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Avant – Propos

Avec la parution du premier numéro de la Revue « Buhūṭ Jāmiʿiyya » (Recherches Universitaires) se concrétise pour la Faculté des Lettres et des Sciences Humaines de Sfax la possibilité de réunir les conditions qui feront d'elle une institution universitaire digne de ce nom, et ce, d'autant plus que le coup d'envoi a été donné, cette année même, pour un troisième cycle en lettres et civilisation arabes.

Mais s'il nous est permis d'insister sur la portée de telles réalisations, ce sera en raison de la conscience que nous avons de l'importance que revêtent les espaces mis à la disposition des études et des recherches, celles qui sont à même d'enraciner chez les enseignants et les chercheurs les rigueurs de l'esprit scientifique ainsi que les règles de l'académisme universel.

Ainsi, osons-nous croire qu'avec l'enthousiasme de nos collègues et l'aide de notre université, nous pourrions jeter les fondements d'une saine concurrence intellectuelle et donc d'un véritable débat d'idées dont l'éclosion et l'entretien sont, non seulement notre dû, mais surtout notre lot le plus sacré.

Dr. M'hamed Ali Halouani
Le Doyen de la Faculté des
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How to Professionalise Literary Translation : The Pragmatics of Speech and Thought Presentation in Narrative

Mounir TRIKI*

Setting the Scene : Why Do We Need to Professionalise Literary Translation ?

The title subtly avoids the debate as to whether it is feasible or even desirable to professionalise literary translation. The criteria of feasibility and desirability are simply taken for granted. What the paper does, however, is enumerate the tool kit, the repertoire of knowledge and set of skills that could be drawn upon in the process of professionalising literary translation. The aim is to demystify literary translation as a matter of pure genius. Since a professional translation is synonymous with an efficient one, the main argument is therefore that in order to maximise efficiency, what is needed is to have beforehand a set of tools, based on solid theoretical premises, which will enable translators to see through the texts they are called upon to translate. In other words, for translators to become professional in their approach to translation, they must be trained into being informed readers who know what to look for in a text, where to look and how to proceed in piecing together the relevant clues. Recognising how translators should construct relevance could demonstrably be built into a pedagogic program for training professional translators of literature. The best way to achieve relevance and professionalism is thus to train translators' expectations by enumerating the most salient linguistic clues which are more likely than others to help in the detection of underlying intentionality.

In the interest of space, the paper narrows down its focus to one important dimension of literary narratives, namely Speech and Thought Presentation. A great deal has yet to be said about the technical dimensions that need to be taken into consideration when translating narratorial techniques. The paper proffers a discussion of these technical considerations and provides hints for the strategies to be adopted in translating them. First, it delineates the

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underlying mechanism for speech and thought presentation. Then, it deals, through practical illustrations, with the distinctive features of Free Direct Discourse, Free Indirect Discourse, Narratorial Report of States and Actions, and the Stream of Consciousness. In conclusion, a number of implications are discussed for translation and contrastive narratology. A word of caution is in order, though. The findings of this paper apply to English-Arabic translation and not necessarily Arabic-English translation. This is due to systematic differences that will be discussed in a separate paper (Triki, in progress).

1 The Underlying Mechanism of Speech and Thought Presentation

The term « Speech and Thought Presentation » has been associated with a recent trend in narratology (Sell, 1994 ; Short, 1988, 1990, 1994, 1996 ; Triki, 1989, 1991, 1999 ; Wilson and Leech, 1993) pioneered by Leech and Short (1981). It is used in connection with the more common terms of « Point of View » and « Narrative Voice » and has to do with « Narratorial Techniques » (Fowler, [1986]1995). It hinges round the concept of SELF as realised in narrative in the form of a Deictic Centre, a Perceptual or Sentient Centre, a Cognitive or Ideological Centre or any combination of these centres (Triki, 1989, 1991). What is at stake is the type of relations obtaining between the narrator(s) and the voices of the various characters given expression in various degrees of audibility. Consequently, the term relates to the degree of intervention of the narrator in the speech and thought of the characters that s/he is reporting (including the narrator's own self as a character).

As has been argued in Triki (1989 , 1991), measuring this degree of intervention is a complex process since, if we take the three previously mentioned centres as constitutive of SELF and the act of reporting as necessarily bringing about some confrontation of these SELVES, then the various possibilities for the interaction between the I-sayer and the "not-I" could be classified along the following cline ranging from total distinction to total overlap:

total alienation				total overlap			
----->							
1	2	3	4	5	6	7	8
D=D	D=D	D=D	D=D	D=D	D=D	D=D	D=D
P=P	P=P	P=P	P=P	P=P	P=P	P=P	P=P
C=C	C=C	C=C	C=C	C=C	C=C	C=C	C=C

(borrowed from Triki, 1989)

The complexity stems from this confrontation. One possibility is for the narrator to be in full control. The reported person 's deictic, perceptual and cognitive co-ordinates are relegated to the third person, the not-I. No identification whatsoever obtains between them. On the other hand, the narrator can mediate the reported person 's deictic and perceptual co-ordinates but identify with the reported person 's affective and cognitive stance. Sympathetic narration falls into this category. However, the narrator can mediate the reported person's spatio-temporal and cognitive positions but identify with his perception of the state of affairs, or s/he can mediate the reported person 's perception and cognition but their deictic centres overlap. On the other hand, the narrator's involvement can be less noticeable by dropping any mediation at the levels of perception and cognition and only keeping the spatio-temporal remove. The narrator can mediate the reported person 's deictic centre but identify with his perceptual and cognitive centres. This category has affinities with the interior monologue. The narrator's intervention can be even less tangible if the narrator mediates the reported person 's perception but identifies with his deictic and cognitive centres. The stream of consciousness technique might fall into this category. Or else, the narrator can mediate the reported person 's cognitive centre but their deictic and perceptual centres overlap. The Free Direct Style falls into this category. Finally, there may be a total overlap of the three centres so that both selves fuse into one another. The narrator's mediation is then effectively nil.

What adds to the complexity of this process is the fact that deictic mediation (at the levels of person, place and time) can be partial, that is, limited to one or two of these co-ordinates. Similarly, at the level of perception, not all the five senses are equally relevant all the time in the narrator's report. Indeed, sometimes, the narrator can choose to remain silent at all about perception. The same is true for cognitive/ideological mediation which can be partial. Thus, as

suggested by Triki (1989), a typology of narrative voice could fruitfully explore possibilities of classifying various styles [empathetic, free direct etc..] along the above paradigms.

2 Free Direct Discourse

2.1 The Distinctive Features of Free Direct Discourse

In light of the underlying mechanism stated above, this technique shows a minimal degree of narratorial intervention. The speech and thought of the character remain virtually intact. The only narratorial intervention comes in the form of the reporting verb predicated in the past to a third person pronoun referring to the character. But the initial subjectivity at the three levels of deixis, perception and cognition remains the character's.

To illustrate the point, in Frank Herbert's Dune, Jessica, who has been fretting a great deal over the threats besetting her son, Paul, is immensely relieved to notice that her son has successfully passed the -Reverend Mother's test:

Jessica stepped into the room, closed the door and stood with her back to it. *My son lives*, she thought. *My son lives and is ... human. I knew he was ... but ... he lives. Now, I can go on living.* The door felt hard and real against her back. Everything in the room was immediate and pressing against her senses.
My son lives. (p. 9)

The first narratorially-rendered sentence serves both as a perception and thought herald. Then, what follows in italics is triggered by this cutaneous stimulus and comes under Leech of short's (1981) notion of Free Direct Thought where the lack of quotation marks brings about some ambiguity regarding its status: are we dealing with directly quoted thoughts after the fashion of direct speech (as the first person and the present tense would suggest), or is it a narrative - the narrator's rendering of these thoughts (as the lack of quotation marks would suggest)? Its relevance here is that by bringing the I-sayer to the surface it strongly influences the reader to carry on attributing what follows to that first person speaker. In other words, although it is triggered by the first thought herald, it in turn acts as a very strong perception herald instructing the reader to link the following response to the previously reported stimulus.

Coming to the act of tactile perception itself, it is important to notice that the senses of "hard(ness)" and "real(ity)" are invested by this latent I (i.e. the

first person of the perceiver). In that sense, the definite articles in "the door" and "the room" have a basic deictic function denoting spatio-temporal proximity. The quantifier "everything" cannot possibly be literally true. What it conveys, however, is the speaker's desire to generalise, to move towards the virtual and thus, her readiness to invest the sense of "immedia(cy)" and "pressure" in everything around her. The point of view is Jessica's. The narrator's intervention has left its mark on the levels of person (first person turned to third person) and tense (Jessica's present of perception back-shifted to the story's past with respect to the narrator's present of narrating).

2.2 Hints for Translating Free Direct Discourse

The theoretical framework adopted here applies the hints provided by Hatim (1997). When discussing the subtle differences between English and Arabic in terms of the resources available for the representation of speech and thought in narrative, Hatim maintains that, whilst Arabic has theoretically all the formal means of expressing shades of directness, it has a marked statistically demonstrable tendency in practise to prefer indirectness. The translator's task would then be to opt for indirect reporting whilst compensating for the absent features of directness by means of a special attention to generic and semiotic signs of involvement. The hybrid outcome in translation would be a sort of pseudo-(in)direct reporting.

In terms of the underlying mechanism put forward in the present paper, Hatim's tenets could be reformulated as follows. If we downplay the importance of punctuation and other subtle means used by writers in English to indicate subtle shifts in point of view, we still have to verbalise those subtle means and make them a little more explicit. Since the main tool indicating the difference between Direct and Free Direct discourse has been shown to relate to punctuation, and since punctuation cannot be solely relied upon in Arabic to fulfil the same pragmatic function, the translator needs to intervene by inserting an explicit verb of reporting which spells out the speech act or series of speech acts involved.

3 Free Indirect Discourse

3.1 The Distinctive Features of Free Indirect Discourse

Following the previously mentioned underlying mechanism, this technique consists in some intervention of the narrator at the deictic levels of person, place and time and a measure of direct access to the perception and consciousness of the character at the perceptual and/or cognitive levels. To illustrate the point, in the following passage from Roald Dahl's *Mrs Bixby and the Colonel's Coat*, Mrs Bixby, an adulterous wife, is offered an expensive fur coat by the rich colonel (her secret lover) as a farewell gift. Coming so unexpectedly, this present triggers her heightened emotions:

1 She just couldn't take her eyes off it. Nor, for that matter,
2 could she wait to try it on. Quickly she slipped off her own
3 plain red coat. She was panting a little now, she couldn't help
4 it, and her eyes were stretched very wide. But oh God, the feel
5 of that fur! And those huge wide sleeves with their thick
6 turned-up cuffs! Who was it had once told her that they always
7 used female skins for the arms and male skins for the rest of the
8 coat? Someone had told her that. Joan Rutfield, probably; though
9 how *Joan* would know anything about *mink* she couldn't imagine. (p200)

It needs little to show that Mrs Bixby herself is the latent speaker (the experiencing consciousness). The demonstratives "that" (L5) and "those" (L5) are mediated forms of her latent "this" and "these" respectively since she is trying the coat on. Their function is purely deictic and serves as a presence indicator. The reference to the coat is also basically deictic in "it" (L1,2), "her own plain coat" (L2-3) and "their thick turned up cuffs" (L5-6) (although the latter also has an anaphoric function). Ambiguous too is the use of "it" (L4) where it is not clear whether it refers to the previous mention of panting (anaphoric) or the actual panting (deictic). An interesting instance of ambiguity is found in the definite articles in "the arms" (L7) and "the rest of the coat" (L7-8). There clearly is a generalising tendency (movement towards the virtual, i.e. for any coat). On the other hand, Mrs Bixby could not have made this remark had she not seen or felt through touch the reality of this assertion. Thus, there must have been some deictically anchored act of perception triggering off this generalisation. On the temporal level, the locative "now" (L3) denotes Mrs Bixby's present of panting.

In addition to this deictic anchoring, there is a wealth of subjectivity markers. The italics in "*Joan*" (L9) and "*mink*" (L9) together with the

exclamation mark (L5), the interjection of "oh God" (L4) and the question mark (L8) are standard examples. The modality markers "just" (L1), "but" (L4), "probably" (L8), "though" (L8), "couldn't" (L1,3,9) and also "nor could she" (L1-2) (where the negation adds to subjectivity already present with the modal verb) are other indices of subjectivity. Besides, the expression "for that matter" (L1) stems from the latent "for this matter". The "that" (L8) standing for an underlying "this" refers to something definite in Mrs Bixby's mind. The indefiniteness of "someone" (L8) signalling the speaker's failure to remember, followed by the proper name "Joan Rutfield" (L8) qualified by "probably" leave no doubt that the point of view is that of Mrs Bixby. But the overall use of back-shifting at both pronominal and spatio-temporal levels inserts a clear degree of narratorial intervention. Hence, the well known duality of voices in this style.

3.2 Hints for Translating Free Indirect Discourse

What the translator needs to capitalise on here, still following Hatim (1997), is what Arab rhetoricians call *iltifat* (reference switching). In other words, Free Indirect Discourse is inherently hybrid since it conflates subjectivity emanating from more than one consciousness (be it deictic, perceptual or ideo-cognitive). To render this hybridisation process, the translator, whilst maintaining an indirect reporting perspective as a general rule, can manipulate the degree of intervention on tools not necessarily the ones activated in the original text. What matters is that, in the final analysis, the effect is equally hybrid and therefore indicative of the distinctive feature of this style.

4 Narratorial Description/Report Revisited

4.1 The Distinctive Features of Narratorial Description/Report

In terms of the above underlying mechanism, and also of Leech and Short's (1981) framework, narratorial report is on the furthest extreme of narratorial intervention (i.e. showing the highest degree of intervention on the part of the narrator). However, evidence from Avant-Garde narratives necessitates a fresh investigation of this technique. As a matter of fact, what appears to be a heavily mediated narratorial report can verge paradoxically on the most direct degree of access to the consciousness of some hidden character as experiencer whose presence has to be postulated at the story level and not simply at the discourse/narrating level.

The following analytic angle will illustrate this point, namely measuring the degree of reliability of the narrator's account. The passage selected from A. Robbe-Grillet's *Jealousy* relates to the perception of A... and Franck's coming into the observer's view as they alight from Franck's car. Its major interest lies in providing an extra-complication to the act of perception, namely the partly distorting reflection of the scene in the window panes of a French window, and a serious questioning of the observer's reliability.

She stands motionless next to the front door of the car, leaning toward the gray imitation-leather upholstery, above the window which has been rolled down as far as it will go.

The white dress with the wide skirt almost disappears above the waist: the head, arms and upper part of the body, filling the window opening, also obscure what is happening inside. A... is probably gathering up the purchases she has just made to carry them with her. But the left elbow reappears, soon followed by the forearm, the wrist, the hand, which holds onto the edge of the window-frame.

After another pause, the shoulders emerge into daylight too, then the neck, and the head with its heavy mass of black hair, whose loose curls are a little disarranged, and finally the right hand which holds by its string only an extremely tiny green cubical package.

Leaving the print of four parallel tapering fingers on the dusty enamel of the window-frame, the left hand hurriedly arranges the hair, while A... walks away from the blue car and after a last look back, heads toward the door with her decisive gait. (p77-78).

It is possible that the observer has seen enough clues of the driver's identity (such as his face, or other salient parts of the body) to determine who the driver is. In that case, the reader's reconstruction of the position of the car will be different from the one offered in the text and there might be the inference of a deliberate avoidance of mentioning the driver's name.

This deliberate turn for ambiguity (either in hypothesising a "real" story event, or else in hypothesising a projected illusionary suspicion or expectation) seems to be a distinctive technique in Robbe-Grillet's style. Thus in this passage, it is not clear what has actually taken place between A... and the driver. It is not clear either to what extent the observer has been able to perceive that action. On the one hand, there are hints that the observer has seen more than s/he is willing to admit. But, on the other hand, there are equally other hints to the effect that the observer is investing his/her personal subjective expectations and suspicions in the objects of his/her perception, that is, s/he may have "seen" things or actions which did not actually take place. As such,

the observer's account is not necessarily reliable.

The disappearance of the whole upper part of the body down to the waist is a big stretch into the car and must have offered virtually the most sexually sensitive parts of the body as available for touch, so that it is enough to leave it to the reader to supply the missing gaps. However, the observer does not do this; in fact s/he goes on to specify which parts these are and lists them as "the head, arms and upper part of the body". The use of the word "body" as a bulky mass perceived to be "filling the window-opening" adds to the already sexually charged mention of the skirt to set into relief the sexual significance that the observer attributes to the objects of perception. A... is seen through sexually motivated eyes.

For a woman as fastidious as A... is repeatedly shown to be throughout the novel to attempt that kind of stretch and expose her dress and skirt whose immaculateness is emphasised to serious risks of smear, she needs to have an unusually good reason such as the possibility that her action is the only option to fetch something out of easy reach inside the car. Yet, this is not the case. She could have opened the door and saved herself all the trouble or else she could have asked the driver to hand her whatever item she might have wished to have. By emphasising the difficulty of the stretch and its smearing hazards despite the availability of many more convenient alternatives and by promoting at the same time the sexual aspects of A...'s body, the observer is implicitly questioning the whole enterprise. The question is what can A... ever be doing?

In the "front door of the car", the "grey imitation leather upholstery above the window" must have been the place of the driver (assumed to be present in the car). If the observer is trusted in his/her claims not to have seen the driver, and since A...'s movement is seen to have filled the window-opening and obscured the view, and in view of the observer's ability to perceive the traces of the "four parallel tapering fingers on the dusty enamel of the window-frame", the car must be parked parallel to the dining room wall, with its back to the truck's left side and its hood turning toward the right of the courtyard, that is, the observer's left. A... must have been turning her back to the French window so that her stretch into the driver's side of the car would have obscured the observer's view. Something in A...'s movement must have given the observer reason to believe that there is something "happening inside" and to take that belief for granted. Similarly, the observer could have expected A... to be doing something inside the car (hence stating it as given) so that his/her negative attitude to the alleged inability to confirm or disprove that expectation can be accounted for.

If A... is turning her back to the observer, how can this observer then "see" her neck? What sort of posture would A... need to assume so as to enable the observer to claim having seen her neck? Many possibilities are in line. One is that A... could have been slightly turning her face sideways (very probably to the right, that is, to the driver) in a sufficient angle to allow the observer some view of the bare neck. Another possibility is that the curls of her hair, although loose, must have been styled to turn upward in such a way that the neck is partly exposed from behind. This option is corroborated by the separate mention of the hair after the head in an order of upward progression of the eyes. Only hair arranged in such a way can be said to run the risk of having its curls disarranged. It is not normally easy for an observer looking from some distance through a glass to notice a "little" disarrangement in a "heavy mass of black hair". Either the disruption was too noticeable to the point of being dishevelled, and in that case the observer's "a little" is ironical; or the observer, being motivated, was expecting A...'s curls to be somehow disarranged (and must have had some reason to make that expectation) so that s/he did not need to have been able to see the extent of the disruption. Therefore, at least part of the perceived disarrangement in A...'s hair is invested by the observer.

The observer's recourse to implausible hypotheses is particularly obvious in "A... is probably gathering up the purchases she has just made to carry them with her". To all intents and purposes, the observer seems to be genuine in this apparent expectation of finding some shopping items and in attributing this justification to A...'s movement. However, as has been shown above, the nature of the stretching movement into the car is dubious, not only because it demands too much effort from A... at a high cost, but also because it is gratuitous (since she could have either opened the door or at least asked the driver to hand her the goods). This gratuity of the action undermines the proffered justification so that the observer's assumption to find purchased items is an implausible one. This implausibility accounts for the use of "but" which disproves the assumption and especially the use of "only an extremely tiny green cubical package". The adverb "only" presupposes the speaker's prior expectation to find more. The frustration of a prior expectation is an implicit questioning of A...'s reasons for making that move.

Besides, even the underlying expectation itself is based on false and misleading assumptions. The observer could not seriously have expected A... to undertake that stretch into the car for such implausible and gratuitous reasons. A case could be made to the effect that the observer, although aware of the implications of the implausibility of the justifications s/he is offering to

account for A...’s action, does cling either desperately or ironically (depending on how it is interpreted) to them. The reader is left with the strong impression that there must be other reasons which are reconstructable from textual data and which may be more plausible than the proffered ones.

It is interesting that the observer should claim to have seen "the print of four parallel tapering fingers on the dusty enamel of the window-frame". This enamel has to be very thickly dusted indeed for fingers (ideally moist) to leave hardly noticeable prints that could be detected from some relative distance. It is not obvious that this is the case here. It is doubtful whether the observer has actually been able to perceive the prints so clearly as to be able even to count them. It is more likely that the observer, looking for clues, inferred the existence of the prints from the position of the hand gripping at the edge of the frame. The word print has some detective/criminal associations since it is for prints and clues that police inspectors and private eyes tend to look when a crime is committed. Such criminal overtones are invested by the observer and projected onto the objects of perception.

4.2 Hints for Translating Narratorial Description/Report

Hatim (1997: 125) draws the translators’ attention to the parameters of report vs comment, detachment vs involvement and narrative vs argumentation. They have to keep an open eye for the occurrences of emotiveness in a text. In particular, the translator has to ascertain whether the perspective in the description is situation monitoring or situation managing (Hatim: 1997: 129). Once this overall orientation is grasped and linked to an underlying pragmatic purpose, the translator should seek to realise this pragmatic goal whilst respecting the specificity of the rhetorical conventions of the Target language.

5 The Stream of Consciousness Technique Revisited

5.1 The Distinctive Features of The Stream of Consciousness Technique

The main feature distinguishing this technique is the conflation of the discourse and story levels so that narrating and narrated become one hazy indivisible whole. The deictic anchorage shifts unpredictably with various time zero points of reference obtaining at the same time. The same is true for perception and cognition which can be indistinguishably canonical or displaced without any clear borderline between them. The following passage is a case in point :

How readily our thoughts swarm upon a new object, lifting it a little way, as ants carry a blade of straw so feverishly, and then leave it ... If that mark was made by a nail, it can't have been for a picture, it must have been for a miniature - the miniature of a lady with white powdered curls, powder-dusted cheeks, and lips like red carnations. A fraud of course, for the people who had this house before us would have chosen pictures in that way - an old picture for an old room. That is the sort of people they were - very interesting people, and I think of them so often, in such queer places, because one will never see them again. never know what happened next. They wanted to leave this house because they wanted to change their style of furniture, so he said, and he was in process of saying that in his opinion art should have ideas behind it when we were torn asunder, as one is torn from the old lady about to pour out tea and the young man about to hit the tennis ball in the back garden of the suburban villa as one rushes past in the train. (Virginia Woolf. *The Mark on the Wall*, pp. 142-143).

What is striking about this passage is the source of definiteness of the definite articles and the third person pronouns. They seem to be assumed to be given and known to the reader. This total dependence on context and lack of sensitivity to other people's perspectives is typical of egocentric oral types of discourse where the perspective is too narrowly experiential and engrossed in self. Besides, the speaking SELF assigns anchorage to a variety of deictic centres at different reference points without being clear as to which one is the basic/underlying centre. For instance, is the deictic centre that of a narrator engaged in the act of meditation, or that a perceiver noticing things happening in from of him/her, or that of an imagined self looking out from the window of the train? The picture gets further complicated through the modal anchorage of the text. Are we dealing with present hypotheses about remembered or anticipated actions/events/states of affairs or with a present report of either remembered or anticipated modal attitudes?

5.2 Hints for Translating The Stream of Consciousness Technique

What the translator needs to keep in mind is the pervasive emotiveness of a text written in this style. The conflation of deictic, perceptual and cognitive axes of reference makes for the most hybrid types of text ever written. The outcome is pure subjectivity. But this subjectivity paradoxically falls within some guiding pattern that both critic and the translator have to come to terms with. It is a conscious and goal-oriented sense of chaos that emulates the tumultuous course of a stream along its well defined bed for a clear destination.

6 Conclusion and Recommendations

The paper has discussed, rather technically, the underlying mechanism for speech and thought presentation as a major concept in narratology. The argument proffered is essentially pragmatic in that it has consisted in contextualising subjectivity markers in the passages under discussion. Within this framework, the paper has discussed, through practical illustrations, the distinctive features of Free Direct Discourse, Free Indirect Discourse, Narratorial Report of States and Actions, and the Stream of Consciousness. Naturally, these techniques are not exhaustive and many other no less important techniques need to be addressed in further research.

Moreover, each technical discussion has been followed by a number of practical hints for the translator as to which translation strategies to choose when having to translate the narratorial technique being discussed. It must be warned, however, that at this stage, these hints are still pretheoretical and need to be borne out by a huge corpus analysis if they are to have some theoretical validity.

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