# Optional Shifts in Existential Presupposition in Two Arabic Translations of *A Farewell to Arms*: A Shift into a More Narratorial Involvement and an Approximated Reader

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**Abstract:** *This paper examines the optional shift in existential presupposition in two Arabic translations of Ernest Hemingway's A Farewell to Arms. In particular, it seeks to identify both how the shift occurs and how it affects the stylistic features of the translated narrative, namely point of view and readers' interactive relationship with the text. The ultimate goal is to contribute to the research into the stylistic aspects of English-Arabic fiction translation and the alleged norms of translation. The findings reveal a tendency to increase the level of definiteness of the referring expressions and to claim more of the reader's assumed knowledge of the text, suggesting a more approximated and involved reader compared to that of the original. There is also a tendency to bring the narrator and characters closer to each other in the psychological space and to increase the narrator's subjectivity in the translated text. This tendency reflects the translator's attempts to reconstruct the realities depicted in the original narrative during the translation process. Existential presupposition may be better seen in the translated fiction as a tool translators use to enhance the passage of information to a reader who is often linguistically and psychologically remote from the original work.*

**Keywords:** presupposition, translation shifts, translational style, fiction

## 1. Introduction: Research objectives

The objective of the present paper is to investigate how the optional shifts in existential presupposition influence *style* in translation; more particularly (i) the style of the target text as an expression of choices made by the translator and (ii) the style of the target text in its potential effects on the target reader (Boase-Beier 2010: 5). The goal is to see how existential presupposition as a dynamic or operative element in the text can be incorporated into the translation models that concern the translator's interpretive role in the translated text and the effect of this role upon the target audience's *interactive* relationship with the translated text (see Mason 2000: 8, 19). The paper hopes to arrive at findings that provide a new perspective on the translator's dynamic role in the translated text and the translator's assumptions about the target readers and their cognitive/inferential capabilities.

Translational shifts in existential presupposition and their impact on style in English-Arabic fiction translation have rarely been investigated from an empirical perspective. The research into existential presupposition in this language pair is

largely theoretical and prescriptive; focused on how to obtain an *equivalent* presupposition in translation (e.g., Hatim and Mason 1997, 2013; Abdul-Hafiz 2004; Al-Qinai 2008). Some translation scholars in some other language pairs (largely Indo-European) made some attempts to describe the shifts in existential presupposition in fiction translation (e.g., Richardson 1998; Morini 2013). But their works ignored the effect of the optional shift in existential presupposition on many important stylistic features of the translated fiction such as, among others, narratorial objectivity, empathy and reader immersion (see Toolan 2016: 37-39). There are still no solid empirical findings with respect to the impact of variation in the translation of existential presupposition on such narratological features. The present paper hopes to fill these gaps in the literature.

## 2. Theoretical background
### 2.1 Presupposition: Definition and types
Generally speaking, presupposition is the information that people assume to be shared or given in the conversation. If somebody informs you that "Mary has sold her red car", he/she supposes that you already know that "Mary has a red car". Presupposition is the assumptions or beliefs that speech interactants take as the common ground in their communication (Stalnaker 1999: 47). The existing literature on presupposition has always differentiated between *cultural* and *linguistic* presupposition. Cultural presuppositions are related to people's beliefs and assumptions and the different connotations of words in the different cultures. An example is the Arabic word "jihad", which may often tend to have a negative association in many Western cultures, while it is often neutral or positive for many Arab Muslims (Dickins et al. 2017: 97).

Linguistic presuppositions are related to certain linguistic structures that trigger presuppositions. Yule (2008: 27-30) argues that there are many triggers that can give rise to certain types of linguistic presuppositions, such as the verb "regret" in "David regrets that he studied linguistics", which triggers the factive presupposition that "David studied linguistics", and the iterative "again" in "She visited the UK again" which gives rise to the lexical presupposition that "She visited the UK before". One more type of presupposition, which is the main focus of the present study, is the *existential* presupposition. It is mainly triggered by the use of definite descriptions formed by the use of the definite article "the" (e.g., "the big library"), possessive phrases (e.g., "her coat", "their teacher") and demonstrative phrases (e.g., "that/this library"). In this type of presupposition the speaker assumes the existence of people or things that the listener can uniquely identify in the given context of situation.

### 2.2 Existential presupposition and definiteness hierarchy
Definite descriptions, which normally yield existential presupposition, do not necessarily share the same level of *definiteness*. For example, demonstrative phrases (e.g., "this school" or "these trees") are often argued to be more definite and claim more familiarity with their referents on the part of the reader than noun phrases with the definite article "the" (e.g., "the school" or"the trees"). According

to Levinson (2000: 94-95) and Abbott (2006: 122-124), definite descriptions can be put on a scale based on the level of the definiteness they encode, with the more definite ones are leftwards and the less definite ones rightwards:

Table 1. Level of definiteness of NPs

| Pronouns | > | demonstratives/demonstrative NPs | > | NPs with the definite article "the" | > | Possessive NPs |
|---|---|---|---|---|---|---|
| (e.g., "it", "he") | | (e.g., "this", "this park") | | (e.g., "the blue shirt") | | (e.g., "his bag") |

This graded account of definite descriptions can also be explained with reference to the *Hierarchy of Givenness* (Gundel et al. 2001). The givenness hierarchy is based on the concept of *cognitive status*, "the degree to which an NP's referent is assumed to be known to the addressee" (Abbott 2006: 137). It relies on the assumption that anaphoric expressions implicate the speaker's salience of the intended referent in the hearer's mind. Following these assumptions, it can be argued that the categories of definite description in Table (1) encode different cognitive statuses that implicate different degrees of givenness (as assumed by the speaker), with forms implicating a higher degree of givenness are leftwards and those implicating a lower degree of givenness are rightwards. For example, pronouns are assumed to express a higher degree of givenness than demonstratives or demonstrative NPs, whereas demonstratives or demonstrative NPs express a higher degree of givenness than the rightwards forms, NPs with the definite article and Possessive NPs.

## 2.3 Existential presupposition in translation studies
### 2.3.1 Existential presupposition: Equivalence-oriented approach
Many translation studies emphasize the importance of reproducing the presupposition of the original in the translated text to help the target reader interpret the text in the same way as the original reader (e.g., Hickey 2010; Fawcett 2014). Many studies that investigated presupposition in fiction translations from English into Arabic and vice versa argue that opting for a "formal equivalent" (Nida 2003) of presupposition triggers (e.g., "again", "the", "this" etc.) can always give rise to similar presuppositions in the translated language (e.g., Abdul-Hafiz 2004; Hassan 2011). Levinson (1983: 216) argues that"[T]here would be no reason to expect presupposition-triggers in different languages to be parallel in any way". For example, the English definite article "the" is equivalent to the Arabic definite prefix "al", while demonstratives like "this" and "that" are equivalent to the Arabic forms "ha:dha:" and "dha:lika" respectively. Dropping presupposition-triggers from the translated text, whether consciously or subconsciously, can cause a loss of the original existential

presupposition and an involuntary distortion in the intended meaning (Fawcett 2014: 23-26).

Within this equivalence-based approach to the translation of existential presupposition, translators are also alerted to some differences between English and Arabic in the linguistic form of presupposition-triggers. Arabic pronominal system marks more distinction in gender and number than English (Holes 2004: 171; Ryding 2005: 315-316). For instance, Arabic system has dual and both masculine and feminine forms of the third person plural pronoun (them) and the second person pronoun (you) and also of the demonstratives (this, that). These grammatical differences between Arabic and English forms can lead to a higher degree of *grammatical explicitness* in the Arabic translated text. Such shifts are often termed as *obligatory shifts* (Toury 2012: 80)or *obligatory explicitations*(Klaudy and Károly 2005: 16), shifts or explicitations that are necessitated by the grammatical differences between the systems of the source and target languages, not by the choice of the translator (see Abualadas 2019a: 275). As Klaudy and Károly (2005: 16-17) argue, explicitations become an obligatory option if the translator has no other choices; i.e., if explicitations are not made, the outcome will be an ungrammatical or ill-formed structure. An example on such obligatory explicitations is when the translator specifies the gender of a demonstrative like "this", "ha:dha:" (masculine) and "ha:dhihi" (feminine), when translating from English into Arabic or when neutralising the gender when translating from Arabic into English. The English demonstrative "this" in a phrase like "this woman" must be translated into Arabic as "ha:dhihi", a feminine form that agrees with the noun "woman" in gender.

In optional explicitations, the translator has a choice: she/he can create a grammatical or well-formed structure even without opting for explicitation. This type of explicitation most often results from particular differences in "language use, discourse structure, and background information" (Klaudy and Károly 2005: 16-17). An example on optional explicitation can be found in Hilmi Murad's Arabic translation of *Jane Eyre*: Jane's reply to her master, "Yes, sir" was translated into Arabic as "ayatukhidmatinʔuʔadi:ha: li-sayidi:" (What favour can *I* do to *my master*?) (See Abualadas 2019a: 271). The utterance "Yes, sir" could have been simply replaced by the formal equivalent "naˁamsayid" (Yes, sir), but the Arabic translator here, probably for personal stylistic preferences, has explicitated (interpreted) the original. This optional explicitation has involved the use of the personal pronoun "I" and the possessive NP "my master", which are definite descriptions that yield existential presuppositions that do not exist in the original.

### 2.3.2 Existential presupposition: Shift-oriented approach

*Non-obligatory* or *optional* shifts refer to those changes that are opted for by translators for stylistic reasons, not because of differences between the source and target-language systems (Toury 2012: 80). They result from the discretion of the translator and often reflect his/her personal preferences. Non-obligatory or optional shifts in existential presupposition have received a very little attention in

literary translation studies. One of the very few studies that have examined the optional shifts in existential presupposition in fiction translation is Şerban (2004). She has examined the shifts in existential presupposition triggered by the use of definite descriptions in a corpus of fiction translations from Romanian into English. Her study revealed two types of shift: (i) a shift from indefinite to definite descriptions (e.g., from "a pond" to "the pond") and (ii) a shift from definite to indefinite descriptions (e.g., from "the judgment" to "a judgment"), with more shift from definite to indefinite. This pattern of shift suggests a trend to lose the existential presupposition and decrease the level of definiteness of referents in the translated text. Şerban argues that the use of definite descriptions in the original claims shared background and familiarity with the referents on the part of the original reader, so the trend to use indefinite descriptions in translation may suggest a distancing effect; i.e., "target readers are presented with texts which position them as distant observers, rather than in-the-know in-group members" (Şerban 2004: 327).

However, Şerban's study has ignored the shift in existential presupposition that can be triggered by the shift from a less definite to more definite form and vice versa, such as the shift from "the blue shirt" to "this blue shirt" and from "this blue shirt" to "the blue shirt", which can suggest either an increase or decrease of definiteness in translation. So, the present study argues that if such pattern of shift were taken into account in her analytical framework, it would have in one way or another impacted her final results.

The effect of optional shifts in existential presupposition is still an underexplored area in English-Arabic fiction translation. To the best of the researcher's knowledge, Abualadas (2015) is the only study that examines these shifts from an empirical perspective. He (2015: 120-126), in three Arabic translations of Emily Brontë's *Wuthering Heights*, has examined the shifts in different types of presuppositions, including existential presuppositions. His findings point to a general tendency to omit presupposition and claim less presupposed familiarity with the referent in the translated narrative, patronising the target readers by undermining their inferencing abilities. Abualadas argues that since presupposition relates contextual information to linguistic expression via inferencing process, this lesser assumed information in the translated text may minimize the *decoding* processes on the part of the target readers (Gutt, 1996), making them less immersed in or engaged with the translated narrative. But one methodological issue is that his analysis is limited to two triggers of existential presupposition: the possessive pronouns and definite article "the", while it ignores other forms like personal and demonstrative pronouns. Similar to Şerban (2004), his study examines only whether the possessive pronouns and definite article are dropped or retained in translation, while it neglects the shift that can result from the switch from a less definite to more definite form and vice versa.

## 3. Methodology: Corpus and research procedures
The source text is *A Farewell to Arms* by Ernest Hemingway (1929). The novel is considered as one of the best stories that represent World War I. It is a

combination of love and war, which describes the love affair between Lieutenant Frederic Henry, an American ambulance driver on the Italian front during the war, and the beautiful British nurse Catherine Barkley following the death of her fiancé. The story is told by Frederic Henry. It is told in the first person and in the past tense. Hemingway's writing style in this novel has often been summarized as "the use of short, declarative sentences rich with specific, concrete detail" (Sexton 2001: 17). He uses a vivid painterly style which allows the reader to see in his/her mind's eye the events and images depicted by the narrator.

The target texts are the two Arabic translations of the novel: RifᶜatNasi:m (1981) and Mu:ni:rBᶜalbaki: (2006). The two translations are the most readily available translations of the novel in Jordan, and they are representative of different eras. The two translators are Arabic native speakers who are prominent figures in the field of English-Arabic fiction translation. It should be pointed out that the ultimate goal of the present paper is to investigate how the overall patterns of optional shift affect the dynamic and interactive characteristics of the original narrative, and also to investigate the translational processes that can create change in the stylistic features of the translation compared to those of the original. Since the ultimate goal is not to compare the translators' overall stylistic choices, a comparison between the translators' choices might not always be offered in the analysis.

The original story consists of forty-one chapters, but to provide an in-depth qualitative analysis and a contextualised description of the shifts, full analysis of the story will go beyond the scope of this paper. Only the first twelve chapters are analyzed, which amount to a solid corpus of around 22,000 words. With this focussed corpus, the ultimate goalis to make generalizations that can be tested and compared to larger populations of English-Arabic fiction translations. The study first analyzes the existential presuppositions of the original, adopting a framework based on Yule (2008), Levinson (2000) and Abbott (2006), where definite descriptions that trigger presupposition can be ranked according to a scale of definiteness. The study then looks at how these triggers are rendered in the translations, examining the different types of shift in their translation such as a shift from definite to indefinite description or vice versa and a shift from a less definite to more definite description or vice versa. The study then analyses the context of the shifts and their bearings on the stylistics characteristics of target text. It is worth noting that the study may sometimes analyse the underlying causes of the shift based on textual data (*text factors*). But it will not be able to analyse the many *context factors* that may possibly affect the shift which may include, among others, the translator's attitudes to the source language and culture, software used, translation purpose, and time and space limitations (Saldanha and O'Brien 2014: 6). Analysing the influence of such context factors may become the subject of future research.

## 4. Analysis of data
The study has examined how existential presupposition is rendered in the two translations and tried to identify any changes that may suggest any possible

alteration in the original presupposition. The examination has revealed 165 instances of translation shift. Table (2) will first show how these shifts occur in the translations.

Table 2. Translation shifts in existential presupposition in the two translations

| | Type of shift | Nasi:m | Bᶜalbaki: | Total |
|---|---|---|---|---|
| 1 | shifting from definite to indefinite description (e.g., from "the high mountain" to "a high mountain") | 3 | 5 | 8 |
| 2 | shifting from indefinite to definite description(e.g., from "a priest" to "the priest") | 27 | 19 | 46 |
| 3 | inserting definite noun phrase such as, "that night", "this day". | 37 | 23 | 60 |
| 4 | inserting indefinite noun phrase, such as "a nice evening" or "a lovely day". | 4 | 3 | 7 |
| 5 | shifting from a less definite description to a more definite description (e.g., "from the huge attack" to "this huge attack") | 24 | 15 | 39 |
| 6 | shifting from a more definite description to a less definite description (e.g., "this beautiful uniform" to "the beautiful uniform") | 2 | 3 | 5 |
| | Total | 97 | 68 | 165 |

First of all, the numerical data in Table (2) indicate that 60 shifts involve an addition of a definite description (e.g., "this day"), and 46 shifts involve a switch from an indefinite to definite description (e.g., from "a soldier" to "the soldier"), while only 8 shifts involve a switch from a definite to indefinite description (e.g., from "the soldier" to "a soldier"). This shows that there is a strong tendency in the translated text to add rather than omit existential presupposition. Secondly, according to the data in Table (2), the shifts seem also to move in two more different directions: towards (i) increasing definiteness [+ definiteness] or towards (ii) decreasing definiteness [- definiteness] via translation (see Levinson 2000; Abbott 2006). Increasing definiteness can be triggered by: (i) shifting from an indefinite to definite description (ii) inserting a definite description and (iii) shifting from a less definite description to a more definite description. On the other hand, decreasing definiteness can be triggered by (i) shifting from a definite to indefinite description (ii) inserting an indefinite description (iii) shifting from a more definite description to a less definite description. The numerical data in Table (2) reveal that there are 145 shifts (about 88 % of total shift) towards increasing definiteness, while 20 shifts (about 12 % of total shift) are towards decreasing definiteness. This suggests a strong tendency to increase definiteness in the Arabic translation of the novel.

As is evident from the numerical data, the tendency to (i) add rather than omit existential presupposition and to (ii) shift from a less definite to more

definite description is demonstrated in each translation. A number of examples are given below to explain how actual shifts occur in the translation context and to show the way they may affect the stylistic features. An English gloss of the Arabic text is given to enable non-Arabic readers to compare and trace the shift. Italic type is used for emphasis within examples. Underlining is used to indicate the English translated text.

In Example (1), (2) and (3), after introducing the general context of the story–during the war in the early twentieth century between the Allies and the central powers of Germany Austro-Hungarian, LieutenantFrederic Henry continues to describe the situation on the warfront:

1. **ST:** The next year there were many victories. The mountain that was beyond the valley and the hillside where the chestnut forest grew was captured…(Chapter 2)

   **TT:** fi: al-sanatial-tali:titabadalt al-ʔaḥwa:lu, laqad aḥrazaju:nu:duna: ʔintiṣa:ra:tinqayimatin. wa-istaṭa:cu: al-ʔisti:la:ʔcala: al-jabilial-muḥa:dhi: li-al-nahriwa-jawa:nibial-tila:li al-muqaribiti, ḥaythutanmu: gha:batual-sindi:ya:ni(Nasi:m1981: 7).

   **[Gloss:** In the next year *the situation*changed. *Our soldiers* achieved valuable victories. *They* managed to capture the mountain beyond the river and the nearby hillside where the chestnut forest grows]

2. **ST:** The coffee was a pale gray and sweet with condensed milk. Outside the window, <u>it was a lovely spring morning.</u>(Chapter 4)

   **TT:** ka:na al-ṣabaḥual-rabi:ci: ra:ʔican. (Bcalbaki 2006: 25)
   **[Gloss:** *the*spring morning was lovely**]**

   **TT:**ruḥtuʔataʔmalual-ṣabaḥaal-rabi:ci: al-fa:tin. (Nasi:m1981: 18)
   **[Gloss:** *I* started to meditate upon *the* fabulous spring morning**]**

3. **ST**: … , all these with the sudden interiors of houses that had lost a wall through shelling, with plaster and rubble in their gardens and sometimes in the street, <u>and the whole thing going well on the Carso made *the fall* very different from the last fall when we had been in the country.</u> … (Chapter 2).

   **TT:** …, kulladha:ikajacalaha:dha: al-khari:famukhtalifanjidancan aladhi: al-sa:baqicindama: kunna: fi: al-iri:fi(Bcalbaki: 2006: 11).
   **[Gloss:** all of that made *this fall*very different from the last fall when we had been in the country**]**

**TT:**qadjaᶜalakhari:faha:dha:  al-ᶜa:mifaṣlanmukhtalifanli-qari:nahi  fi:  al-ᶜa:mi al-munṣarimiyawumakunna: fi: al-ri:fi (Nasi:m 1981: 7).
**[Gloss**: it made the fall of this year a different season from its counterpart in the last year when we had been in the country**]**

In the first two examples, the narrator Henry narrates what happened after a year passes over on the front. In the first example, Nasi:m's translation inserts the definite descriptions "the situation", "Our soldiers" and "They", while in the second example, Nasi:m's translation also inserts the definite description "I". These descriptions are not expressed explicitly in the original story, but can be available from the given context. In comparison with the original, the additions here can lead to translated utterances that are more definite and reveal more presupposed or shared information between the narrator and the reader. One may say that Ernest Hemingway's style of making these elements (soldiers involved in fighting) implicit reflects his anti-war attitude, so Nasi:m's additions may suggest a shift in the opposite direction: giving a brighter image about war. In Example (2), both translations change the indefinite article "a" in "a lovely spring morning" into "the", making the referent more readily accepted by the target reader and hence expanding the assumed common ground between the narrator and the target audience.

Since presupposition is connected to inferencing, i.e., the reader relying on context connects what is said to what the speaker/writer means (Yule 2010: 132), the additions of new presuppositions can lead to more inferencing and thus more interpreting efforts on the part of the target reader compared to that of the original reader (Gutt 2010: 105). Using Wolfgang Iser's model of reading, Harding (2014: 72) explains that the role of reader in a narrative text involves filling gaps. A narrative text involves gaps:

> These gaps […] are filled by the reader who participates in or interacts with the text. The gaps disappear once the reader has made the connections– both to other parts of the text, and to pre-existing knowledge structures–necessary to arrive at meaning and fill the gaps. Once the gaps are filled, the text is transformed into an aesthetic object that results from the reader's imaginative interaction with the text (Harding 2014: 72).

So, the insertion of new definite descriptions in the translation may lead to more gap-filling inferences on the part of the target reader, which in one way or another suggests a more dynamic role being played on their part in the process of *meaning creation*.

The new definite descriptions "Our soldiers" and "They "involve personal pronouns that are not explicitly used in the original. In comparison with the original, the use of such personal pronouns encodes new "participant-roles" in the narrated events (Levinson 2006: 112-114), and emphasizes the participants' position in the translated narrative (see Bissau 2007: 165-171). The use of the third-person pronoun "They" signals the characters' role in the events, while the use of the first-person pronouns "I" and "our", which are anchored here to the

narrator, allows the narrator to enunciate both his position and involvement in the event while speaking.

In Example (3), *Bᶜalbaki:'s* translation shifts the definite phrase "the fall" to the more definite phrase "this fall". Such a shift does not add any new presupposition. Rather it increases the level of definiteness of the referent compared to the original. The use of the proximal demonstrative "this" instead of the definite article "the" in such past-tense narrative signals a sort of involvement on the part of the narrator in the narrated event, which may also elicit more involvement on the part of the reader with the narrator (Toolan 1990: 178). The use of the proximal "this in "this year" inNasi:m's translation can also achieve a similar effect. The past event here has been*actualised* and hence got more *vivid*(Richardson 1998: 133). This alteration in translation can actually result in translated utterances that invite a greater level of engagement with the narrator than the original utterances did in their original context (see Mason and Şerban 2003; Morini 2014).

Observe also Example (4) and (5). In (4), before driving the ambulance to the river where a potential attack is expected, Henry stops at the British hospital to check up on Catherine Barkley, while in (5) he tries to get close to Catherine by asking her some personal questions and not talking about the war anymore:

4. **ST**: "And you're all right?" I asked outside.
   "Yes, darling. Are you coming to-night?"
   "No. I'm leaving now for *a show*up above Plava."
   "A show?"
   "I don't think it's anything."
   "And you'll be back?"
   "To-morrow." (Chapter 8)

   **TT**: ʔithantashᶜuri:na bi-taḥasuninha:dha: al-yu:m!
   naᶜamya: ᶜazi:zi:… halʔanta a:tin ha:dha: al-masa:ʔ?
   la:, ʔinani: dha:hibunli-alʔashtira:ki fi: al-ᶜardi, fi: yala:fa:.
   ᶜard̲?!
   la: ʔaᶜtaqidughayiradha:lika.
   wa-sa-taᶜu:du al-laylah?
   ghadan. (Nasi:m 1981: 38)

   [**Gloss**: So, you are feeling better *this day*!
   Yes, my darling. Are you coming *this evening*?
   No, I am going to join *the show* in Plava.
   A show?!
   I don't think it is anything other than *that*.
   And are you coming back *this night*?
   Tomorrow.]

5.  **ST**: "The Italians didn't want women so near the front. So we're all on very special behavior. We don't go out."
    "I can come here though."
    "Oh, yes. We're not cloistered."
    <u>"Let's drop *the war*."</u>(Chapter 5)

    **TT:** ma: ra:ʔyuki fi: annnadaᶜahadi:tha al-harbiha:dha:? (Bᶜalbaki: 2006: 38)
    **[Gloss:** … Why don't we put *this war* talk aside?

6.  **ST**: <u>"What is the stick?" I asked</u>. …
    "It belonged to a boy who was killed last year."
    "I'm awfully sorry."(Chapter 4)

    **TT:**fa-sa:ʔaltuha: "ma: ha:dhihi al-ᶜaṣa:?" (Bᶜalbaki 2006: 27)
    [Gloss: I asked her: What is this stick?**]**

    **TT:** ma: ha:dhihi al-ᶜaṣa:?. (Nasi:m1981: 20)
    **[Gloss:** What is this stick?**]**

    In Example (4), the translators inserts the definite noun phrases "this day" and "this night" and the demonstrative "that", and also changes "a show" into "the show". In addition to an increase in the level of definiteness in the target utterance in comparison with the original, these insertions and substitutions make the target text report more shared or presupposed information between Henry and Catherine, showing a higher level of *interpersonal* engagement between the participating narrator (I-narrator) the other characters in the story compared to the original (see Toolan 2016: 1-2). The greater assumed common ground between the narrator and the other characters in the translated text reports an extra level of willingness or readiness on their part to uniquely identify the referents and to accommodate each other's assumptions and beliefs while speaking. This may also reflect an increase in the expected level of cooperation on each other's part while speaking (see El-Gamal 2001: 41). The increased level of shared context or common ground between the narrator and the other characters may also invite a greater level of ethical and emotional involvement on the part of the target reader. The target reader is now provided with extra pathways to "understanding, concern, judgement, engagement, either with the situation generally (of which the reader becomes a kind of silent overhearer) or sometimes with one character in particular" (Toolan 2016: 38).
    In Example (5), the translator again changes "the" into the proximal "this". Besides a shift in the definiteness level, the substitution here may signal an increased level of the narratorial subjectivity in the translated text. While the definite article "the" (as in "the war") can be neutral in terms of physical distance between the narrator and the referent, the proximal "this"(as in "this war") is not. The proximal "this" can reflect physical and emotional closeness on the part of

the speaker with the referent at hand (Halliday and Hasan 1976: 56-62; Fowler 2009: 119-121). The target utterance "Why don't we put *this war* talk aside" reports now a greater emotional involvement on Henry's part, which can in the given context implicate a greater antipathy towards war than that expressed in the original. This greater level of emotional involvement may present a translation with a narrator more engaged and hence *less objective* in narration compared to that of the original (see Abualadas 2019b: 431-432). This increased level of engagement and subjectivity on the part of the narrator may also allow for a greater participation on the part of target reader with the subjective feelings of the narrator. A form marked for emotional proximity like "this war" would trigger more sympathy on the part of the target reader forHenry's distress than the unmarked "the war". The target reader may now feel the internal subjective experience of Henry (distressed by the war) and respond to his emotions with greater understanding and compassion. In Example (6), Henry sees Catherine holding a leather-bound stick and wonders why she is carrying it and she answers that it belongs to her previous fiancé. Similarly, both translations change "the" into the proximal "this", which not only increases the definiteness of the referent "stick", but also reports a greater narratorial attachment to the referent, eliciting a greater participation on the part of the target audience with the narrator's emotions in the event described.

## 5. Discussion: The trends of shift

The numerical data in Table (2) show that there is a trend of shift towards using a greater presupposed knowledge and an increased definiteness of referents in the translated text. This trend of shift contradicts the findings of Abualadas (2015), which point to a tendency to lose existential presupposition and reduce the level of definiteness of referents in translation. The trend of shift in this study suggests a potential shift in the *implicit relationships* between the narrator and characters in the translated text (Morini 2013: 21-24). The shift repositions the narrator and characters as sharing more common ground and probably closer to each other in the psychological or mental space than in the original. This approximating trend may give the target reader a more dynamic text that allows for more interaction between the narrator and characters. If we assume that this enhanced participation between the narrator and characters in the translated narrative allows for a greater involvement on the reader's part with the feelings of the narrator (such as when using "this war" and "this fall" instead of "the war" and "the fall", which suggests an invitation to participate with the narrator's emotions in the event), the approximating trend here will also mean a more *subjective narrative mood* in translation compared to the original (Simpson 2005: 34-39). Since Hemingway uses his narrator's voice to express his ideas and emotions to his readers, a technique that makes the reader often feel the narrator's engagement or intervention (Walker 2012: 12), the approximating trend may emphasize this stylistic feature in the translated text.

The tendency to bring the narrator and characters closer to each other in the emotional space may also express a personal involvement or engagement on the

translators' part with the story events, and may signal their interpretive stances. The use of more subjective forms such as "this night", "this day" or "this evening" may reveal the translator's emotional engagement with the original narrator's personal feelings in the story, or the narrator's representation of the realities or images depicted in the original story (see Toolan 2016: 37-39). In spite of the potential *subjectivism* in translation, literary translators are often required to reconstruct the feelings and emotions expressed in the original story, which usually follows their subjective apprehension of the personal relationships, attitudes and intentions in the story (Levý 2011: 34-35).

The shift in the existential presupposition in this study may also affect other communicative and stylistic features, more particularly the *interpretive process* (Gutt 2010) and the reader's *interactive relationship* with the text (Mason 2000). Since it can be argued that presuppositions are implied, i.e. based on the reader's inference, we can say that the trend towards adding more presupposed information suggests a trend not only to claim more common ground in translation but also to demand more processing efforts on the part of the target reader (see Hervey 1998; Harding 2014). This trend of shift, which suggests a more approximated and involved reader, contradicts the findings of Şerban (2004), which point to a *distanced* and *less involved* reader.

As Table (2) shows, there is a large number of shifts (60 out of 165) that involve an addition of new definite noun phrases that do not exist in the original narrative. According to El-Gamal 2001: 39), these additions, which result in adding new existential presuppositions, may in one way or another distort the thematic meaning of the original text (see Hatim and Mason 2013: 215-216). Presupposition, shared assumptions and thematic meaning are all interrelated. Presupposed or shared assumptions can often be presented as given/known information (the *ground*), and therefore may be perceived by the reader as less *salient*, i.e., less important or noticeable, than other items (the *figure*) (Grundy 2013: 50). The translation of "The next year there were many victories" as "In the next year*the situation* changed" (see Example 1), inserts the less salient ground, "the situation", while presenting the figure "changed" as a more *salient* element. What the data suggest here is that the translation, compared to the original, tends to introduce more ground arguments on which the figure rests.

The shift in the existential presupposition can be characterized as being, *non-obligatory* (Toury 2012): it does not stem from linguistic differences between the grammatical system of the two languages. The Arabic equivalent to the triggers of the original presupposition, such as "this", "that", "the", or "her", is available to the translator and could have been used. However, it can be argued that the translator may have felt a need to increase the level of givenness of information and to share more ground and context for interpretation, with a reader, who is expectedly remote and unfamiliar with source language and culture (see Ross 2014: 137-138, Farghal 2009: 16-17). Since the text is the *only* available medium for reducing any unfamiliarity or lack of shared knowledge, the translator may have seen a need to increase this textual presupposed information, undermining faithfulness to the original form in favor of keeping the

communicative value of the original (Eco 2008: 14-17, see also Saldanha 2011, Abualadas 2019c). It is not actually strange to expect the translators to be doing that in fiction translation since they are the only ones who are often held responsible for any ambiguity or misunderstanding in the translation.

In comparison with the original audience, the tendency to use more existential presupposition repositions the target audience as being less prepared to interpret the text and needing to be given extra *cognitive assistance* by sharing more background knowledge and context (Pym 2008: 323). If translating a narrative text is more about preserving the *sense of the text* than being referentially faithful to the text, the translators, as a part of their interpreting and intertextual competence, may feel it is legitimate to encode extra linguistic background information in the translated narrative (Eco 2008: 30-33, see Abu Ssaydeh 2019: 335-336).

## 6. Conclusion

The findings support the view that literary translators may provide more presupposed existential information and thus more shared context that may help in the interpretation process. These findings support the view that the language of the translated text is generally more *explicit* than that of the original text (Blum-Kulka 2000).However, the tendency to claim more *linguistic* background information indicates a tendency to demand more processing efforts on the part of the target reader. This suggests that the language of translation may not necessarily be at all levels *flatter* and *easier to process* than that of non-translation (see Pym 2014: 76). The use of more existential presupposition suggests a shift towards maximizing the reader's interpretive efforts and enhancing their dynamic role in the translated text.

The tendency to use more existential presupposition and increase the referents' level of givenness in translated narrative is not dictated by differences in the lexico-grammatical triggers of existential presupposition between the source and target languages. It seems to be more related to the literary translators' reconstruction of their *concretisation* of the original work, after their personal *apprehension* of its semantic values (Levý 2011: 28). Consequently, the assumption that fiction translations are often *devoid of background information* (Toury 2012: 305) holds only for c*ultural* presupposition, which is often viewed as responsible for hindering the transfer of the intended meaning in cross-cultural communications. By contrast, *linguistic* presupposition seems to be one of the few tools left to fiction translators to enhance the passage of both information and feelings in this cross-cultural communication.

Finally, the findings of this study should increase the Arabic translators' awareness of existential presupposition in translation process and the effect of its shift on the stylistic features of the translation. The findings also help provide information on the translators' presumptions during translation process about the cognitive aspects of the Arabic readers. They can also provide insights into the universality of such features in the translated fiction as the increased or decreased

narratorial involvement, approximated or distanced reader and increased or decreased narratorial objectivity.

Future researches may look at whether the shift in existential presupposition is a deliberate or non-deliberate translational act and whether it can be related to factors like the translator's background, ideology, attitudes to the source and target language/culture, among others. The study also encourages more studies to be conducted on a different and larger corpus of English-Arabic fiction translations to test and compare the findings to arrive at more solid conclusions about the stylistic features of English-Arabic fiction translations.

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