations, confirming that "TRANSLATION INVOLVES SHIFT" (Toury 2004: 21 emphasis in original) and triggering a need to go on looking for the shared "similarities, regularities and patterns" (Chesterman 2004: 33) to formulate an overall picture about translations and help characterize what might constitute the 'third code' (Frawley 1984: 186). Dynamic aspects, like other linguistic features (semantic, syntactic etc.), have been subject to change in translation, and therefore should be incorporated in any model aiming at providing a 'comprehensive vision' of translation (Morini 2013: 6, Pym 2010: 2-5).

The identified shifts have affected different aspects of the pragmatic elements and shown different deviations from the original. For example, the shifts in presupposition (Section 3.1) have affected both linguistic and cultural presupposition and both the triggers and the propositions of presupposition, and involved such shifts as presupposition loss, substitution, explicitation or implicitation. In implicatures (Section 4.1), the shifts have affected particularized and standard implicature, and involved cases like implicature loss, substitution or explicitation. The shifts in deixis (Section 5.1) have affected the five types of deixis (i.e. spatial, temporal, person, social and discourse) and included such changes in the original feature as distancing or approximating point of view, increasing or decreasing narratorial objectivity, and others. One important characterizing feature of these shifts has been that the vast majority of them do not involve a translation error, but rather a shift in interpretation. Most of the shifts have either deleted the inference of the original or introduced a new or different understanding to the original utterance. Throughout the analysis, this has consistently suggested target utterances which do not 'interpretively resemble' the original (Gutt 2000: 36) or are not 'perlocutionarily equivalent' (Hickey 1998) to their originals.

The second research question has been about the variations in translations, 'text variables' (Williams and Chesterman 2002), that trigger the shift. These variations have been mostly related to lexicogrammatical or 'formal' features (Nida 1964/2003, Catford 1965) the three pragmatic elements are associated with. In presupposition shifts, these have involved omission or substitution of linguistic triggers of presupposition, explicitation or omission of culture-specific terms etc. (see Table 3.7 and 3.8). In implicature, they have included instances like dropping or explicating speech figures, omitting cultural expressions, and removing typographic features such as italicization, among others (see Table 4.2-4.6). In deictic shifts, variations have involved cases like omitting or explicating a deictic and changing the form of a deictic (e.g. from distal to proximal) (see Table 5.7, 5.8, 5.11 and 5.12). These changes by definition have suggested a deviation from the original taking place during 'decoding' and 'encoding' the referential content of the original (Gutt 1998, 2000, Mason 1998, 2000). The study of the occurrences of these variations and their conditions has

enabled the study to characterize some ‘trends of translational behaviours’ (Munday 2012: 171), ‘context variables’ (Williams and Chesterman 2002), and make some ‘descriptive’ claims about thought processes or ‘norms’ in operation during translation (Toury 2012).

The third research question has revolved around the potential effects of the above variations. The analysis has shown that the modifications in the three dynamic features in this ‘interlingual interpretation’ (Jakobson 1959/2000: 114) can directly impact the transfer of implicit meaning. Several tendencies in translation shifts have indicated different potential effects in the ‘inferential process’ (Gutt 2000: 24-5): the decoding of the implicit meaning from the target text, affecting the ‘potential readings’ (Morini 2008: 37) which the original has in its original context and in turn the ‘dynamic/interactive processes’ in the translation (Mason 2000: 19). Below is a brief overview of what has happened in each element.

In presupposition, shifts have involved five patterns of deviation from the original: presupposition deletion, substitution, addition, explicitation or implicitation. The analysis has revealed that deletion and substitution shifts mostly result in losing ‘situational presuppositions’ assumed in the original, which sometimes may be the ‘base’ on which the intended meaning ‘works’ (cf. Nord 2005: 105-6), while addition shifts may ‘supply information’ (Fawcett 1997: 125) that contradicts the source text’s realia, which all suggested a target text that tends to diverge in interpretation from the original. Explicitation and implicitation shifts generally have pointed to a different level of ‘specification’ (Nida 1964) (i.e. increased or decreased) of the presupposed referent, while explicitation in a few cases, due to the translator’s misinterpretation, has resulted in a loss of the intended presupposition.

Lastly and most importantly, there has been an overall tendency to either omit or explicitate presuppositions, which has suggested a trend to claim ‘less assumed knowledge’ and ‘less presupposed familiarity’ with the given information in the translation (cf. Şerban 2004), or a tendency to “patronise the target audience by treating them as if they know nothing” (Fawcett 1998: 121). Since presupposition links contextual knowledge to linguistic structure via inference (Levinson 1983, Renkema

2004, Ehrman 1993), this lesser presupposed knowledge should automatically point to minimizing or weakening the ‘inferential nature of the communication’ (Gutt 2000), with readers less “involved by or included in a text” (Morini 2008: 42).

Shifts in implicatures have manifested three main patterns of deviation from the original: implicature explicitation, omission, and substitution. Explicitation shifts have shown a tendency to spell out the ‘implicit logical links’ which the source utterances ‘standardly implicate’ (Baker 1992/2011 and Malmkjær 2005) and the implied meaning of maxim floutings, most often of the metaphorical uses of language, the ‘artistic content’ (Reiss 1971/2000: 167). This has pointed to imposition of ‘the translator’s own conception’ of the text and ‘eradication of the reader’s choices’ (cf. Eco 2008, Levý 2011 and Hermans 1996). Omission shifts have also involved a tendency towards removing structures flouting maxims, such as speech figures, typographic features and allusive expressions and other ‘cues to implicature generation’ (Malmkjær 1998: 31). Explicitation and omission shifts have suggested a text that is more ‘cohesive’ and ‘explicit’ (Blum-Kulka (1986/2000) or ‘fluent’ (Venuti 1995), but with “the loss of the stylistic nuance of the original”, and with “its content being rendered in neutral, matter-of-fact language” (Levý 2011: 45), which ultimately comes at the expense of ‘the artistic and creative intentions’ (Reiss 2000: 167) of the ‘highly emotive texture’ of Emily Brontë’s story (Schorer 1968, Telgen 1997). Substitution shifts, which have mainly involved selecting target forms with different denotations, connotations and politeness patterns, have pointed to replacement of some implicatures in the translation and an increased level of politeness (House 1998, Baker 2011). However, the overall trend which the analysis has revealed is a lesser flouting of the maxims and minimizing the “text’s implicature generative potential” (Malmkjær 2005: 147) and an enhanced quality, relevance, clarity, politeness of information at the expressed level. As with presupposition, this trend points to reduced cooperation on the part of the reader.

Shifts in deixis have revealed several patterns that may affect the communicative aspects and ‘narrative point of view’ (Uspensky 1973, Simpson 2004, 2005) in particular ways. Shifts in spatial and temporal deixis have manifested a strong

tendency towards increasing the 'level of enunciation' (Jonasson 2001, Bosseaux 2007) of narrators' spatial and temporal location within the narrative, with the main narrator who is 'deeply engaged' in the story (Goodridge 1971, Gordon 1989) more 'approximated' (Munday 1997b), and with the 'outside frame narrator' who is new to the story events and has had little contact with characters (Gordon 1989, Oldfield 1976) more 'distanced' (Mason and Şerban 2003).

This has pointed to increasing 'narratorial involvement' and 'empathy towards characters' (Toolan 1990, Fowler 1996) on the part of the main narrator, but 'narratorial detachment' and 'antipathy' (ibid) on the part of the outside frame narrator. Both approximating and distancing in viewing positions have suggested, within the context of the story, a shift towards a more 'subjective' (Fowler 1996) reporting of events in the translation. In person deixis, shifts have displayed a tendency towards minimizing the characters' role in the events narrated and signaling the narrators' role and allowing their private feelings and evaluations and hence more subjective viewpoints. In social deixis, there has been a tendency towards improving the main narrator's 'social relationship and intimacy' (Fillmore 1975, Levinson 1983) with characters, while increasing the non-intimate relationship between the outside frame narrator and characters. Finally, shifts in discourse deictics, which have not shown any direct effect in the 'psychological positioning' of the narrators (Mason and Şerban 2003), have revealed a tendency towards 'explicitation' (Vinay and Darbelnet (1958/1995) of the reference of the deictic and hence "adaptation to the TL reader's perspective" (Richardson 1998).

Given all these trends, it can be concluded that the Arabic translations in comparison with their original tend to show 'a certain kind of behavior' (Toury 2012: 10):

- 1) They tend to use less implication, weakening the dynamic interactive relationship between the linguistic expression and context of use/user and making the language user meaning more explicit and determinate;

- 2) They tend to arouse less interpretive inferences and inducing less reader involvement, allowing less projection of the reader's personal views into the text;
- 3) They tend to reveal more deictic features and more narrators' (implicit) thoughts and judgments and their relationships with characters, allowing a greater subjective narrative mood.

The fourth research question concerned the translator's 'black box' (House 2013), the 'context factors' which may underlie the above trends (Williams and Chesterman 2002). Although the analysis has indicated that some shifts could be due to an 'unconscious behaviour' (Olohan and Baker 2000a, Pápai 2004) or incompetence on the translator's part (e.g. misinterpretation, oversight of triggers of presupposition or implicature, or oversight of cultural differences, etc.), the consistent patterns of certain shifts in the corpus may suggest some 'conscious' translation acts (Séguinot 1988, Øverås 1998, Klaudy and Károly 2005) or a 'particular motivation' (Mason 2000: 17). The following is a number of processes which the recurring patterns in this study should suggest.

First of all, the analysis has shown that an explicitation trend is in operation in the shifts in the three elements. This has been evident from the tendency to remove or explicitate presuppositions (Section 3.2.3) and implicatures (Section 4.2.4), and the tendency to explicitate deictics or add deictic knowledge from context (Section 5.2.5) via translating. In addition to enhancing the 'textual and discourse relationships' of the translation product and supporting the universality of the feature (Blum-Kulka 1986), this explicitation trend should tell us something about some thought processes involved.

Explicitations as the analysis has shown have been mostly a free choice of the translator; not driven by language constraints: 'optional' (Klaudy 2001, 2009), and sometimes 'pragmatic' (ibid): due to shifts in audience. They are 'non-obligatory' (Toury 2012) and may rather have to do with the translators' assumptions during the choice-making process about the target reader's knowledge and her/his expected level of cooperation and decoding ability. They reflect the translator's expectation of low-

level processing or creativity on the part of the target reader as compared to the original. Given that the literary text is 'the *only* point of contact' between the author and reader (Malmkjær 1998: 32, emphasis in the original) and that contextual mismatches and failures to retrieve missing links may jeopardise the communicability of the text (Gutt 1998: 50-51), playing a more dynamic role might have seemed safer on the translator's part. Given that literary translation involves 'intertextual, psychological and narrative competence' and preserving the 'deep sense of the story' (Eco 2008: 13-17), revealing the language user's meanings (i.e. 'pragmatic equivalent', Koller 1995, Baker 2011) to the reader should have been prioritized in the translator's mind over considerations of 'form' (Nida 1964/2003).

Another way to look at the translational behaviours is that they may be more attributable to the translator's interpretive position on the code user's intentions and attitudes, i.e. the text's 'intentionality', than being inherent in the 'code' itself (cf. Bell 1991). Approximating and distancing shifts have for example varied according to the narrator and his/her attitudes towards the character or event in the speech situation. Approximating has for instance been associated with a deeply engaged narrator and who has a very close relationship with characters, and distancing with a narrator detached from the events and who has negative attitudes towards characters. Shifts in social and person deixis have also been associated with similar situational variables. These behaviours may then be more related to the translator's representation of her/his 'conception' and 'concretisation' of the realities depicted in the original (cf. Levý 2011: 27-31, see Hermans 1996 and Baker 2000a), after her/his own reading and 'interpretation' of the text (Eco 2008), than language differences in the form and use of deixis. Similarly, explicitations of presupposition and implicature have most often been seen as interpretive inferences made based on the translator's 'subjective apprehension of a text' (Levý 2011: 27), rather than inherent in their lexicogrammatical 'cues' or 'triggers' in the original (Malmkjær 2005, Fawcett 1997), i.e. their 'semantic representations' (Gutt 2000: 25).

Finally, translational behaviours in the corpus have revealed a translator's orientation to produce a more standardized language and style (Toury 1995/2012)

and, as with explicitation, adapt the text to the target reader's perspective (Vanderauwera 1985, Øverås 1998). In presupposition, for instance, this has been evident from the strong tendency towards removing presupposition (cultural and linguistic), with a target text being 'devoid of background knowledge' and easier to process (Toury 2012: 305). In implicature, this has been manifested in the explicitation of implicit logical links, and the constant omission or explicitation of lexical and stylistic variations (e.g. metaphors, allusive terms, taboos, italicization, etc.) that flout maxims and generate meanings at the implied level, which all reflect an orientation towards a 'more cooperative' text at face value (Malmkjær 2005, Pym 2008, Morini 2008). In deixis, there has been a normalizing tendency in the translation of social and temporal deixis, and a strong preference for explicating contextual deictic information likely to remove or resolve any potential ambiguities and ultimately meet the audience's expectations (Pápai 2004: 145). Such translational behaviours, which have resulted in a translation product that is 'simpler' and 'flatter' than the original (Laviosa-Braithwaite 1996, Pym 2010), can reflect efforts during the translation process to accommodate the text to the language and culture of the target reader.

6.3 Major Contributions of the Study

The present study has developed a conceptual and analytical model to translation studies rooted in pragmatics. This model has proved its validity for interpreting dynamic and interactive features of literary translations from English into Arabic, demonstrating the applicability of pragmatic principles to Arabic and giving an insight into their universality. More importantly, the study, with this model, elaborated some current lines of research in translation. The study provided a significant number of new findings, a few of which have contradicted the findings of previous research while a great number have been on the same lines. Important findings that have deviated from some previous lines of research are 'approximation in spatio-temporal point of view', 'increase in narratorial involvement and subjectivity', and 'increase in deictic anchorage' in the translations (see Section 5.1.1-5.2.5). These trends of shifts in narratological features are not in line with Mason and Şerban (2003), Jonasson (2001) and Bosseaux (2007), whose findings point to distancing, increasing narratorial detachment and objectivity and losing deictic anchorage in the translation (see Section

2.4.3.6). The contextual factors at play in the current study suggest that the shift in such narratological aspects is context-bound and hence claims to universality seem to be still early; we still have much work to do.

However, the overall trends in the translation of the three elements have been in line with many works that have adopted a 'descriptive' approach to translation studies (Toury 1995) which views translation as never being 'innocent' (Morini 2008: 39) since it always involves some conscious manipulation or rewriting of the original (e.g. Klaudy 2001, Klaudy and Károly 2005, Séguinot 1988, Øverås 1998, and Pápai 2004). Indeed, the findings here have indicated that the literary translators in this language pair have constantly 'adjusted' (Nida 1964) the code to become more 'explicit' and 'standardized' than its original. But when it comes to the underlying reasons behind this manipulation, the findings again tend to support certain stances more than others. The overall trends tend to support the studies that see Toury's law of standardization as a translation strategy that is used to avoid communicative risk (Pym 2005, 2008) or as related to a preference in translation for clarity and avoidance of ambiguity (Munday 1997a, 2012) rather than as related to the relative position of the translated language and literature (Vanderauwera 1985, Øverås 1998, House 2006). One may, for example, say that since English is considered more dominant or of a higher status than Arabic (Baker 2009: 192, Hamzé 2005: 49), we should expect the translational trends here to have shown more interference than standardization, but the reverse was actually the case.

The overall trends also seem to support the studies that relate explicitation to the translator's perception of his/her role as intercultural mediator and to his intention to help the reader who is linguistically and culturally at some distance from the original (e.g. Pym 2005, Pápai 2004, Saldanha 2008, Becher 2010), rather than as inherent in the translation processes *per se* (e.g. Øverås 1998, Olohan and Baker 2000, Abdul Fattah 2010). The three pragmatic elements explored in the current study can however be added to the list of textual features, which through testing by using 'corpus-based approaches' (Baker 1993, 1995) should widen the areas of research on universals of translation.

Finally, the study with this model has escaped old-fashioned prescriptivism and overgeneralization (Chesterman 2004) and provided explanations of some practical and real-life issues of a pragmatic nature in English-Arabic literary translation. Such explanations should enhance the awareness and understanding of those working in this field, both translators and theorists, of these problems, their triggers and potential effects in the final Arabic product. The study hopes that translators will pay special attention to how the different transfer processes explored in the current study can shape the implied messages and narratological aspects of the English text and reflect this on their selections and strategies during translation. The study of the regularities in the translators' behaviour in this context may also help to formulate claims about the translators' assumptions of the Arabic audience and their cognitive environment. The model may also be used in future descriptive studies as a toolkit to unearth the internal translation processes in English-Arabic literary translation in the hope of arriving at further characterizations of translation norms and consequently further developments in translation theory.

6.4 Limitations of Research

There are a number of limitations to the current research. Some affected the quality of the analysis. One limitation here is related to categorizations of shift (which is referred to, as proposed earlier, as a form of 'interpretative hypotheses' (Williams and Chesterman 2002)). There were some categories with fuzzy boundaries which overlap with other categories. These sometimes hindered the effort to arrive at a precise description of the features and processes studied. For example, in the categorization of modified implicatures, some of utterances were found to flout more than one conversational maxim at a time, which led the study to skip an in-depth examination of why a particular maxim (e.g. quantity or relevance) tends to be explicitated in translation rather than others and shift the focus to the general trend of the shift (e.g. towards improvement on the original information at face value, explicitation, etc.).

Another limitation that hindered the depth of the analysis is that some categories had a limited number of shifts; most particularly shifts related to culture-specific

terms, such as allusive terms, taboo expressions, etc. (see Table 3.8, 4.5 and 4.6). This sometimes also compelled the study to move from the thorough analysis of their implications and comparison of the different translational strategies used by translators to focus instead on more significant trends in the corpus (i.e. explicitation or omission of the source text). Another limitation is the lack of empirical studies on the norms governing the use of the three pragmatic elements in Arabic or empirical contrastive studies between English and Arabic in this area. One might suggest here that original Arabic literary prose is more explicit than original English and therefore an explicitation trend is expected in Arabic translations of English prose. Any empirical findings of this sort should help in explaining the role of systematic cross-cultural differences in the shifts and hence in arriving at more meaningful explanations for the shifts, and comparing the findings of the current study.

Also, the three target texts were not complete translations of the original text; some sentences and paragraphs were sometimes omitted in the translation. In such a case, the total occurrences of translation shifts will logically be affected by this variation, which would need to be considered in any comparative study. This limited the present study's capacity to draw firm conclusions based on the comparison of the number of occurrences in the translations; it had to rely instead on the overall direction of shifts in each translation to gauge the translator's strategic orientation.

Some limitations are related to the research approach. For example, to provide adequate and detailed analysis of the shifts, multiple interpretations of trends had to be given, but were mostly shaped by the researcher's selection of data and evidence and therefore may be inherently subjective. Although no descriptive approach can be immune from bias, interpretations without good argumentation were often eliminated and highly subjective opinions were often controlled through discussion with supervisors and some colleagues working on similar projects. Also, in order to present a serial and logically coherent argument, the study started with the analysis of shifts at micro-levels (e.g. words, phrases or sentences) then proceeded to the discussion of trends (i.e. macro-levels) (see Section 1.3). The use of such a bottom-up approach

required repetition of some features and examples used at lower levels which made some parts of the discussion repetitive.

Finally, some limitations have to do the selection of the sample. The sample in this study had to be concentrated (eight chapters from the novel and their three Arabic translations, amounting nevertheless to a solid corpus of 25,000 words and covering three pragmatic features) for practical reasons (i.e. to provide contextualized explanation of the dynamic features studied and detailed information about the processes involved; see Section 1.4). The findings therefore may be generalized to the rest of the selected translations but remain to be compared to larger populations of English-Arabic literary translations and, indeed, other language pairs.

6.5 Suggestions for Future Research

There are a number of ways in which future research can improve the model and findings of the current study; most of them can be derived from the limitations and delimitations that have been identified in sections 1.3 and 6.3. Firstly, with regard to the limitations, pragmatic categories with fuzzy boundaries may for example be analyzed using different theoretical and analytical frameworks to arrive at better categorizations and descriptions of the shifts. Categories with a limited number of shifts can be expanded by examining more chapters from the novel, which may prove to be more representative and enable a better characterization of the translational strategies used by each translator. The material omitted from the source text can also be examined and compared with the translated material to find out if it affects the dynamic aspects of the original and if it has any special linguistic or cultural features that motivate the omission. Additional research tools (e.g. experiment, survey) that achieve more objectivity in interpreting data and formulating hypotheses on the part of the researchers may also be built into the design of future studies to reduce the researcher's inevitable subjectivity. Also, the use of efficient tools for analyzing 'meaning in context' (Nida 1964), possibly corpus-based tools especially for deictics, may make it possible to enlarge the corpus to include more English-Arabic literary translations and to improve the generalizability of the findings.

The delimitations of the study can also be potential topics for future research. The study has compared a certain set of textual and contextual variables. Future research may for example explore the effect of more variables, especially context variables, which were very limited in this study. These can be expanded by including variables that have to do with the translators themselves (e.g. their attitudes towards the task of the translation and the source language and culture, their background, ideology, etc.), reception of the target text (e.g. readers and critics' responses), and the task of translation itself (e.g. its purpose, client, time restriction, translation software used, etc.). Some of these factors may in some way or other had an influence on the process of translation and the dynamic aspects of its product. Hence studying them may provide more meaningful and comprehensive explanations. In addition, future research may examine the variables used in the present study in new literary texts (or probably new text types) and compare the results, or may expand the analytical model by including more pragmatic elements (e.g. speech acts, thematic structure).

Finally, translators seem to be best seen as "nurturers, helpers, assistants, self-sacrificing mediators who tend to work in situations where receivers need added cognitive assistance" (Pym 2008: 323). Since translators have their own concerns and norms and receivers operate in different contexts and should deal with an adjusted code, a pragmatic copy seems hard to achieve in translation. Translators may still have to set their priorities as to what features need to be maintained and what unintended shifts should be avoided.

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