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Problems of Translating Taha Hussein's *'alā Hāmeš Al-Sīrah*: A Cognitive-Pragmatic Approach

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ARTICLE DATA	ABSTRACT
	The hypothesis of the study is that cognitive-pragmatic aspects, and context-based utterances in literary texts can be problematic issues in translation due to differences between cultures and languages which can affect the quality of translation. On the basis of Gutt's (2000) cognitive-pragmatic theoretical framework of translation and Pedersen's (2011) model of translation strategies, this thesis attempts to present a cognitive-pragmatic analysis of the translation of the Arabic novel *'alā Hāmeš Al-Sīrah* by Taha Hussein (1933) and its English translation entitled *Marginalia on the Prophet's Biograpgy* by Mohamed Enani (2021). Gutt's cognitive-pragmatic model of translation has been built upon Relevance Theory of Sperber and Wilson (1995). According to Sperber and Wilson (1995), Relevance Theory is the main theoretical framework in the area of cognitive pragmatics and, according to Sperber and Wilson (1995), the only cognitive-pragmatic approach within translation studies. The results of the study show that the translation strategies that have been most applied to the selected data are generalization, specification and substitution. Due to the different cognitive environments of the source and target audiences, the indirect translation approach proved to be the appropriate method of translating the selected data. It enabled the translator to convey the intended message as much as possible without causing distortion or loss of meaning.[1]

1. Introduction:

Language has always been seen as an expression of the speaker's culture and individuality (Baker, 2011). Newmark (1988) defines culture as "the way of life and its manifestations that are peculiar to a

community that uses a particular language as its means of expression" (p. 94). Therefore, translating a literary work is equivalent to translating the culture or cognitive environment where the work is produced, as Sperber and Wilson (2002) suggest.

Nida and Taber (2003) argue that the primary goal of translation is to reproduce the intended message in the receptor language, in terms of meaning and style. To explore the transfer of intended meanings from the source text to the target reader and the shifts in translation that could alter the intended meaning, this study adopts a cognitive-pragmatic approach to translation. Cognitive pragmatics focuses on the cognitive aspects of interpreting meaning-in-context, which relates translation and interpretation to the mental processes involved in communicating. It examines the cognitive principles and processes that are used in interpreting meaning in a given context (Bublitz & Norrick, 2011).

Relevance Theory is considered the main theoretical framework in the area of cognitive pragmatics (Huang, 2007) as well as the only cognitive-pragmatic approach within translation studies. According to Gutt, relevance theory holds the key to providing a unified cognitive-pragmatic account of translation (2000). Translators of literature must make assumptions about the cognitive contexts and communicative clues present in both the source and target texts. They must also consider the potential relevance of any aspect of literary or stylistic interpretation in the context of the target text.

2. Statement of Research Problem

The research investigates, from a cognitive-pragmatic perspective, Taha Hussein's novel *'alā Hāmeš Al-Sīrah* (1933) and its English translation entitled *Marginalia on the Prophet's Biography* (2021). The study applies Gutt's (2000) cognitive-pragmatic model of translation and his recent findings which develop Sperber and Wilson's (1995) relevance theoretical framework. The study also investigates how cognitive-pragmatic inference is vital for the success of literary translation.

Moreover, in order to illustrate the substantive role of cognitive-linguistics and cultural turn in translation studies, the study applies Pedersen's (2011) model of translation strategies to the culture-specific items extracted from the selected data. The study attempts to illustrate how the translator could, or even could not, overcome the obstacles faced while transferring Hussein's idiosyncratic style and loaded language to a foreign culture adopting different translation strategies.

3. Objectives of the Research

The study aims at: (1) examining different translation strategies used while transferring culture-specific items between different cultures considering the different cognitive environments of the source and target readers, (2) investigating the problems that translators might face while translating cultural reference in literary texts, (3) uncovering how direct and indirect translation approaches might be used to overcome such problems, (4) investigating to what extent the translator succeeded in conveying the intended meanings of the source text.

4. Research Questions

In order to fulfil the thesis objectives, the study attempts to find answers to the following questions: (1) what are the translation strategies that can be used to transfer culture-specific items between different cognitive environments? (2) what are the problems that translators might face while translating cultural reference in literary texts? (3) how the context of a target text may differ from the context of the source text in direct and indirect translation approaches? (4) to what extent does the translator succeed in conveying the intended meanings and the contextual effects of the source text?

5. Research Methodology

Encouraged by Gutt's cognitive-pragmatic model of translation (2000), this research adopts a relevance theoretic approach and attempts to present a cognitive-pragmatic analysis of the translation of the Arabic novel *'alā Hāmeš Al-Sīrah* by Taha Hussein. Moreover, in order to build the bridge between translation and cognition, the analysis is focused on the translation of culture-specific items in the novel adopting Pedersen's (2011) model of translation strategies. A descriptive and qualitative method is used.

6. Literature Review

El-Bahy (2019) applies relevance theory to the translation of Arabic proverbs into English. She uses Gutt's (2002) approaches of direct and indirect translation and claims that both are effective translation tools in relevance theory. However, she argues that indirect translation is more effective in achieving optimal relevance because it provides an explanation of the implicit message of the source text to the target readers, making it easier for them to understand the contextual effect of the source text.

Zhu (2021) compares Mai Jia's novel *Jie Mi* to its English translation and examines the communicative clues found in the proper nouns, culturally-specific concepts, and figurative psychological descriptions of the source text. The study also analyzes whether these clues were accurately conveyed in the English version for the benefit of the target readers. The paper highlights the importance of cognitive-

pragmatic inference in the success of literary translation and provides translators with practical ways to improve the quality of their translation in terms of literary style.

Al-Jarrah, Abu-Dalu and Obiedat (2018) utilize a relevance-theoretic approach to investigate how to translate structures that contain strategic ambiguity. The researchers find that a "good" translation, from a relevance-theoretic perspective, is one that permits all valid interpretations supported by the source text rather than representing a specific interpretation. Therefore, the translator's role is to "translate" rather than to "interpret."

Alwazna (2017) offers an account of relevance theory and its connection to translation within the sphere of pragmatics, emphasising the great importance of context and its fundamental role in clarifying the intended meaning of a particular utterance. The paper presents the translator's task that is to identify the illocutionary act and perlocutionary effects of the source text and then to attempt to reproduce them in the target text.

Besbes (2013) conducts a research in which he attempts to deal with the relevance of Relevance Theory to the teaching and learning of literary translation in the Arab-speaking world. He seeks to illustrate how the communicative clues in the source text can aid literary translation students in producing translations that are relevant both culturally and communicatively from English to Arabic and vice versa. The study suggests new avenues for exploring the handling of figurative language from the perspective of the relevance theory of communication.

Zhonggang (2006) tries to provide an explanatory framework for translating the implicit information in literary texts building on Gutt's relevance-theoretic approach (1991). The thesis focuses on a study of the implicit information, its origin and its nature, and concludes that the implicit information is inherent in human communication and it is a prerequisite for relevance: to be relevant, an utterance must convey some implicit information.

Lin (2010) explores the translation of humorous metaphors in the novel *Fortress Besieged* from a relevance-theoretic perspective, using Gutt's cognitive pragmatic model of translation. He finds that while Gutt's translation theory does not offer concrete solutions to problems faced by translators of humorous metaphors, it provides a practical direction for them to follow. Translators should consider the cognitive environment of the target audience and their possible reaction to a translation based on their cognitive environment. Therefore, relevance theory is a useful guiding theory for translators of humorous metaphors.

Hakimi (2019) proposes solutions for addressing the discrepancies between the literal and implied translations of Badawi, LeGassick, and Redenbeck in Naguib Mahfouz's *The Thief and the Dogs*. The study aims to identify effective strategies for bridging problematic linguistic, pragmatic, and cultural differences

between the source and target text. Hakimi concludes that the difference between literal and implied translation can create a significant gap for the reader.

7. Theoretical Background:

7.1 Cultural Turn in Translation Studies

According to Pym (2010), cultural turn is "a term proposed by Snell-Hornby and legitimated by Lefevere and Bassnett, whereby translation studies should focus on the cultural effects of translation" (p. 149). Snell-Hornby (1990) defines cultural turn as 'the move from translation as text to translation as culture and politics' (p. 42). It is the analysis of translation in its cultural, political and ideological context.

7.2 The Strategies for the Translation of Culture-Specific Items

Pedersen's (2011) model of translation strategies gives seven strategies. The seven defined strategies are classified into two main categories: source language oriented and target language oriented. The source-language oriented strategies can be classified into the following sub-categories:

7.2.1 Retention

Retention is when a given word or expression in the original text is directly carried over to the target text with no change in the form (Pedersen, 2011).

7.2.2 Specification

Specification refers to keeping the ST CR untranslated but adding some extra information that does not appear in the source text. There are two ways of employing Specification strategy: Completion and Addition (Pedersen, 2011).

7.2.3 Direct Translation

In Direct translation, the sense of the ST CR is conveyed with no additions or omissions. The translator does not make any effort to make the ST CR more accessible to the TT reader or to convey its connotations in any way (Pedersen, 2011).

As for TT-oriented strategies, they are:

7.2.4 Generalization

Generalization refers to replacing a specific CR by something more general. This can be done either by replacing the ST CR by a Superordinate term, or a Paraphrase (Pedersen, 2011).

7.2.5 Substitution

Substitution strategy involves substituting the ST CR with either a different CR from the SC or the TC (Cultural Substitution), or something completely different that suits the situation (Situational Substitution) (Pedersen, 2011).

7.2.6 Omission

Omission strategy refers to deleting a ST CR in the process of translation or replacing it with nothing (Pedersen, 2011).

7.2.7 Official equivalent

Pedersen (2011) states that for there to be an Official Equivalent, some sort of official decision by people in authority over a CSI is needed. For instance, the conversion of measurements.

7.3 Cognitive Pragmatics:

According to Bara (2010), cognitive pragmatics refers to the examination of the mental states of individuals involved in communication, and it involves the study of cognitive principles and processes that facilitate the interpretation of meaning within a specific context. The primary focus of cognitive pragmatics is on the inferential processes required to comprehend a communicator's intent. It aims to explore the mental processes engaged in intentional communication, in essence, to understand the cognitive processes involved in a communicative interaction (Gutt, 1998).

7.4 Relevance Theory:

Wilson (2000) defines relevance as "a property of inputs to cognitive processes and analysed in terms of the notions of cognitive effect and processing effort" (p. 423). An input is more relevant when it gives more cognitive effects with less mental processing effort (Allot, 2013).

> *Extent condition 1*: An assumption is relevant in a context to the extent that its contextual effects in that context are large.

> *Extent condition 2*: An assumption is relevant in a context to the extent that the effort required to process it in that context is small. (Sperber & Wilson, 1987, p. 703)

> The major tenets in Relevance Theory include :

7.4.1 The cognitive principle of relevance

> Human cognition tends to be geared to the maximization of relevance. (Wilson & Sperber, 2004, p. 255)

According to Wilson and Sperber (2004), humans possess an innate inclination to maximize relevance owing to the development of our cognitive systems. Wilson (2019) explains that constant selection pressures during human evolution have led to the development of mental mechanisms or heuristics in the human cognitive system. The primary purpose of these mechanisms is to identify potentially relevant stimuli and process them in the most relevance-enhancing way possible.

7.4.2 Ostensive-inferential communication

(a) Informative intention. The intention to make manifest or more manifest to the audience a certain set of assumptions.

(b) Communicative intention. The intention to make mutually manifest to audience and communicator the communicator's informative intention. (Sperber & Wilson, 1987, p. 700)

Relevance theory postulates that a communicator generates a 'stimulus,' which the recipient uses to deduce two ideas. The first notion is that the communicator intends to convey a message, known as the communicative intention. The second concept is that the communicator has specific information to impart, known as the informative intention. Communication that includes both the communicative and informative intentions is referred to as ostensive-inferential communication (Sperber & Wilson, 1986/1995).

7.4.3 Context and Contextual Effects

According to Wilson and Sperber (1985), the context for interpreting an utterance is defined in psychological terms as the background beliefs and assumptions the recipient employs during the interpretation process. Gutt (2000) notes that, in relevance theory, context pertains not to the text, situation, or preceding or subsequent utterances, but to the individual's cognitive environment, including their assumptions about the world. Context is a subset of the recipient's existing assumptions, which, when combined with new assumptions, produces various contextual effects (Sperber & Wilson, 1986/1995, 132).

According to relevance theory, in order to get the speaker's intention, the hearer should be able to access his own context by comparing the new given information to his own existing or stored knowledge (Martinez, 1988). According to Sperber and Wilson (1986), "an assumption is relevant to an individual at a given time if and only if it is relevant in one or more of the contexts accessible to that individual at that time" (p. 144).

Sperber and Wilson (1985) argue that the recipient's task in interpreting an utterance is to choose a suitable context against which the utterance will be understood. Each utterance requires a different context for interpretation, which is selected based on two principles. The first principle is the ease of accessibility, where the recipient selects the most accessible context to minimize effort. The second principle is the optimization of benefit, where the context is chosen to maximize the contextual effects gained from interpreting the utterance (Malmkjar, 1992). The hearer selects the context that helps him to gain as most contextual effects as possible.

So, relevance is established by the relationship between an utterance and the recipient's perspective of the world. As a result of different cognitive environments, the same utterance can be interpreted differently by different individuals (Perez, 2000). This variability in interpretation makes an utterance

relevant to one person and irrelevant to another. The recipient's comprehension of the speaker's intended meaning can be restricted by the absence of a shared cognitive environment caused by cultural differences (Zixia, 2009). However, if the speaker and recipient share the same cognitive environment, this issue can be resolved. To ensure that the recipient correctly interprets the intended meaning, Sperber and Wilson (1995) argue that both parties must have mutual knowledge of the contextual information.

7.5 Cognitive-Pragmatic Model of Translation

In order to give a unified account of translation, Gutt (2000) builds on relevance theory and comes up with the notion of "direct translation" and that of "indirect translation". Smith (2002) argues that the primary distinction between these two approaches is that direct translation attempts to achieve complete interpretive resemblance, while indirect translation pursues interpretive resemblance in relevant aspects. The goal of direct translation is to convey the entirety of the source message, whereas indirect translation aims to communicate only the portions of the source message that are relevant to the target audience (Smith, 2007).

Indirect translation aims to convey only those assumptions of the source text that are relevant to the receptor audience. The target audience do not need to familiarize themselves with the original context. They can interpret the text in their own context because the relevant points can usually be conveyed in the receptor context (Smith, 2002). Thus, the point of indirect translation is "to give access to an interpretation that resembles that of the original in relevant respects" (LIU & ZHANG, 2006, p. 59). If the original text cannot be made sufficiently relevant to the receptor language audience, indirect translation enables a translator to increase relevance by, for example, providing the target audience with further background information in order to widen their contextual background (Dong, 2012).

8. Analysis & Results

As illustrated in Table 1 below, Indirect Translation has gained the highest percentage of use. CSIs have been divided into four categories: (1) CSIs related to Social Customs, (2) Religious CSIs, (3) CSIs specific to the SL, (4) Names of Food, Places and People. For each category, the translator applied the most appropriate translation strategies that can help him to overcome difficulties faced while transferring cultural-references.

Firstly, taking into consideration that CSIs that are related to social customs are always loaded with intended meanings and beliefs, the translator applied the indirect translation approach in most cases to

provide the TR with the closest equivalent that enables them to achieve contextual effects similar to those attained by the ST reader.

ST: (1) " فقال له ابن أبي الفرات في كلامه : **يابن بركة** (يريد أم أيمن) فقال الحسن : اشهدوا . ورفعه إلى أبى بكر محمد بن عمرو بن حزم ، وهو يومئذ قاضى المدينة أو وال لعمر بن عبد العزيز ، وقص عليه قصته" (Hussein, 1933, p. 169).

TT: "During the verbal exchanges, the former addressed the latter, inter alia, as '**thou son of Baraka!**'".

CSI	Translation	Strategy	Gutt's Approach
يابن بركة	thou son of Baraka!	Explication	Indirect
صدي ابنك يدعو من يسقيه	The thirsty soul of your son still hovers over his grave, calling for a drink of vengeance.	Explication	Indirect
ورجمته طير أبابيل ، ترمى عدوه بحجارة من سجيل ، فإذا هم كعصف مأكول	The flocks of birds pelting the enemies with pebbles as hard as shotgun-pellets, so that the soldiers looked like a field of stalks and straw [of which the corn] was eaten up	Paraphrase	Indirect
يبلغ الكتاب أجله	When the moment of truth is to occur, that is at the right juncture	Paraphrase	Indirect
بَرْزَةٍ	the kind of self-assured woman who tends to accept socializing, i.e. not being loath to talk to men - described as *Barzah*-which means 'she who has a high profile'	Retention + Paraphrase	Indirect
مولي	Mawla	Retention + Explication	Indirect
غربان العرب	Arabian ravens	Direct Translation	Direct
شواء غريض، عسل هُذَيل	succulent cuts of roast meat, milk sweetened with the honey of the Hudhail tribe,	Addition	Indirect
شيبه	Old man	Direct translation	Direct

Table 1. Translation Strategies Adopted in the selected data.

Now, Baraka is the proper name of Umm-Ayman, and in Arabia it is considered great shame to utter the name of a man's mother aloud. Al-Hassan, offended, cried, Be my witnesses!" to those present.

He then took his complaint to Abu Bakr Muhammad Ibn Amr Ibn Hazm, who was then the judge of al-Medina, or the local governor, appointed by Omar Ibn Abdul-Aziz (Enani, 2021, p. 144).

ST: (2) " فارجع أدراجك فاتـخذ لك ملكاً حول هذا البيت الذى لم يُرضك أن تكسوه الوشى، حتى كسوته الحرير والديباج، أو اتخذ لك ملكاً فى يثرب حيث دم ابنك ينتظر من يثأر له، وحيث **صدى ابنك** يدعو من **يسقيه**" (Hussein, 1933, p. 76).

TT: "Go back, establish a kingdom for yourself around that house which you, not satisfied with clothing it in fine embroidered material, dressed in ornamented silk. Or you may have a kingdom in Yathrib, where the spilt blood of your son still waits to be avenged-**the thirsty soul of your son still hovers over his grave**, calling for **a drink of vengeance**" (Enani, 2021, p. 80).

Example (1) is based an a belief among Arabs that calling someone by his mother's name is offensive, which is explained by the translator both in-text and in a footnote applying **explication** strategy and following **indirect** translation approach to enable the TR to get adequate contextual effects. Adopting that strategy enables the TR to understand why Al-hassan complained Ibn Abdul-Furaat after being called by his mother's name, which might sound normal to the TR with his different cognitive environment, customs and background. Similarly, example (2) is based on a social custom that has been common among Arabs a long time ago. They believed that when someone is killed, his soul hovers in thirst until his death is avenged. Without explicating such information to the TR, the text, being specific to the source culture, is vogue and the meaning is incomplete and confusing. Therefore, adopting **explication** strategy following the **indirect** translation approach in this context is an appropriate decision by the translator, it enabled him to provide the information needed to be added to the target reader's cognitive context to infer the intended message.

Secondly, in the following examples, where the problematic CSIs are related to the source readers' religion, the translator adopted a variety of strategies following the indirect translation approach to be able to transfer the right meaning of the religious CSIs as much as possible to the TR.

ST: (3) " وأذن مؤذن أن قد آن لأهل الدير أن يأووا إلى حجراتهم ؛ فتفرقوا وما في نفوسهم رغبة فى سمر ولا ميل إلى حديث ، وما منهم إلا من يفكر في هذا البيت الذي أحجم عنه الفيل ، **ورجمته طير أبابيل ، ترمى عدوه بحجارة من سجيل ، فإذا هم كعصف مأكول**" (Hussein, 1933, p. 146).

TT: "An announcement was made to the effect that all the monastery's denizens were to go back to their rooms. They dispersed, having relinquished all desire to have entertaining conversations or listen to any narrative: they were all thinking of that shrine from which the elephant flinched; they kept visualizing the **flocks of birds pelting the enemies with pebbles as hard as shotgun-pellets, so that the soldiers looked like a field of stalks and straw [of which the corn] was eaten up**" (Enani, 2021, p. 128).

ST: (4) " هنالك رأى الطفل قبر أبيه . وهنالك لعب الطفل مع أطفال مثله سيكونون له أصدقاء وأنصاراً حين يَجِدُّ الجدّ، **وحين يبلغ الكتاب أجله**، وحين يتم فى الأرض ما قدر فى السماء" (Hussein, 1933, p. 162).

TT: "The child sees his father's grave, and plays with toddlers of the same age, destined to be friends and partisans **when the moment of truth is to occur, that is at the right juncture**, when the Heavenly decree is to be enacted on earth" (Enani, 2021, p. 140).

Example (3) contains a part of a qur'anic verse related to a specific incident in Islam. Taking the target reader's ignorance of such an incident into consideration, the translator applied **indirect** translation approach by adopting **paraphrase** strategy which enabled him to make the religious CSIs explicit to the TR so that the TT will be as relevant to them as possible. In example (4), 'يبلغ الكتاب أجله' is a religious concept implies, in Islam, the right time to disseminate Islam and to convey God's message. The implied meaning of the source utterance cannot be inferred from words by a reader who does not share the same religious background with the author. Direct translation of such an expression could have distorted the meaning. Consequently, the translator, considering the cultural gap between SR and TR, adopted **paraphrase** strategy following the **indirect** translation approach to provide the TR with adequate contextual effects like those attained by the ST readers.

While translating the CSIs of the third category that are specific to the source language and have no equivalent in the target language, the translator tried to convey them to the TR without causing any loss or distortion of meaning by using the indirect translation strategies.

ST: (5) "وكانت فاطمة الخثعمية بَرْزَةٍ مُتبذِّيةً فى مكة بعض الشيء لا تكره أن تظهر للرجال وتأخذ معهم فى ألوان الحديث . وكان شباب قريش يحبون منها ذلك ويكلفون به ، ويختلفون إليها إذ كان المساء ، فيقولون لها ويسمعون منها حتى يتقدم الليل ، وربما أديرت عليهم في الشتاء أقداح من خمر بَيسان ، وفى الصيف أقداح من زبيب الطائف" (Hussein, 1933, p. 39).

TT: "Fatima al-Khath'amiyya was **the kind of self-assured woman who tends to accept socializing**, i.e. not being loath to talk to men - described as *Barzah*-which means **'she who has a high profile'** in Mecca. The young men of Quraysh loved that qality, and would visit her in the evening for lengthy conversations well into the night. She may regale them in the winter, offering wines of Beisan, and in the summer, offering cups of raisin liquor from al-Ta'if" (Enani, 2021, p. 55).

ST: (6) "وانظر إليه حريصاٍ علي أن تحيا وتنعم بالحياة، حريصاً على ألا يكون حظها من السعادة في هذه الدنيا أقل من حظ غيرها من الحرائر، انظر كيف يلتمس لها الزوج فيقول لأصحابه: مَن سرّه أن يتزوج امرأة من أهل الجنة فليتزوج أم أيمن. هنالك أسرع **مولاه** زيد فاتخذها له زوجاً" (Hussein, 1933, p.164).

TT: "See how he cares for empowering her to enjoy life, so that her happiness would be no less than that of free women, and how, to that effect, he looks for a worthy potential husband for her: "He who is pleased

to marry a woman destined for Paradise," he tells his companions, "let him marry Umm-Ayman!" Then Zayd, his *mawla*, was quick to marry her" (Enani, 2021, p. 141).

ST: (7) " وقد سمر الفتي مع السامرين، فسمع احاديث التجار عن غرائب الأقطار: هذا يحدث عن صور بصري وعظمتها، وهذا عن الخورنق والسدير، وهذا يذكر غمدان، وهذا يصف أخلاق اليمانيين ومكرهم بالتجار، وهذا يتحدث عن سذاجة أهل الشام وانخداعهم **لغربان العرب**" (Hussein, 1933, p. 5).

TT: "Abdul-Muttalib joined the circle of men gathered for conversations in the early hours of the evening . He heard the strange tales told by travelling merchants about various places: one spoke of the magnificent sights of the city of Busra, another about al-Khawarnaq and al-Sudair, a third about Ghomdan. One described the manners of the Yemenis and their deception of merchants, another talked about the naivety of the Levantines, and how easily they were gulled by **the Arabian 'ravens'**." (Enani, 2021, p. 28).

In examples (5) and (6), the translator used indirect translation strategies; paraphrase in transferring 'بَرْزَةٍ', and explicitation in transferring 'مولي'. 'برزة' is an Arabic CSI refers to a dignified, self-respecting woman who mixes with men and takes part in their conversation and is listened to because of her wisdom and status (Mujaam Almaany). The translator succeeded in explaining the item meaning using **paraphrase** strategy following the **indirect** translation approach. Similarly, 'مولي' is an Arabic CSI that is considered one of 'al-addad' in Arabic. Words of that category can refer both to a thing and its opposite. Thus, 'مولي' in Arabic can mean master or slave (Mujaam Almaany). In this context, Zayd was a slave freed by Prophet Muhammad. Lack of sharing that background knowledge with the author could have led the TR to the opposite of meaning. Therefore, the translator explicated the item by adding a footnote using **explicitation** strategy and following the **indirect** translation approach. On the other hand, when the translator used **direct translation** with a CSI like 'غربان العرب' by transferring it directly into 'Arabian ravens', the translated version, lacking the background information needed to infer the intended meaning, is less relevant to the TR. 'غربان العرب', in brief, are a group of Arabs who, despite including great knights and poets, were known for being trickers, wicked and rebels (Manzur, 1873). This explains why the Levantines in the example above are described as naive and easily gulled by them.

Finally, names of food, places and people are also considered problematic CSIs that require attention while transferring them to a different culture.

ST: (8) " أيام منذ يزور أخته حين أقبل من البادية هدايا من حمل فيما خاله حمله الذي **هُذَيل عسل** يمازجه للبنأ فيها وإن **غريضاً لشواءً** فيها " (Hussein, 1933, p. 14).

TT: "Here were **succulent cuts of roast meat**, milk sweetened with **the honey of the Hudhail tribe**, which his maternal uncle had carried to them as part of the gifts from the Bedouin District, whence he had come to see his sister in Mecca a few days ago" (Enani, 2021, p. 35).

(9) ST: " إيه يا **شيبة** ! ما خطبك؟ إني لأنكرك منذ أيام " (Hussein, 1933, p. 7).

TT: "What is it, my **old man**? What is wrong? For days on end you haven't been yourself" (Enani, 2021, p. 30).

Concerning example (8), 'غريضا' is a culturally specific Arabic expression that denotes meat that is 'soft,' 'juicy,' or 'ripe' (Mujaam Almaany). Allayani (2012) notes that 'هُذَيل' is a tribe of Adnanite origin located in the western region of Saudi Arabia, specifically in Hijjaz. As food types and place names are cultural presuppositions that necessitate the target readers' awareness of the source utterance's cognitive environment, the translator applied **addition** strategy following the **indirect** translation approach to explicate such CSIs to the target readers. On the other hand, using **direct** translation strategy in example (9) is considered mistranslation. The prophet's ancestor is named Shayba ibn Hashim, he is better known as Abd al-Muttalib. Thus translating his name into 'old man' can be considered a type of overtanslation.

From the examples above, it is clear that in most cases the translator adopted the indirect translation approach using strategies such as explication, paraphrase, and addition, taking into consideration the huge cultural gap between the source audience and the target audience. However, when he applied direct translation with such specific items in some of the extracts, it resulted in a TT that is not as relevant to the TR as the ST is to the SR. Consequently, the most adopted translation strategies are the indirect ones, for instance, explication, paraphrase, and addition. However, direct translation strategies have been less used. Therefore, it can be concluded that indirect translation approach is much more appropriate in translating such literary works.

9. Conclusion

The study aimed at examining different translation strategies used while transferring culture-specific items between different cultures considering the different cognitive environments of the source and target readers. To this end, examples have been extracted from the English translation of the case study of this thesis and analysed in order to prove this aim. The study also aimed at investigating the problems that translators might face while translating cultural reference in literary texts. The examples extracted from the case study have shown instances of the different problems that a CSI might cause for a translator while transferring it to a different culture. Finally, the main aim of the study has been to uncover how direct and indirect translation approaches might be used to overcome such problems. In the analysis of the extracted examples, it has been illustrated when direct or indirect translation approach is more appropriate to overcome the problems of transferring culture references between different cognitive environments.

In order to achieve the previous aims, the study tries to answer the questions asked in the first chapter. Concerning the first question, Pedersen's (2011) translation strategies have been applied to the translation of the extracted CSIs. These strategies are retention, specification, direct translation, generalization, substitution, omission and official equivalent. The seven defined strategies are classified into two main categories: source-language oriented and target-language oriented. The strategies of retention and direct translation are source-language oriented; and the strategies of generalization, specification, substitution, omission and official equivalent are target-language oriented. It has been found out in the selected data that the strategies of Generalization, Specification and Substitution have been mostly used while the strategies of Retention, Direct Translation and Omission have been less used.

Concerning the second question, the problems that translators might face while translating cultural references in literary texts are numerous. For instance, a CSI might have no equivalent in the target language. Or, a CSI might exist in the target culture but with different meaning or different connotations, which might cause miscommunication problems. Moreover, a culture reference might have an equivalent in the target culture that does not convey all the connotations implied in the ST CR. Some of these problems have been practically discussed in some of the extracts and some solutions to such problems have been provided.

Concerning the third and fourth questions, while translating directly, a translator seeks a complete interpretive resemblance and does not make any source text implied meanings explicit. A TR has to read the text using the source context. Therefore, when there is a huge cultural gap between the SC and TC, direct translation approach might be an unsuccessful choice as has been seen in some of the extracts. On the other hand, while translating indirectly, the translator is very sensitive to the target reader's cognitive environment. He provides the TR with what he needs to make a right interpretation of the text. In the selected data, it has been observed that the translator tended to indirect translation approach much more than to direct translation taking the target audience cognitive context into consideration. Thus, in most of the extracts the translator has succeeded in conveying the intended meaning to the TR adopting the appropriate translation strategy and following the indirect translation approach.

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25th Jan Revolution in the Articles of *New York Times*:

A Study in Critical Discourse Analysis

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ARTICLE DATA	ABSTRACT
	Journalists have covered the 25th January Egyptian revolution analyzing and expressing opinions. The thesis is concerned with the inconsistency of their stances and positions. More specifically, it investigates shifts in the political stances of American journalists during and post the January 25th Egyptian Revolution. The thesis adopts Fairclough's (1992, 2010) three-dimension framework of discourse, together with, Fairclough & Fairclough's (2012) argumentation model to investigate the corpus of the current work. The corpus incorporates ten articles, seven editorials and three op-ed articles, that are published in the American newspaper New York Times on the Egyptian revolution from January 25th, 2011 to March 31st, 2011. Analysis is conducted on three levels; textual, discursive and social. Results indicate that writers are bias, taking sides and changing them according to the changes of the events. Thus, the articles witness a gradual change of stance from the pro-Mubarak and anti-revolution stances to the anti-Mubarak and pro-revolution stances[1].

1. Introduction:

The Egyptian revolution that began on the 25th January 2011, is one of the most significant revolutions in the Arab world. The revolution created radical political and social repercussions in Egypt. One of those political repercussions is that it changed the 30-year regime of Mubarak. The change involved a shift in the political stance of journalists and media men. However, changes were subtle and unannounced. This brings about questions of how such subtle changes can be described, how they can be detected; and the extent to which power relations and hegemonic structures in society can be said to be the force behind such a shift in political stance and ideologies.

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[1] This article is part of the author's unpublished MA thesis under the same title.

Thus, the present thesis is a study of shifts in political stances of American journalists during and post January 25th Revolution. To that effect, the thesis uses a linguistic framework that draws on Fairclough's (1992, 2010) three-dimension framework of discourse, together with, Fairclough & Fairclough's (2012) argumentation model to investigate the corpus of the thesis. The corpus consists of ten newspaper articles (seven editorials and three opinion editorials) that are published in the American newspaper New York Times on the Egyptian revolution from January 25th, 2011 to March 31st, 2011. Newspapers are chosen rather than other mediums of mass media, because they are affordable to a large segment of people. Editorials and opinion editorials are particularly selected since they define the line for the newspaper and thus convey the stance of both the writer and the newspaper itself.

2. Objective and Scope of the Study

The main objective of the study is to depict the shifts in stances within the field of journalism. In an attempting to realize this objective, the study makes use of Fairclough's (1992, 2010) theory of CDA. However, this study does not apply Fairclough's model entirely. It employs only selected linguistic tools that are assumed to assist in detecting changes in stances, namely; macroanalysis: level of social practice; and microanalysis: a) level of discursive practice, b) textual level: (diction, metaphor, modality, reference, and transitivity and theme). In addition, the thesis adopts Fairclough & Fairclough's (2012) argumentation model.

3. Research Questions

1. How does language reflect change in stance? How far do these linguistic cues denote the change in stance embedded in ideology?

a. How far does the use of diction detect the change in stance?

b. To what extent is metaphor indicative of stance shift?

c. How does modality contribute to show the shift in stance?

d. How far does reference reveal the stance shift?

e. To what extent are transitivity and theme indicative of stance shift?

f. How does argumentation show the writer's change of stance?

2. To what extent are writers neutral and objective in their stance towards the January 25th revolution? If they are not neutral, which side do they take? Whose ideologies do they articulate? Which dominating power or hegemonic structure has the upper hand in such social context?

4. Significance of the Study

1. The present study has practical relevance to researchers investigating discourse by applying critical discourse analysis. In particular, those concerned with the analysis of language in relation to social practices. 3

2. This study is also useful for media institutions. The results of this study can help media institutions in achieving what Fairclough refers to as the "technologisation of discourse". Through this "technologisation", institutions can change the discursive practices and train people onto using them (Fairclough, 1992, pp. 8, 215-8; 2010, pp. 137-45).

3. This study is also significant at the social level, since it raises what Fairclough refers to as "critical language awareness". People can be educated to become more aware of the power of the discursive practice and the power relations that shape them as well as the possibility of resistance and change.

5. Review of Literature

In attempting to realize the objective stated above, the studies done on media discourse are reviewed. This review of literature only includes studies that undertake newspaper articles, investigating political issues in Egypt and employing CDA methods in particular. The review of literature, also, focuses on studies that employ CDA methods in dealing with stance change within the political atmosphere of Egypt.

The studies reviewed are so beneficial to the current one on many levels. On the linguistic, micro level, all of these studies apply CDA methods to the research, which functions as the main theoretical framework for the current study. On the discursive level, they apply the linguistic model to newspaper, same genre under investigation in the current study. On the contextual macro level, all of them deal with political issues in Egypt before, after and during the revolution. However, none of the reviewed studies directly deals with stance change except Abdel Kawy's (2015) study. Such change in stance is noticed and reported in the studies of Youssef (2012) and Alhumaidi (2013). It is also noticed while comparing Al-Sawi's (2015) work to Pasha's (2011) work, as they investigate the representation of the Muslim Brotherhood within the same news house. While Pasha's (2011) findings indicate how (MB) members are negatively represented from 2000 till 2005, Al-Sawi's (2015) work relays a positive representation of the MB president Mohammed Morsi in 2012.

Unlike the previous studies which focus on the representation of certain groups or the ideological work in text, the current thesis investigates stance change in newspaper articles. Unlike Abdel Kawy's (2015) study which investigates stance change in headlines in various Arabic newspapers, the current study examines stance change in whole articles (editorials and op-ed articles) that are published in an American

newspaper, New York Times. To this purpose, the current work develops a modified model of Fairclough's (2010) approach and it considers three constant factors; same writers in the same news house, same article type (editorials and op-ed articles) tackling the same topic and same time frame. In short, one of the aims of this study is to fill the gap in the literature by examining stance change and doing it on the level of complete texts or articles. Another aim is the introduction of a proposed model for analysis that is based on Fairclough's approach and the investigation of the adequacy of this model in detecting shifts in stances.

6. Data Collection & Methodology of Analysis

The data for this study consists of ten written newspaper articles (seven editorials and three op-ed articles) from The New York Times that tackle the Egyptian Revolution. The types of articles selected are editorials and op-ed articles since they reflect the ideological orientation of the news house. All seven editorials are written by the editorial board and the three op-ed articles are written by one author, Thomas L. Friedman. The articles are obtained from the official website of the newspaper, http://www.nytimes.com. The time frame used for collecting the data covers the period from January 25th, 2011to March 31st, 2011. This particular span of time is selected for investigation as it is assumed to involve a change in stance, since it covers the time span from the beginning of the Egyptian revolution, when Mubarak was still in power till his ouster.

The Data is analyzed qualitatively using CDA tools. First, the social context is explored and then discursive and linguistic analyses are conducted. While, linguistic analysis is meant to describe the data, the discursive and social analyses are used to interpret such descriptions. Three stable variables are designated to ensure accurate results while monitoring shifts in stance; the articles selected 1) belong to the same type, tackling a common topic (the Egyptian revolution); 2) cover the same span of time; and 3) are written by the same authors in the same news house.

7. Sample Analysis

This section involves the analysis of two editorials from the corpus of the thesis. The first editorial is published on January 27th, 2011, under the title *Mr. Mubarak Is Put on Notice,* and the second one is published on February 3rd, 2011, under the title *Egypt's Agonies.* Analysis is conducted on three levels that cover two types of analysis; macroanalysis and microanalysis. While, macroanalysis is concerned with analysis at the level of social practice, microanalysis focuses on both analysis at the discursive practice level and analysis at the textual level.

7.1 Social Practice Analysis

At this level of analysis, three aspects of context are investigated; situational, institutional, and social.

7.1.1 Situational

This level will focus on the immediate situation for each editorial. The immediate situation for the first editorial is the beginning of the Egyptian revolution that started on 25th January 2011. According to Al-Jazeera English Website and The Guardian Website, thousands of Egyptians take to the streets on January 25th in what is called the "Day of Rage". The events developed greatly for the second editorial. On January 28th massive demonstrations took place in what is called the "Friday of Rage". On the same day, Mubarak makes his first speech in which he doesn't offer any apologies or sympathy for the dead, and he blames the government as inept. This is followed by the government's resignation. February 2nd witnessed one of the most terrible brutal attacks on the rebels in Taharir square known as "the camel battle".

8.1.2 Institutional

The New York Times (or NYT) is an American daily newspaper, founded and continuously published in New York City since 1851. It is long regarded as a national "Newspaper of record". This term typically refers to a major newspaper that has a large circulation and whose editorial and news-gathering functions are considered professional and typically authoritative. It is claimed that The Times has a liberal slant. This is manifested in the coverage of certain social issues such as permitting gay marriage. It is also argued that it has Semitic orientations. In a book titled *The Israel Lobby and U.S. Foreign Policy*, the political science professors John Mearsheimer and Stephen Walt, alleges that The New York Times sometimes criticizes Israeli policies but is not even-handed and is generally pro-Israel.

Editorials in New York Times newspaper are written by the editorial board. The editorial board is composed of 18 journalists with wide-ranging areas of expertise. As it is claimed on its website these editorials represent "the voice of the board, its editor and the publisher". Thus, in the first editorial, the stance of the journal house was still on the side of the former Egyptian president – being regarded a strong ally of the US. Therefore, the editorial shows the social circumstances as the reason for such protests with no accusations directed at Mubarak. Even Egypt is referred to as a partner in the peace treaty with Israel. In the second editorial, the newspaper shifts its stance, shifting responsibility for the unrest and pinning it on Mubarak. This trend agrees with the paper's liberal slant.

This can be further attested to on the level of orders of discourse. The editorials draw on many discourses, on top of them is the pro-Semitic discourse. Even in the first editorial the pro-Mubarak discourse is not used for Mubarak himself but for his policies that keeps Israel safe and America as a welcomed ally. In the second editorial, the anti-Mubarak discourse articulates the newspaper's liberal orientations.

7.1.3 Social

a. The Socio-political Level

Locally, Mubarak followed a neo-authoritarian regime that grant the country political stability but at the cost of a general decline in the country's economic and political influence in the region, and domestically, in an increase in social inequalities and an excessive reliance on coercion. Mubarak's political regime can be said to depend on the limitation of opposition and the maintenance of a ruthless police forces that would crush any challenge to the regime's

power. These policies can easily be traced through the consideration of the practices of the ruling party or the National Democratic Party (NDP)and the participation of the political opposition such as Muslim brotherhood the liberal Wafd and the leftist Tagammuʕ.

Politically, America is driven by its special interest in the ME with Egypt. Such interests lie in the fact that Egypt has a critical geographic location that makes it a vital transit point for global trade and central to regional security. Moreover, Egypt is a crucial partner in the 1979 peace treaty with Israel. Another important concern for America in Egypt is that Egypt involves no organized and powerful opposition other than the Muslim Brotherhood. This would not allow for a real democratic atmosphere where secular as well as religious parties can compete. All these reasons compel the American administration to side with Mubarak at the beginning.

Thus, when the protests began, Secretary of State Hillary Rodham Clinton described Mr. Mubarak's government as "stable" and as "looking for ways to respond to the legitimate needs and interests of the Egyptian people.". Then America's special envoy, Frank Wisner, called for Mr. Mubarak to stay in power, saying: "President Mubarak's continued leadership is critical.".

b. The Socio-economic Level

Locally, Mubarak's rule relied on a neoliberal economic system which further impoverished the vast majority of the population in Egypt. This system is designed in a way that would pump in more profit into the coffers of the multinationals and a small group of Egyptian capitalists. In 1996 Mubarak started a massive program of privatization. Most of the public sector industries, companies and banks were privatized. This program, on the one hand, brought forth a rise in unemployment rates, and a further impoverishment of wide sectors of the Egyptian population. On the other hand, it resulted in the accumulation of massive wealth among top generals, bureaucrats and businessmen. A salient example of businessmen is the steel tycoon Ahmed Ezz who controls nearly 70 percent of Egypt's steel production.

Globally, Egypt possesses key assets central to regional stability. Egypt manages the Suez Canal, a central location of shipping in global energy and trade markets. Stability in this region would guarantee a free flow of commerce and trade within the region through strategic maritime chokepoints and via land-based trade routes to international markets. Moreover, America treats the Arab world as an oil field. Such unrest in the region may influence the oil flow.

Thus, the social matrix is evident. Israel does hegemonize American policies which in turn impact Egypt. At the same time, Mubarak hegemonizes Egypt, counting on America and Israel as alliances. Such matrix accounts for the fact that the first three editorials and the first op-ed article embrace Mubarak's support. However, after the fading of Mubarak's powers stances alter to the opposite in the remaining articles.

7.2 Discursive Practice Analysis

Analysis at the level of discursive practice is concerned with aspects of a text's production, distribution and consumption. This level connects the micro-level of a particular text, in this case an editorial with the macro-level of the socio-cultural context. In particular, it focuses on intertextuality in the production of texts, intertextual chains in the distribution; and coherence or how they are received by their readers or audience.

The New York Times' editorials follow the regular structure of editorials. Each editorial involves the following sequential structure: a headline that gives the gist of the article; a summary and brief description of the events in the first paragraph (Definition category or introduction); elaboration and development that occupy all paragraphs except the final paragraph (Explanation or Evaluation category or body); outcome, which indicates what action is to be taken.

The activity involves a news giver (producer) and a news receiver (the reader). The news giver is the source of knowledge and information, and the reader is a passive recipient of it. The author makes extremely excessive use of authoritative categorical assertions which newspapers typically make about events, despite the fact that such events are usually of an uncertain character and open to various interpretations.

There is a common style in the two editorials. The style is formal in terms of tenor, written in terms of mode and argumentative in terms of rhetorical mode. It is worth mentioning that argumentative mode is used for persuasion. The author, also, uses it in order to support his own positions. The editorials draw upon many discourses. Two main discourses are noticed in the two editorials; a patronizing discourse and pro-Semitic discourse. While the former is manifested in the author's mentioning of the U.S aid and in the formulation of the following steps for Egypt, the latter appears in can be depicted in the author's concern about the peace treaty with Israel.

The first editorial peculiarly involves a pro-Mubarak discourse and socio-analytical discourse. The former can be traced to the suggestions that Mubarak can continue to assume office and do some reforms to alleviate people's anger and fury. The latter can be seen in the enumeration of the social _including political and economic_ reasons for the protests. In this respect it is worth noting that the editorial makes use of statistics such as '40 percent live on less than $2 a day' to establish the authority of his argument. The second editorial is characterized by an anti-Mubarak discourse which is clear when the author blames the crimes on "Mubarak regime" or "Mubarak's supporters".

Manifest intertextuality is another important area for investigation that can account for the production of the text. A close reading of the editorials shows that they draw upon a variety of texts. The first editorial draws upon statistical texts for such statistical accounts. The two editorials draw upon Obama's speeches. Although, the editorials don't involve quotes from them, the stances in the editorials sound parallel to those in the speeches. The second article draws on Mubarak's second presidential speech as manifest in the criticism directed to Mubarak's speech.

7.3 Textual Analysis

The textual analysis of the New York Time's editorials is conducted across six linguistic tools; namely, diction, metaphor, modality, reference, and transitivity and theme, and argumentation.

7.3.1 Diction

Diction analysis considers the meaning of the lexical items used and the author's lexical choices. Conducting analysis along the two editorials reveals the editor's change of stance towards Mubarak and his regime, the Muslim Brotherhood, the Egyptian army, America and Omer Suleiman. For example, the pro-Mubarak stance is clear in the use of lexical items such as "reforms" and "more democratic path" in the first editorial. Such lexical items imply that there is something good that needs to be reformed and that there is some form of democracy that needs to be enhanced while Mubarak in office. The anti-Mubarak stance is clear in the use of lexical items such as "dictators", "brutalize" and "the old repressive order" in the second editorial.

7.3.2 Metaphor

Metaphor analysis explores the authors' perception. In so doing, it proves to be so efficient in monitoring stance change towards Mubarak, the revolution and the Egyptian Army in the editorials. For instance, in the first editorial, the editor uses the steering boat metaphor which favors Mubarak's rule reflecting the author's pro-Mubarak and anti-revolution stances. In this metaphor, Mubarak is still the captain or leader who just needs to steer his boat to safety. In the second editorial, the anti-Mubarak stance is projected in the iron hand metaphor, and the orchestra metaphor. In the first, Mubarak's rule is presented as an iron fist reflecting his dictatorship and repression, and in the second Mubarak is presented as the conductor who leads an orchestra of torture and death.

7.3.3 Modality

Modality analysis reveals stance change towards Mubarak. For example, in the first editorial, the writer's use of the low value modal verb "may", in "Mr. Mubarak may still have a chance…", indicates that the writer is supporting Mubarak while being unsure of his success. In the second editorial, the adverbs "obviously" and "likely", in "they were obviously encouraged, likely even orchestrated, by the Mubarak regime", are clear indications of the author's anti-Mubarak stance. Also, the author uses categorical modality, which presents propositions as uncontroversial facts, to confirms that Mubarak is a dictator as revealed in the author's statement "these are the familiar tactics of dictators"

7.3.4 Transitivity and Theme

Transitivity and theme analysis successfully reveals the writer's stances and monitors any changes done to them. For instance, in the first editorial a construction, such as "left two protestors and one policeman dead", marks pro-Mubarak and anti-revolution stances, since the agent is obscured. Also, agency is obscured in nominalizations such as "rising food prices", "unemployment" and "political repression". In the second editorial, the author expresses an obvious anti-Mubarak stance in the passive construction "They were obviously encouraged, likely even orchestrated, by the Mubarak regime". Such construction highlights the fact that Mubarak is the culprit.

7.3.5 Reference

Reference, as the fifth tool of analysis, demonstrates efficiency in detecting stance change. Such tool considers the author's pronominal choices and the related nominal choices. In the first editorial Mubarak is referred to as 'Mr Mubarak' or 'President Hosni Mubarak of Egypt'. In the second editorial, the author indirectly refers to Mubarak as a 'dictator', while describing the battle of the camel as "familiar tactics of dictators".

7.3.6 Argumentation

Argumentation is the sixth tool of textual analysis. This tool estimates and evaluates the entire argument. Tracing the line of argument throughout the articles facilitates the monitoring of stance change. It is noticed that all editorials are formed with quasi deliberation. In other words, the author is not addressing real options, but rather his own representations of the situation. Consequently, there is no actual deliberation. Actual deliberation is avoided by presenting his own interpretation of the situation, limiting alternatives and overlooking negative consequences of his proposals, etc. A change in stance is noticed in the two editorials. For instance, in the first editorial, the editor supports Mubarak's rule, arguing for a peaceful transition, led by Mubarak. He even claims that Mubarak just needs to make some reforms to steer his country on a stable path. In the second editorial Mubarak is directly asked to leave so that his vice president can take over and save the country.

9. Conclusion

The study shows that writers hold stances that are not neutral or objective with regard to the revolution. It, also, shows that the writers take sides and tend to change them according to the changes of the events and circumstances. Thus, both the editorials and the op-ed articles witness a gradual change of stance from the pro-Mubarak and anti-revolution stances to the anti-Mubarak, and pro- revolution stances. Therefore, the adequacy of the analytical tools in detecting stance change is proved. The study, also, shows that the discourses and ideologies of the dominating powers or the hegemonic structures are rearticulated on both the institutional level and the social one. On the institutional level, The New York Times' liberal slant and Semitic orientations are evidently depicted. On the social level, Mubarak and his regime's ideologies are rearticulated. Also, the American and Israeli ideologies are proved to be dominating the news house writings in general.

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An Eco-Translatology Approach to Analyzing the English and Arabic Translations of Pamuk's *My Name is Red*

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ARTICLE DATA	ABSTRACT
	The trajectory of translating Pamuk's literary heritage into more than sixty languages attracts the attention of a number of scholars (e.g. Horta, 2017, EriŞ, 2019). Pamuk's unique mingling of Eastern and Western cultures makes it significant to scrutinize the dispositions and worldviews of translators. This paper aims at depicting the eco-linguistic cultural plethora of factors that play a role in the translator's lexico-grammatical decisions. To this end, the English translation of Pamuk's My Name is Red by Göknar (2001), as well as the Arabic one by Abdulli (2000) are dissected. Lexico-cultural behaviours concomitant to the representation of nature in both target texts are analysed. Results shed light on how eco-translatology can help inform and give insights to modern translation studies.

1. Introduction

On the 3rd of June 2022, *The Guardian* stated that "Turkey officially changes name at UN to Türkiye". The move was seen as part of a push by Ankara to rebrand the country and dissociate it from the bird of the same name and negative connotations associated with it. The request was to change the name as it is spelled and pronounce in Turkish, (tur-key-YAY), a name that the country got in 1923 after its declaration of independence. Eco-translatology emphasizes the importance of understanding the "ecosystem" of a text. This ecosystem includes not just the language itself, but also the cultural context, target audience, and the intended message. In the case of Turkey's name change, eco-translatology provides a framework for analyzing the reasons behind the change and its potential impact:

Linguistic Considerations: The original Turkish name "Türkiye" reflects the actual pronunciation in the source language. Changing it to "Turkey" in English represents a linguistic adaptation to fit the target

language's phonology. This is a common practice in translation, but eco-translatology emphasizes considering the intended meaning and potential loss of information.

Cultural Context: Turkey's desire to dissociate itself from the negative connotations associated with the bird "turkey" is a crucial aspect of the name change. Eco-translatology highlights the importance of understanding these cultural nuances and how they might affect how the name is received in different cultures.

Target Audience: The name change primarily affects international communication, particularly English speakers. Eco-translatology suggests considering how the new name resonates with the target audience and whether it effectively conveys the intended message.

Multiple Ecologies: Eco-translatology recognizes the existence of different "ecologies" for languages. In this case, Turkish and English have different cultural understandings of the word "turkey." The change ensures a better fit within the English-speaking "ecology."

Translator Responsibility: Eco-translatology emphasizes the translator's responsibility to consider all aspects of the text's ecosystem. In this case, while "Turkey" is a common translation, it might be beneficial to explain the reasoning behind the name change in specific contexts to ensure clear understanding. Understanding Turkey's name change through the lens of eco-translatology highlights the significance of cultural context, linguistic adaptation, and target audience considerations when navigating the complexities of communication across languages and cultures.

An examination of *My Name is Red* provides a critical perspective on preceding Turkish societies and those of contemporary Turkey in connection to Pamuk's novel and the translations scrutinized. The period of the Ottoman Empire was characterized by the development of art and identity closely intertwined with traditional Islamic culture and values. In contrast, the modern republic established by Ataturk instigated radical changes and looked to Western Europe as a model for its modernization, aiming to sever ties with the former empire and establish a more contemporary and secular Turkish identity. This transition marked the emergence of a "new Turkish state" and the abandonment of the previous empire's system and identity. Through a systematic comparative analysis of both systems and their respective translations, a deeper comprehension of the evolution or decline of Turkish society and self-identity can be achieved.

The term eco-translatology, originating from the combination of "ecology" and "translatology," is employed to explore the reciprocal impacts between original and translated works, and how they mutually influence each other and the societies in which they are situated. Ecology involves the examination of relationships between organisms and their surroundings. Similarly, translated works and their authors can be perceived as entities influenced by a literary "environment" and a myriad of other factors such as cultural,

ideological, and socio-economic elements. The concept of "environment" encompasses the subjects of translation, the individuals benefiting from or affected by the translated work, those directly engaged in its production, as well as the prevailing ideologies and mentalities within a particular society. This may encompass political movements, revolutions, wars, or the popular perceptions of a certain race or social class. Authors and translators play roles beyond mere depiction or explanation of events, often serving as advocates or propagandists, whether intentionally or not. This is due to the fact that all literature is a product of the era in which it was created, as evidenced by the original and translated Turkish works analyzed in this research.

This paper employs an eco-translatology approach to examine Orhan Pamuk's *My Name is Red*. The primary aim of applying this approach to the novel is to portray two contrasting facets of Istanbul's microcosm: one centered around Oriental traditions, and the other influenced by the West—both of which have significantly impacted various cultural and social aspects of the Turkish people. This dual Turkish identity is symbolically referred to as Red and Black, drawing on the colors used in Pamuk's title to represent different dimensions of Turkish culture and identity. Cultural differences in narrative structure and storytelling conventions impact the translation of Orhan Pamuk's *My Name is Red* by influencing nuances, metaphors, and contextual references in English and Arabic versions. In order to obtain a comprehensive understanding of the art, tradition, and cultural clashes during each era, it is possible to consider them as distinct systems of art and ideology operating within a specific context.

The 2006 Nobel Prize in Literature was awarded to the Turkish writer Orhan Pamuk (born in Istanbul in 1952) who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures. The study is an attempt to answer the following question against the backcloth of the dual Turkish identity: How does the source text of *My Name is Red* interact culturally and socially with its Arabic and English translations?

2. Literature review

2.1 Eco-translatology

Eco-translatology is a translation studies paradigm that investigates translation from an ecological standpoint, emphasising translation's interconnectedness with the environment, ethics, and holistic adaptation and selection (Hu, 2020, Shuyue & Feng, 2019, Hu & Tao, 2016). It mainly investigates the link between translation and ecological notions such as eco-ethics, translational ecology, and the translator's function in the translational eco-system (Hu, 2020). It seeks to synthesise and characterise the entirety of translational ecology, as well as the ontology of translation theories, while taking into account the interactions and interrelationships between textual ecology, translator-community ecology, and translation-

environment ecology (Hu & Tao, 2016; Hu, 2020). Thus, it is "interdisciplinary theory of translation studies and ecology" (Shuyue & Feng, 2019, p. 5). Eco-translatology also examines the translator's responsibilities, survival, and skill growth in the context of translation ethics and ecological adaptation (Hu, 2020). According to Shuyue and Feng (2019, p. 5), this interdisciplinary theory "considers translation as a translator's adaptation and selection activities, and its translation methods include the linguistic, cultural, and communication aspects".

Obviously, the paradigm is based on a metaphorical connection between translational ecology and natural ecology, with the essential concept of translation being 'adaptation/selection' theory. Hu (2020, p. 62), explains the similarities between translation ecosystems and natural eco systems arguing that "these two systems are conspicuously similar in many aspects". Five key similarities can be extracted: (1) interaction and interdependence, (2) dynamic eco-balance, (3) human activities and innovation, (4) competition and rejection principle, and (5) similar phenomena and operating patterns. In explaining the first similarity, Hu (2020) argues that both ecosystems, i.e., translation ecosystems and natural eco systems, include interaction, as in natural ecosystems, it is between organisms and their environment and also translation ecosystems involve intricate, interdependent relationships between many components such as translation perspectives, cultural contexts, and text types. This interaction influences the entire translation process. The second similarity is related to the idea that both systems maintain a balance between their entities and the environment. In translation, for example, this balance is maintained through the processes of adaptations as well as selections by the translation community and translators to suit varied environmental elements such as text genres and cultural expectations (Hu, 2020). As for the third similarity between the two ecosystems, Hu (2020, p. 62) points out that in natural ecosystem, activities of human beings, whether purposeful or conscious, are capable of innovating, improving (or confining), and reshaping ecological relations in a natural environment and he adds that in a translation ecosystem, the purposeful and conscious activities of the "translation community," represented by the translators, are capable of innovating, improving (or confining), and reshaping ecological relations in the translational eco-environment. Regarding the fourth similarity between the translation ecosystems and the natural ecosystem, it is argued the principle of competition as well as rejection is governing both ecosystems (Hu, 2020). In ecosystems found in nature, organisms fight for resources. Similar to this, there is competition among translators, particularly when they work in the same field or genre, which results in differing levels of comparability and competition. As for the last similarity between the two ecosystems, it is emphasised that both systems display similar phenomena such as adaptation, selection, and existence (Hu, 2020). In natural

ecosystems, organisms adapt to their environment. In translation ecosystems, translators make a series of decisions and adaptations to align with the translational environment.

Thus, as explained above, the fields of translational ecology and natural ecology are clearly related. Accordingly, for Hu (2020, p. 62), 'metaphorical analogy' represents "one of the most crucial methods in Eco-translatological studies". Therefore, the similarities between these two ecosystems indicate the possibility of conducting studies on translational ecology by using metaphorical analogy. This suggests that these two ecosystems have similar rules, which suggests that some rules of natural ecology are also applicable to translational ecology.

The emergence of eco-translatology, which has its roots in the advancements of translation studies, ecology, and the idea of translation as adaptation and selection in particular, has acted as a spur for the expansion and creation of terminological series, as given by Hu (2020, p. 6): "translational ecosystem," "translational eco-environment," "ecosystem of translation," "textual transplants," "translator's adaptations," "translator's selections," "survival through selection," "coexistence and interaction" and "emphasis on existence and harmony,". Thus, Hu (2020, p.7) labels eco-translatology as "cross-disciplinary". Additionally, Hu (2020) directs the readers' attention to a list of ecological terms arguing that these terms are important for eco-translatology as they came from ecology via the two processes of borrowing and analogy (Hu, 2020, p.9-10 for these terms). In addition to giving a list of ecology terms, Hu (2020), provides definitions of nine terms and concepts of eco-translatolgy: 'Translator -Community', 'Translation Chain', 'Essence of Translation', 'Translational Ecosystem', 'Translational Ecology', 'Translational Eco-environment', 'Typically Important Elements', 'Preservation of the Strong and Elimination of the Weak', and 'Holistic Degree of Adaptation and Selection' (Hu, 2020, pps 10-13 for theses definitions and concepts). Thus, the theory has its "unique terminology" (Hu & Tao, 2016, p. 126). Accordingly, it can be considered as an "independent school" within the polysystem of theoretical study of translation (Fang, 2011, p.103). To sum up, because of its foundations in translation studies, ecology, and the notion of translation as adaptation and selection, eco-translatology served as a catalyst for the development of terminological series, which in turn allowed the theory to be an independent theory.

According to Hu (2003; 2004; 2006; 2008; 2010; 2020), there are four primary ways to interpret eco-translatology: (1) the process of translation, which involves the adaptation and selection of the translator; (2) the principle of translation, which involves multi-dimensional selective adaptation and adaptive selection; (3) the translation method, which incorporates linguistic, cultural, and communicative dimensions; (4) the evaluation criteria, multi-dimensional transformations, readers' comments, and translators' calibre. The process of translation is "a production of target texts" through "natural" selection

via "the translator's adaptation to the eco environment" and his/her "selection of both the degree of the adaptation and decisions about the form of the final target text" (Shuyue & Feng, 2019, p. 7). The following two sections will discuss the principles of translation, and its ethics in details.
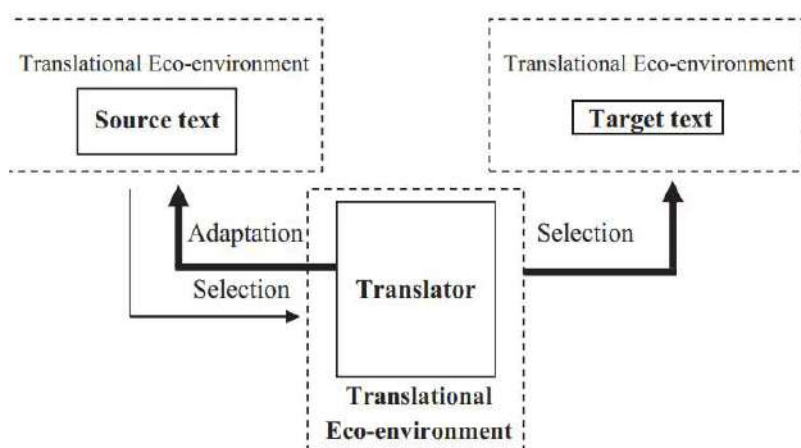
Translation process of translator's adaptations and selections

For understanding the relationship between translation and ecological ethics, as well as the holistic adaptation and selection required within the translational eco-environment, Hu (2020) asserts the importance the ecological principles for eco-translatology. They are five principles:

(1) Emphasizing Holism and Interrelation: This principle emphasizes both of the interconnectedness and interdependence of different components within the translational eco-environment (Hu, 2020). It highlights the integrity of correlation and interaction within the system, conceiving a power much stronger than the simple functional addition of its elements (Hu, 2020; Hu & Tao, 2016). The holistic perspective of eco-translatology emphasizes the integrity of "interrelation and interaction", aligning with the ecological rationality of translation studies (Hu, 2020, p. 65).

(2) Seeking Dynamic Balance: The need for keeping balance as well as harmony within the translational eco-environment is the focus of this principle (Hu, 2020, p. 66). The principle of seeking dynamic balance involves "the selective adaptation" and "adaptive selection" by translators with the aim of maintaining and transferring the linguistic ecology, cultural ecology, and communicative ecology of the source text, while also adapting the target text to the linguistic ecology, cultural ecology, and communicative ecology of the target text (Hu & Tao, 2016, p. 127)

(3) Reflecting Ecological Aesthetics: In the translation process, the pursuit of beauty, symmetry, balance, contrast, order, rhythm, and meter is the main aim of the principle of reflecting ecological aesthetics. Thus,

this principle emphasizes the aesthetic elements within the translational ecology, highlighting the reliance of individuals on the holistic environment and the rationality and beauty of nature (Hu, 2020)

(4) Identifying the "Translator Community": The principle of identifying the "translator community" emphasizes the collection of human beings relevant to translation activities and their interaction with the translation process, therefore, the translator community includes the author, target readers, translation critics, translation editors, publishers, agencies, patrons, or clients, with the translator as their representative (Hu, 2020, p. 67). Thus, a crucial role in the adaptation and selection of translations is played by the translator community. Furthermore, for the translation ecosystem, the translator community's dynamic balance is essential (Hu, 2020).

(5) Adhering to Eco-Translation Ethics: This principle is mainly intended to address the relationship between humankind and the eco-environment via a series of human moral codes, covering the rational direction of natural eco-activities, protecting ecobalance and organism diversity, and making scientific decisions on significant events relevant to natural ecology and eco-balance (Hu, 2020, p. 68). Thus, translation is "inseparable from ethics" (Hu, 2020, p. 68). There are four principles emphasizing the interconnectedness of translation with ecological ethics: principle of balance and harmony, principle of multiple eco-integration, principle of symbiosis and diversity, and emphasizing holism and interrelation. Details for each principle will be given in the following section.

There are Four principles of Eco-Translation Ethics:

a. *Principle of Balance and Harmony*: The main aim of this principle is to maintain both of balance and harmony between the source-text ecology and the target-text ecology (Hu & Tao, 2016, p. 127). Accordingly, the principle of balance and harmony involves the selective adaptation and adaptive selection by translators with the main aim of maintaining and transferring the linguistic ecology, cultural ecology, and communicative ecology of the source text, while also adapting the target text to the linguistic ecology, cultural ecology, and communicative ecology of the target text (Hu, 2020; Hu & Tao, 2016). The goal is to ensure the survival and thriving of the target text in the translational eco-environment of the target language.

b. *Principle of Multiple Eco-Integration*: This principle refers to the criteria of translation, which not only requires faithfulness to the source text and appealingness to readers but also emphasizes the holistic degree of adaptation and selection (Hu, 2020; Hu & Tao, 2016). It involves "the totality of the translator's" "selective adaptation" in linguistic, cultural, and communicative dimensions, as well as the adaptive selection degree of attending to other elements in the translational eco-environment (Hu &

Tao, 2016, p. 128). The optimal translation is one that exhibits "the highest holistic degree of adaptation and selection" (Hu & Tao, 2016, p. 128).

c. *Principle of Symbiosis and Diversity*: This principle emphasizes the symbiotic diversity in the studies of translation theories and different target texts (Hu & Tao, 2016; Hu, 2020). It views the diversity in translation theories and the coexistence of different target texts as a "normalcy" in the development of translatology (Hu & Tao, 2016, p. 128). By following the principles of "the survival of the fittest" and "preservation of the strong and elimination of the weak" in translational eco-environments, diversified translation theories and different target texts keep evolving and developing (Hu & Tao, 2016, p. 128).

d. *Principle of Translator Responsibility*: This principle emphasizes the translator responsibility. It refers to refers to the notion that "the translator takes full responsibility for the translation process, translation act, and translation activities" (Hu, 2020, p. 74). Thus, it is the translator who is responsible for coordinating the interrelation between "translation community," "translation environment," and "translations" to achieve the translational eco-holism of interaction, balance, and harmony (Hu, 2020, pp. 74-75). Along the same lines, Hu and Tao (2016, p.128), state that through translator responsibility embody "the associated interaction and the balance and harmony in ecological holism among "environment", "community", and "text" (three phases)".

To sum up, the main principles of "ecological paradigm" in the translation ethics, which are four principles, combine eco-translation morals and ethic responsibility.

2.2 Previous Studies

Various research endeavors have employed eco-translatology as a theoretical framework (Zihan, 2023; Ting, 2023; Xu, 2023; Si-Meng, 2023; Xin, Hui, & Xiangtao, 2023). Introduced by Hu Gengshen, this approach combines ecological concepts with translation studies, emphasizing harmony among linguistic, cultural, and communicative dimensions. Researchers have applied this theory to a range of fields, including tourism translation (Si-Meng 2023), children's literature translation (Xu 2023), political text dissemination (Zihan 2023), and even Olympic Games slogans (Ting, 2023). It has proved influential in guiding translation strategies, promoting cross-cultural understanding, and enhancing communication on an international level. Obviously, over the years, research on eco-translatology has evolved, moving from theoretical foundations to practical applications.

Kirca (2022) delves into the East-West dichotomy portrayed in the novel, emphasizing the metaphorical reshaping of cultural identities through visual arts. Additionally, Al-Qaddoumi and Ageli (2023) discuss how linguistic features like redundancy and ellipsis play a crucial role in translation, depicting the influence

of socio-cultural differences on the transfer of elements between languages. Furthermore, Berg's study (2022) on multimodal translation practices reveals how covers of Arabic novels and their English translations differ in cultural representation, indicating a shift towards target culture aesthetics. These findings collectively underscore the intricate interplay of cultural nuances and social contexts in the translation process of literary works like *My Name is Red*.

The comparison of the source text of *My Name is Red* and its Arabic and English translations highlights significant cultural and social impacts. To fill in the gap in this area, the current study focuses on the English translation of Pamuk's My Name is Red by Göknar (2001), as well as the Arabic one by Abdulli (2000) with the aim of depicting the eco-linguistic cultural plethora of factors that play a role in the translator's lexico-cultural decisions. To this end, lexical and cultural behaviours concomitant to the representation of nature and society in both target texts are analysed.

2.3 Erdağ Göknar: Translator of the English Version

Erdağ Göknar is Assistant Professor of Turkish Studies at Duke University and an award-winning literary translator. He holds a PhD in Near and Middle Eastern studies (Turkish Studies, University of Washington) and has published three novel translations (most recent editions listed): Nobel laureate Orhan Pamuk's *My Name is Red* (Everyman's Library, 2010); Atiq Rahimi's *Earth and Ashes* (from Dari, Other Press, 2010); and A. H. Tanpınar's *A Mind at Peace* (Archipelago, 2011). He is the co-editor of *Mediterranean Passages: Readings from Dido to Derrida* (University of North Carolina Press, 2008). His most recent book is a critical analysis of the Turkish novel entitled *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel* (Routledge, 2013).

2.4 Abdulqader Abdulli: Translator of the Arabic Version

Abdulli, a Syrian translator, graduated from the Mimar Sinan Fine Arts University in Istanbul, majoring in Theater and Stage Arts, and holds a master's degree in animation. He has published a book on satirical art criticism titled *Brush* and another on Turkish political and cultural affairs. Abdulli is considered one of the most prominent figures in translating from Turkish to Arabic. He played a pivotal role in introducing Arabs to Turkish literature and culture by translating books, articles, film scripts, and TV series. Abdulli introduced Turkish drama to Syria and the Arab world, adding his touch to the series *Lost Years*. He also played a significant role in translating the script for the famous police series *Valley of the Wolves*. He has translated 80 Turkish literary and artistic works into Arabic for renowned Turkish authors, including

Yashar Kemal, Orhan Kemal, Haldun Taner, Elif Shafak, and Nobel laureate Orhan Pamuk, who appointed him as the exclusive translator of his works after the translation of the novel My Name is Red.

3. Methodology

The methodology employed in analyzing *My Name is Red* from an eco-translatological standpoint involves systematic synthesis, conceptual borrowings, and metaphorical references to illuminate the metaphorical analogy between translation and ecology. This approach highlights the novel's contribution to the field of Eco-translatology by integrating ecological principles into the study of translation, ultimately emphasizing the interconnectedness between language, culture, and the environment.

Eco-Translatology, a paradigm within translation studies, is distinguished from traditional approaches in several key aspects. It emphasizes an ecological perspective, drawing on eco-holism and oriental eco-wisdom (Hu, 2016). This approach also focuses on translation ecologies, textual ecologies, and "translation community" ecologies (Hu, 2016). It is rooted in traditional Chinese culture and has been influential in the development of translation theory in China (Fomenko, 2023). However, there are some limitations to this approach, including the need for further development in theory, methodology, and research teams (Jin-lia, 2015). Despite these limitations, Eco-Translatology offers a unique and valuable perspective on translation studies, particularly in the context of environmental science and cognitive mechanisms (Fomenko, 2023).

4. Eco-translatology in *My Name is Red*

Benim Adım Kırmızı or My Name Is Red has been translated into 24 languages and in 2003 won the International Dublin Literary Award, the world's most lucrative literary prize. *My Name is Red* by Orhan Pamuk was published in 1998, as Pamuk's fifth novel. Pamuk has critically examined the notions of east and west, and local and global in *My Name is Red*. He reveals Istanbul as a unique world and encourages the reader to explore its visual and social texture. It is possible to say that the novel can be considered an encyclopedia of painting, miniatures painting in particular, the central, and the eastern world. In addition to providing historical, cultural, and social information, Pamuk also invites readers to a visual feast as if it is a source book. The main controversy in the novel is based on the problems experienced in miniatures painting. Through the novel, Pamuk criticizes sultans, apprentices, judges, and factions who influenced miniatures painting. At the same time, the writer, who has drawn an analogy between nineteenth-century Turkey and Renaissance Italy, criticizes the social aspects of the country. *My Name is Red* discusses different identities, imagination, desire, betrayal, and honor.

Orhan Pamuk's novel *My Name is Red* reflects eco-translatology through its exploration of cultural mediation and translation as transformative energies that bring forth new perspectives. Translatology, as a

field, depicts the nature of translation and its impact on different cultural contexts. In the novel, Pamuk delves into the complexities of perception and understanding, mirroring the challenges faced in translation where the surface may hide deeper meanings. By portraying characters grappling with hidden desires and passions beneath societal conventions, Pamuk highlights the intricate layers of communication and interpretation, akin to the challenges faced in translation processes. Through these thematic explorations, *My Name is Red* serves as a literary reflection of the nuances and complexities inherent in translatology.

Orhan Pamuk's *My Name is Red* reflects eco-translatology through its exploration of interdisciplinary intersections and metaphorical analogies, aligning with the principles of Eco-translatology. The novel delves into the complexities of translation, drawing parallels between the translation ecosystem and natural ecosystem. Pamuk's work embodies the essence of eco-holism and translational ontology, depicting a deep-rooted connection between translation studies and ecological perspectives.

5. Analysis

In this section, cultural differences reflected in *My Name is Red* as well as social norms and values portrayed through Arabic and English translations are scrutinized. The texts (both source and target) emphasize the intricate details of illustrations and manuscripts, scrutinizing a deep connection to nature through depictions of animals, plants, and landscapes. This reflects a sustainable approach to art by integrating elements of the natural world into artistic expressions. The following example gives clues and especially highlights cultural concepts that are difficult to translate, as well as differences in the language style between the three languages.:

> Kahvelere gidiyor, kahveyle kafayı buluyor, ipin ucunu öyle bir kaçırıyorlar ki, orada itin köpeğin konuştuklarını sahi zannedip dinliyorlar; **köpektir işte bana ve dinimize küfreder, diyormuş** bu **Husret Hoca.**
>
> Men frequent these places, become besotted with coffee and lose control of their mental faculties to the point that they actually listen to and believe what dogs and mongrels have to say. **<u>But those who curse me and our religion, it is they who are the true mongrels</u>**.

إنهم يذهبون إلى المقاهي ويدوخون بها، ويخرجون عن الأصول، ويستمعون إلى ما يحكيه الكلاب والجراء ويعتقدون أنه صحيح، <u>**وهكذا يطلق الشيخ حصرت لفظة كلب عليَّ وعلى الكفرة بديننا**</u>.

The original Turkish text presents a stereotype of a particular group of people, describing their behavior negatively. It uses informal and colloquial language, reflecting the nature of public speech. The English translation successfully conveys the overall meaning of the original text, depicting the mentioned people negatively and their behavior as illogical. Linguistic simplification appears via simpler and more

direct language than the original, making it more understandable for non-Turkish speakers. Cultural adaptation is clear as some expressions are adjusted to fit the English culture, like using "coffeehouses" instead of "kahveler," which carries specific cultural connotations in Turkish society. The Arabic translation also successfully conveys the overall meaning of the original text, describing the people negatively and their behavior as illogical. Due to the linguistic closeness between Arabic and Turkish, the Arabic translation could preserve some of the expressions and tone of the original text. Some expressions are adjusted to fit the Arabic culture, like using "Sheikh Husret" instead of "Husret Hoca," as "Hoca" has specific religious connotations in Turkish.

There are some cultural differences in the concepts of "coffee", "dog", and "Sheikh" – this last one is missing in the English translation. "Kahveler" in Turkish culture carries deeper cultural meanings, with coffeehouses being social gathering and discussion places. "Coffeehouses" in English culture holds more general connotations. In many cultures, a dog carries negative connotations, symbolizing the devil or evil. This meaning might be more pronounced in the Arabic text due to the linguistic similarity between "كلب" (kalb - dog) and "كافر" (kafir - disbeliever). "Hoca" in Turkish culture has religious connotations, referring to a religious scholar. "Sheikh" in Arabic culture carries both religious and social meaning. As for differences in style, the original text is informal and colloquial, while the English and Arabic translations use more formal language.

Another example carries some eco-translatolgy features. The original Turkish text emphasizes a speaker reminding others about the Quran, suggesting a focus on oral tradition and potentially less reliance on physical copies (paper conservation).

> Sizlere Kuran-ı Kerim'in en güzel surelerinden Kehf suresini hatırlatmak isterim. Bu güzel kahvede, **aramızda Kuran-ı Kerim okumaz kitapsızlar bulunduğundan değil**
>
> I'm reminding you **not because I suspect there may be those who never read the Koran among us in this good coffeehouse**, but because I want to refresh your memories
>
> ولكن أريد أن أذكركم بواحدة من أجمل سور القرآن الكريم، **وهي سورة الكهف، وليس لاعتقادي أن في هذا المقهى من لا كتاب له** لأجدد ذاكرتكم

In the Arabic translation there is an eco-translation shift, introducing "كتاب" (Kitab - Book): This adds a new element that is not present in the original Turkish. Mentioning a book could imply a shift towards a written tradition, potentially increasing paper consumption. In the English Translation there is no mention of physical objects. The English translation omits any reference to books, focusing solely on reminding people about the Quran. This aligns with the Turkish focus on oral tradition and potentially reduces emphasis on physical copies. Both the Turkish original and the English translation maintain a focus on the speaker reminding others, suggesting a potential for eco-friendly transmission of knowledge through

spoken word. The Arabic translation introduces the concept of a book, potentially adding an element of paper consumption.

The Cultural Sustainability element is also highlighted. All translations retain the core message of reminding people about the Quran, respecting the cultural and religious significance of the text. While the translations introduce some eco-translation considerations, the core message and cultural significance are maintained. Analyzing these aspects highlights the importance of considering both environmental and cultural sustainability in translation. The following example is one of the most controversial:

> "Evlerinin az ötesinde sarı bir ev var. Önceki Padişah'ın sevgili hekimi zenginler zengini Moşe Hamon, Amasyalı Yahudi kapatmasıyla kardeşini yıllarca orada saklamış derler. Yıllar önce Amasya'da hamursuz bayramı arifesinde Yahudi mahallesinde bir Rum genci, sözümona kaybolunca, onun kanından hamursuzyapmak üzere boğazlandığı iddia edilmiş. Yalancı şahitler de çıkınca Yahudilerin idamına başlanmış da,Padişah'ın sevgili hekimi bu güzel kadını, kardeşiyle kaçırtıp, Padişah'ın izniyle saklamış. Padişah ölüncedüşmanları güzel kadını ele geçiremediler, ama yalnız yaşayan adamı astırttılar.

> Just beyond these houses there's a yellow one. They say that Moshe
> Hamon, the <u>beloved</u> doctor of the previous Sultan and the wealthiest of men,
> had for years <u>hidden his Jewish mistress from Amasya and her brother </u>there.
> Years ago in Amasya, on the eve of Passover, when a Greek youth supposedly
> "disappeared' in the Jewish quarter, people claimed that he'd been strangled
> so unleavened bread could be made from his blood. When false witnesses were
> brought forward, an execution of Jews began; however, the Sultan's <u>beloved</u>
> <u>doctor helped this beautiful woman and her brother escape, and hid them</u>
> <u>with the permission of the Sultan</u>. After the Sultan died, His enemies couldn't
> find the beautiful woman, but they hanged <u>her brother</u>, who'd been living
> alone.

> **هنالك بيت أصفر بجوار بيتهم. يقولون: إن (موشى هامون) <u>الفاحش الغنى</u> حكيم السلطان السابق قد خبأ أخاه مع عشيقته سنوات طويلة. وقبل سنوات، فقد روميّ في حي اليهود في اليوم السابق لعيد الفطيرة*. وأشيع أنه ذبح لإعداد فطيرة العيد بدمه. عندما ظهر شهود زور بدؤوا بالإعدامات. هرَّبوا <u>حكيم السلطان وأخاه والمرأة الجميلة. وخُبِّئوا بإذن من السلطان.</u> عنما مات السلطان لم يستطع أعداء موسى القبض على الفتاة الجميلة، ولكنهم شنقوا <u>الرجل</u> الذي كان يعيش وحده.**

In this extract, some religious references are controversial in the three versions. The original Turkish text accurately uses "hamursuz bayramı" (unleavened bread holiday) for Passover. The English version correctly translates "hamursuz bayramı" to "Passover". The use of "Eid al-Fiteera" highlights a potential

non-equivalence concerning Jewish holidays in the Arabic cultural context. Lexically speaking, the original Turkish uses a neutral term "Yahudi" (Jewish) for the woman. The English uses "mistress" which can carry a romantic connotation. The Arabic version uses "عشيقة" (ashiqa) which can be similar to "mistress" but might have a stronger sexual implication depending on the context. This choice in Arabic could be due to translator's interpretation of the relationship between Moshe Hamon and the woman, as well as some cultural differences in how such relationships are perceived.

Angle of emphasis remains consistent across all translations: the Turkish (Original): Focuses on the act of hiding and the escape. English and Arabic maintain this emphasis, suggesting it is a core element of the story. The phrase "zenginler zengini" (richest of the rich) in the Turkish text might be a stylistic choice to emphasize Moshe Hamon's wealth and social status. Understanding these differences is crucial for interpreting the story accurately and appreciating the nuances present in each version.

On the other hand, the texts discuss the importance of interpreting dreams and images, highlighting the need to understand symbols and signs in various contexts. They delve into the intricate details of illustrations, emphasizing the significance of hidden symbols, signatures, and border illuminations in artworks. The mention of interpreting dreams and images can be linked to eco-translatology, which focuses on understanding cultural and symbolic elements in translations to preserve ecological and cultural nuances. By exploring the depth of meanings in dreams, images, and illustrations, the text indirectly touches upon the complexity of translating cultural and environmental aspects in literature.

The texts discuss the manipulation of dreams in Portugal to accuse and condemn individuals, showing how dreams were used to distort reality and incriminate people. This manipulation of dreams highlights the importance of understanding symbols and signs in different contexts, which is a key aspect of eco-translatology. By exploring how dreams were twisted to prove heretics met with the Devil and to accuse Jews, the text indirectly emphasizes the need to interpret cultural and symbolic elements accurately in translations to preserve ecological and cultural nuances. In the text, dreams were manipulated in Portugal to falsely accuse and condemn individuals, depicting how dreams were distorted to serve ulterior motives. The manipulation of dreams involved portraying heretics as meeting with the Devil and accusing Jews, illustrating how dreams were used to fabricate evidence against them. This highlights the deceptive nature of using dreams as a tool to incriminate people, emphasizing the importance of interpreting symbols and signs accurately in different contexts.

By depicting how dreams were twisted to frame individuals, the text indirectly underscores the significance of understanding cultural and symbolic elements in translations to maintain the integrity of ecological and cultural nuances. There is a shared focus on preserving cultural heritage through translations

and interpretations of ancient texts. The texts highlight the importance of maintaining traditional styles and techniques to ensure the continuity of artistic traditions. While appreciating traditional styles, there are differences in approaches to innovation and evolution in art. Some texts caution against straying from traditional perfection, while others explore blending different styles to create something new and wondrous.

However, the importance of interpreting symbols accurately makes it possible for all three texts to be congruent. Accurately interpreting symbols is crucial as seen in the text where dreams were manipulated in Portugal to falsely accuse individuals, emphasizing the need for precise interpretation to avoid misrepresentation. This can be shown in the following example:

> "Dün gece rüyamda kocamın öldüğünüörd güm" dedim. O gece ağlamadım. Böyle bir rüyayı gerçekten görmüş bir kadının yapacağı gibi.
>
> "Bir resmi nasıl okuyacağını bilenler gibi, insan da nasıl okuyacağını bilmelidir.bir rüya."
>
> "Rüyamı anlatmamı uygun bulur musunuz?"
>
> Bir duraklama oldu: Birbirimize gülümsedik, hızlıca bir çıkarımda bulunduk - zeki olarak İnsanlar eldeki konudan olası tüm sonuçları çıkarır.

> "Last night I dreamed that my husband had died," I said. I didn't cry the way a woman who'd actually seen such a dream would have.
>
> "Like those who know how to read a picture, one should know how to read a dream."
>
> "Would you consider it appropriate for me to describe my dream?"
>
> There was a pause: We smiled at each other, quickly inferring—as intelligent people do—all possible conclusions from the matter at hand. (p.97)

> قلت: ‏"الليلة الماضية حلمت أن زوجي قد مات. لم أبكِ كما كما قد تفعل امرأة رأت مثل هذا الحلم بالفعل.
>
> "مثل أولئك الذين يعرفون كيفية قراءة الصورة، يجب على المرء أن يعرف كيف يقرأ الحلم".
>
> ‏"هل ترين أنه من المناسب أن أصف حلمي؟".‏
>
> كانت هناك وقفة: ابتسمنا لبعضنا البعض، واستنتجنا بسرعة ـ كما يفعل الأذكياء كل الاستنتاجات الممكنة من المسألة المطروحة.

Misinterpretation of symbols can lead to distortion of reality and wrongful accusations, as demonstrated by the misuse of dreams to incriminate heretics and Jews in the text . Understanding symbols in their proper context helps prevent misrepresentation and manipulation, ensuring that cultural and symbolic elements are translated accurately. Accurate interpretation of symbols preserves the integrity of ecological and cultural nuances, highlighting the importance of maintaining authenticity in translations.

6. Findings

6.1 Aspects of Eco-Translatology Detectable in a Translated Text

• *Translator-Centeredness*: In eco-translatology, the focus is on the translator's role in the translation process, emphasizing adaptation and selection based on the translational eco-environment.

• *Adaptation and Selection*: Translators need to adapt to the translational eco-environment and make optimal selections during the translation process.

• *Translation Process*: The translation process involves adaptation, selection, reservation, and elimination, with choices made based on specific situations, highlighting the importance of adaptation and selection by the translator.

• *Translational Eco-Environment*: This concept encompasses the original text, original language, and target language, influencing the quality of translation through the translator's optimal adaptation and selection.

The texts emphasize the intricate details of illustrations and manuscripts, depicting a deep connection to nature through depictions of animals, plants, and landscapes .

There is a focus on the preservation of cultural heritage through the translation and interpretation of ancient texts and artworks, reflecting a sustainable approach to language and artistic traditions. The descriptions of historical figures and their interactions with art highlight the importance of eco-conscious practices in preserving and appreciating the beauty of nature within artistic expressions.

6.2 Similarities and Differences in Eco-Translatology Across Texts

• *Nature as a Source of Inspiration*: All texts highlight nature as a central theme in artistic expressions, emphasizing the importance of incorporating natural elements into translations and illustrations.

• *Preservation of Cultural Heritage*: There is a shared focus on preserving cultural heritage through translations and interpretations of ancient texts, depicting a sustainable approach to language and artistic traditions.

• *Artistic Evolution and Innovation*: While appreciating traditional styles, there are differences in approaches to innovation and evolution in art. Some texts caution against straying from traditional perfection, while others explore blending different styles to create something new and wondrous.

7. Conclusion

The study discusses the importance of preserving cultural and historical heritage through the art of translation, reflecting eco-translatology principles. It highlights the meticulous process of preserving and

replicating ancient manuscripts, emphasizing the significance of maintaining authenticity in translations. Scrutinizing the narrative delves into the ethical considerations of copying artworks and the impact of different approaches on the essence and vibrancy of the original content. There is a focus on the interplay between tradition and innovation in translation practices, depicting how interpretations can either enhance or diminish the vitality of the source material. It paves the way to a controversial issue: whether translation is considered a collective product or an individual process.

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Syntactic-Prosodic Interface in Information Structure: The Interplay between Syntactic Markedness and Prosodic Prominence of Focus

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ARTICLE DATA	ABSTRACT
	There is a vast body of research that attempts to get a window into the information structure-prosody interface. These accounts take a simplistic view and examine the prosody of information structure divorced from syntax. The current study postulates that the prosodic encoding of information structure is constrained by some syntactic factors. The basic hypothesis of the study is that syntactic markedness, as an independent syntactic variable, contributes to the eventual prosodic encoding of focus, particularly its prosodic prominence. Given that marked focus constituents basically manipulate syntax in such a way as to stand out syntagmatically, the study hypothesizes that syntactically unmarked focus constituents are predicted to be more prosodically prominent than marked constituents and, as a corollary, are predicted to be realized with higher maximum pitch, higher scaling of the H tonal target of the focus accent compared to the H of the preceding and following accents, and lower scaling of the L tonal target. To test these hypotheses, the study provides a prosodic investigation of two data sets that feature marked focus constructions and unmarked ones. The results of the study show that syntactic markedness is a highly significant predictor for focus prosody[1].

1. Introduction:

The current is an attempt at building a multi-factorial model to account for focus prosody. We explicitly adopt a probabilistic account in such a way as to assume that syntactic markedness places constraints on the prosodic encoding of focus. Thus, within the present framework, it is not expected that focus exhibits consistency regarding its prosodic marking. Rather, it is predicted to exhibit different prosodic reflexes given its position on the markedness scale. Therefore, the study is an attempt to challenge

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[1] This article is part of the author's unpublished Ph.D. dissertation under the same title.

the prevalent isomorphic proposals that focus can be prosodically predicted, losing sight of the syntactic imports of the sentence. In doing so, it detects cases of syntactically driven discrepancies for the prosodic encoding of focus to find out when and why they occur. It does not only shed light on the prosodic variation of focus in isolation, but rather it takes a wider scope to explore the impacts of syntactic markedness on focus prosody. By checking the contribution of this variable, the study attempts to give insights into the syntactic-prosodic interplay by conducting a qualitative and quantitative analysis of the data so as to come to grips with how varied the prosodic prominence of focus is.

The remainder of the paper is structured as follows. Section **2** sketches the objectives of the study. Section **3** outlines the significance of the study. Section **4** introduces the research hypotheses. Section **5** lists the research questions**.** Section **6** sketches the data and research methodology. Section **7** sets out the key phenomenon of information structure and reviews the theoretical proposals reported in the literature that account for information structure in discourse pragmatics. We stress the distinction between referential givenness and relational givenness and indicate the relevance of the latter to our analysis. Finally, we sketch the information structural category that will be investigated in our study, i.e. focus, in accordance with Lambrecht's model of information structure that defines focus as a relational notion. Section **8** introduces the information structural notion of focus and its multiple definitions in the functional approaches. We submit that the main property of focus, in almost all accounts, is the fact that it is an assertion-lending element. We also introduce an important distinction between focus and newness, and stress that they do not necessarily coincide. We end the section with a syntactic paradigm of focus that categorizes focus in terms syntactic markedness. Section **9** begins with a distinction between the narrow and broad definition of prosody and points out that the study endorses the broad one that goes beyond intonation and includes both phrasing and prominence. As such, it lays out the two main components of prosody within the Autosegmental-Metrical model of phonology: the metrical component and the tonal component. Given the limitations of the study, emphasis is placed on prosodic prominence. Section **10** scrutinizes the syntactic-prosodic interface of focus in the selected corpus. The study adopts qualitative and quantitative analyses of the data. The qualitative analysis gives remarks on the tripartite relation advocated in this study: Discourse function of focus > syntactic markedness > prosodic prominence. Section **11** introduces a summary and concluding remarks of the study.

2. Objectives of the study

The present study is descriptive, dealing with the prosodic encoding of focus in relation to the syntactic markedness variable. The current study takes a step towards refuting the categorical view or the

one-to-one mapping between focus and prosodic reflexes. We hypothesize that such a mapping is a fallacy, and advocate a multi-factorial interpretation. The intuition we want to develop formally is that syntactic markedness has bearing on the prosodic prominence of focus with two tasks in mind. On the one hand, it detects cases of syntactically driven discrepancies regarding the prosodic encoding of focus to find out when and why they occur. On the other hand, it attempts to propose a model that can predict the prosodic prominence of focus, keeping in mind its syntactic markedness. In this approach, syntax serves the intermediate formal role between function (the pragmatic notion of focus) and form (focus prosody). This boils down to the hypothesis that the relation is probabilistic rather than absolute.

3. Significance of the study

The present study deals with the interplay between prosody and syntax of focus in some selected English audiobooks. It differs from the preceding studies in that it is not going to investigate the syntactic configuration of focus, which has been the subject of many studies conducted on information structure. Neither is it limited to the investigation of the prosodic encoding of focus. Rather, it adopts an intertwining approach by means of which focus will be prosodically investigated against a syntactic independent variable, markedness, so as to see how it has bearing on focus prosody. Further, the study makes use of the techniques of computational linguistics in prosodic analysis by means of using PRAAT Software to extract the prosodic features, which are difficult to capture unless the data are submitted to a native expert in prosody. This software is a great help in identifying the pitch height, intensity and pauses in speech.

4. Hypotheses of the Study

The basic claim of the current study is that focus prosody makes direct or indirect reference to syntax. To this end, we propose a syntactic paradigm of focus that categorizes focus in terms of syntactic markedness to investigate its impact on focus prosody. As shown in Table 1, these variable yields two values, specifically a pair of syntactically distinct focus constructions which are submitted to prosodic scrutiny along the dependent variable of prosodic prominence.

Table 1

The independent variable of Syntactic Markedness for Focus

Variable	Values	
	Unmarked	Marked

Markedness		-Focus fronting
	Focus in-situ	-Existentials
		-*It*-clefts
		-Inversion

The prosodic variable proposed in our study is prosodic prominence. As shown in Table 2, it consists of a set of parameters pertaining to the maximum pitch height of the focus accent, scaling of the H tonal target and scaling of the L tonal target. We will see how it is affected by the outlined syntactic variable of syntactic markedness.

Table 2

The Dependent Variable Scheme for Focus

Dependent Variable	Values
Prosodic prominence	-Maximum pitch height
	-Scaling of the H tonal target of the focus accent in relation to the prenuclear and postnuclear accent
	-Scaling of the L tonal target of the focus accent

Based on the interplay between the syntactic and prosodic variables, the study postulates the following hypothesis: Unmarked focus constituents are predicted to be more prosodically prominent than marked constituents and, as a corollary, are predicted to be ranked higher on the scales of maximum pitch height, scaling of the H tonal target, and scaling of the L tonal target.

5. Research Questions

Consistent with the view adopted by the current study, and bearing in mind the aforementioned hypotheses, the study sets out to answer the following questions:

1. To what extent is focus prosody sensitive to syntactic markedness of the focus constituent?

2. How does the prosodic spell-out of marked focus constituents change in view of their rank on the syntactic markedness scale?

6. Data & Methodology

The data chosen for this study are purely audio, and the corpus consists of three audiobooks for three novels written by Trenton Lee Stewart: *The Mysterious Benedict Society*, *The Mysterious Benedict Society and the Perilous Journey*, and *The Mysterious Benedict Society and the Prisoner's Dilemma.* Why I have selected these novels in particular is a matter of personal preferences given that I have read them before. The corpus is exclusively narrative and the study addresses the syntactic-prosodic interface of focus only in one genre, namely narrative audiobooks. Other genres such as scientific audiobooks, political speeches, and everyday conversations may be tackled in follow-up research works. We have not incorporated these genres to make sure that we have only one independent variable, i.e. syntax, and to exclude variation that may be genre-based. To this end, the type of the audiobooks is kept constant to guarantee the consistency of our results. A corollary of this limitation is that we do not claim that our findings are generalizable to other genres than narrative audiobooks, particularly natural speech. However, they can serve as starting assumptions to be tested by future studies on the prosodic-syntactic interface in other genres. In a similar vein, to avoid the effect of the gender of the narrator on focus prosody, the selected audiobooks are all narrated by the same male narrator, Del Roy. In doing so, we can make sure that any different prosodic patterns are only syntactically informed.

The data are downloaded from well-known audiobooks sites, namely Audiobook Store. From this corpus, we extract our data based on the syntactic characterization proposed for focus along the variable of syntactic markedness. From this corpus, we extracted 200 occurrences of focus constituents based on their syntactic markedness. They are distributed in such a balanced way that guarantees accuracy of the quantitative analysis. We extracted 100 instances that could, by the characterization that will be given later, count as unmarked focus constituents and adhere to the canonical word order. The other 100 instances feature marked focus constituents that are selected in line with the markedness variable and are distributed as follows: 25 instances of it-clefts, 25 instances of inversion, 25 instances of focus fronting, and 25 instances of existential constructions.

The study adopts qualitative and quantitative analyses of the data. The qualitative analysis gives remarks on the tripartite relation advocated in this study: Discourse function of focus > syntactic Form > eventual prosodic form. To this end, the data are annotated in terms of the variable of syntactic markedness. Then, the data are submitted to prosodic analysis using the PRAAT software (Boersma & Weenink, 2019) to identify the prosodic features specified in the study, namely prosodic prominence.

7. Information Structure

Information structure, as a linguistic phenomenon, has attracted the interests of numerous linguists. Halliday (1967) coined the term 'information structure'; since then, the phenomenon has been given other labels, and other approaches have been put forward. This was initiated by the Prague school which is one of the most influential approaches that makes reference to such concepts as 'functional sentence perspective' and 'communicative dynamism'. Later, Chafe (1976, p. 28) uses the term 'information packaging' to describe the choices the speaker adopts in communicating his message, including choices of prosody, syntax, and word order. According to his view, information packaging is concerned mainly with how the message is expressed as far as these choices are concerned. Similarly, Prince (1981) follows the same line of argumentation and uses the term 'tailoring' to refer to the way the speaker accommodates his choices in such a way as to express his assumptions about the hearer. She states that the crucial factor is "the tailoring of an utterance by a sender to meet the particular assumed needs of the intended receiver." (p. 224).

Information structure refers to the organization of information in relation to the speaker's assumptions about the mental states of the addressee at the moment of the utterance, i.e. the speaker's assumptions of what the addressee knows or does not know, as well as the mental representation of the referents of discourse in the addressee's mind. The speaker's assumptions about the addressee are reflected in the linguistic form of his utterance; therefore, central to information structure research is the investigation of the relationship between the pragmatic aspect of language and the grammatical structure. Information structure is concerned with how the content of an utterance is formally manifested in the syntax and prosody of a given language. This fact is emphasized by Prince's statement that we are not concerned with "what one individual may know or hypothesize about another individual's belief-state *Except* in so far as that knowledge and hypotheses affect the form" (1981, p. 233).

This view is in conformity with Lambrecht's (1994) statement that information structure is concerned with "the relationship between linguistic form and the mental states of speakers and hearers" (1994, p. 1). As such, he lays much prominence on the formal realization of information structure, and introduces the term 'allosentences' to refer to sentence pairs which convey the same proposition, but differ formally and interpretatively. Information structure finds its way when analyzing a set of sentences with identical truth conditions, but are interpreted differently and, as a corollary, exhibit syntactic or prosodic differences.

On this view, Vallduvi and Engdahl (1996) postulate the principal idea underlying information packaging and define it as "a structuring of sentences by syntactic, prosodic or morphological means that arises from the need to meet communicative demands of a particular context" (p. 460). The diversity of the

formal means is correlated with diversity of interpretations even though the proposition is constant. Why the speaker gives primacy for one form over another has an interpretive consequence. This led Vallduvi (2016, p.729) to posit the one-to-one correlation between "interpretative difference" and "structural contrast". Along these lines, one can say that information structural analysis looks at why a sentence is organized in the way it is, and pays considerable attention to the pragmatic and formal differences between such sentence pairs as active/passive, marked/unmarked word order. The proposition that is conveyed by a marked word order can be semantically equally provided by an unmarked word order, but with considerable difference in the pragmatic meaning. Callies (2009, p. 13-14) makes the same point by discerning the pragmatic differences underlying the following sentences:

- A motorbike hit me last week.
- Last week I was hit by a motorbike.
- I was hit by a motorbike last week.
- It was a motorbike that hit me last week.
- What hit me last week was a motorbike.

That these sentences have the same content cannot be debated. However, their information structure articulation is not the same. The first one makes a statement on the vehicle, while the second and third about the speaker himself 'I'. The last two sentences diverge considerably in that they further involve a contrastive implicature to the exclusion of an alternative that is not explicitly stated, but contextually evoked.

7.1 Referential versus Relational Givenness/Newness

Central to all the approaches to information structure is the new-given distinction. However, they treat this distinction in an inconsistent way. Some accounts define the distinction exclusively in terms of the familiarity status of the referent in the addressee's mind. Other approaches capture this distinction exclusively in terms of the information burden of the referent in relation to the proposition. In fact, the two senses of givenness/newness constitute two separate levels of information structure and cannot be conflated. A unifying theory of information structure has to account for the two aspects and treat them separately. Specifically, the two senses are referential givenness/newness and relational givenness/newness. Consistent with this fact, Allerton (1978) captures these two senses into two labels, 'constituent-givenness' and 'news-value givenness'. The former is concerned with the cognitive status of an entity, whereas the latter encodes how an item relates to the proposition. Within this same line, Gundel (2003) differentiates between 'referential givenness' and 'relational givenness', with the former denoting the relationship between an expression and its nonlinguistic referent, while the latter signals the relationship between a linguistic expression and the proposition of the utterance independent of the hearer's knowledge. Most studies do not

make this distinction and conflate the two levels under the same headings as 'given' and 'new', resulting in inconsistency of terminology.

Referential givenness/newness denotes the discourse status of discourse referents as assumed by the speaker, i.e., it is a property of the referring expression in a given context, borrowing the terminology of Lambrecht (1994). A myriad of terms has been put forward to describe the discourse status of the referring expressions, based on the classification criterion adopted in each account. Chafe (1974) defines givenness in terms of activation, i.e., whether the discourse referent is active in the hearer's consciousness at the time of the utterance. Central to Chafe's notion is activation cost according to which entities are cognitively classified active, inactive, or semi-active. In a comparable context, Prince (1992) pays careful attention to the fact that what the hearer knows is not the same as he thinks of at the very moment of speaking, and offers two-dimension characterization of givenness, namely discourse-based givenness versus hearer-based givenness.

Relational givenness/newness, on the other hand, has at its disposal the relation between a constituent and the proposition of the utterance, that is, whether the element belongs to the pragmatic presupposition evoked by the utterance, or updates the common ground. In the former, the constituent is said to stand in a topic relation to the proposition, whereas in the latter it is taken to stand in a focus relation to the proposition. This relation may be spelled out in a bipartite division of the sentence into two parts, one of which represents the informative part and the other the non-informative part. In this regard, a myriad of labels has been assigned to these two parts, such as "theme/rheme" (Firbas, 1964), "theme/rheme" (Halliday, 1967), "topic/focus", "link/tail/focus" (Vallduvi, 1990), "topic/focus" (Lambrecht, 1994).

7.2 Topic/Focus Partition

As indicated before, the study is concerned with building an account of the syntactic impact on the prosodic realization of focus as a relational category. The starting point for this endeavor is the work of Lambrecht (1994). Lambrecht merges the long-standing approaches to information structure within one scheme with two primitives: topic and focus. These two primitives operate on a second-order level, and are governed by an abstract first-order partition:

Figure 1

Lambrecht's Partitioning of the Utterance into Pragmatic Presupposition and Pragmatic Assertion
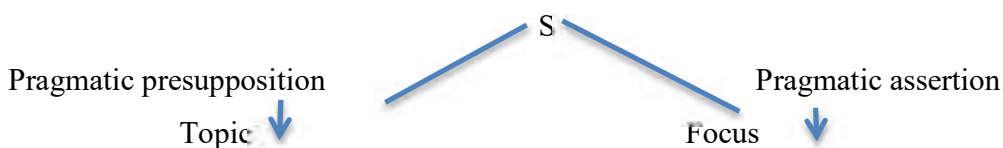
He shows the dynamics of topic and focus relations with reference to two more pragmatically general concepts: pragmatic preposition and pragmatic assertion. Central to Lambrecht's account is the fact that information is conveyed in the form of structured propositions rather than separate lexical items, and that the information conveyed, in most cases, is a mixture of new and given information. Further, given information and new information do not coincide with topic and focus, respectively. For this reason, Lambrecht substitutes the two terms by 'pragmatic presupposition' and 'pragmatic assertion' to avoid the prevalent confusion pertaining to the terms 'new' and 'given'. Pragmatic presupposition refers to the information the speaker assumes the addressee to know prior to the utterance, whereas pragmatic assertion is the information conveyed by the utterance itself. Lambrecht (1994, p. 52) defines the two concepts as follows. Pragmatic presupposition is "the set of propositions, lexicogrammatically, evoked in a sentence which the speaker assumes the hearer already knows at the time the sentence is uttered. Pragmatic assertion is defined as "the proposition expressed by a sentence which the hearer is expected to know as a result of hearing the sentence". Except in the out-of-the-blue sentences, both pragmatic presupposition and assertions coexist in the same utterance. That is, pragmatic assertion is not exclusively the non-presupposed element, but rather is a combination of the presupposed propositions and the non-presupposed element. Consider the following example:

- A: Where did you go last night?
- B: I went to the movies (p. 47).

The given information evoked in B's reply is that pragmatic presupposition 'I went somewhere', and the new information is pragmatic assertion 'the place I went last night was the movies' rather than the new constituent 'the movies'. Set against this distinction, Lambrecht considers topic as a part of the pragmatic presupposition, without being identical with it. It is what the speaker intends the utterance to be about, or what the pragmatic assertion is made about. Accordingly, the pronoun 'I' is the topic of the previous example, and the sentence is intended to increase the addressee's knowledge about the speaker himself. By the same token, focus belongs to the pragmatic assertion, without coinciding with it. In the previous example, the focus constituent is 'the movies' since it is the non-presupposed element without which the utterance cannot be informative.

8. Focus

A crucial assumption in our approach to focus is that it is not synonymous with new information, and that the focus constituent, on its own, cannot constitute new information. New information comprises both the presupposition and the focus constituent. What is new is not the constituent itself, which may be

identifiable, but rather the pragmatic relation established between this constituent and the proposition of the sentence. Lambrecht (1994, p. 206) does not lose sight of this distinction and states that "just as topic is included in the presupposition without being identical to it, a focus is part of the assertion without coinciding with it". That is, the focus constituent is the part that cannot be dispensed with and without which the utterance is semantically void and pragmatically ill. As topic lends itself to presupposition, focus belongs to and carries out assertion.

In accordance with this assumption, we can safely define focus as a pragmatic relation established between the referent of a constituent and the proposition of the sentence such that deletion of this constituent yields a pragmatically ill-formed utterance. Inomissibility is thus the main linguistic property of focus, which means that focus cannot be deleted from the sentence, given the fact that the absence of the informative constituent renders an infelicitous utterance which does not abide by the cooperative principle. This fact is supported by an observation from subject-drop languages where the subject is dropped only when it serves as the topic rather than focus. That is, focus is an assertion-lending element.

Another corollary to the highly communicative value of focus is that focus structure is tightly connected to WH-questions, given the fact that a WH-phrase functions as a semantic variable that, as Banon and Martin (2019, p. 2) put it, "binds the constituent with focus in the response". The focus constituent is that which provides new information and fills the variable opened by the question word. To render a felicitous utterance, the focus constituent must be bound by the WH-word. For this reason, the question-answer sequence is a good diagnostic for the identification of focus. The central function of focus is to specify the question that can be answered by the utterance. Thus, 'Jim went to BOSTON yesterday' is typically taken as an answer to 'where did Jim go yesterday?'. Changing the focus position triggers the construction of a different question. The sentence 'JIM went to Boston yesterday' is a possible answer to the question 'who went to Boston yesterday?'

8.1 Markedness-based Configuration of Focus

The literature on focus theory has a large body of functional taxonomies of focus that highlight the discourse function of the focus constituent. Gundel (1999) offers a semantically oriented taxonomy according to which focus is either 'contrastive' or 'semantic'. Similarly, Kiss (1998) distinguishes between 'informational' focus and 'identificational' focus. Gussenhoven's (2008) taxonomy is fundamentally functional, accounting for the function rather than the form of focus. His classification includes 'presentational focus', 'definitional focus', 'corrective focus', 'counterpresupposition focus', 'contingency focus', 'identificational focus' and 'reactivating focus'. Given the main objective of our study that discerns how syntax has bearing on the prosodic realization of focus, the functional categorization is not of interest to our study. It

is not to say that it does not interact with the prosodic structure, but this enterprise is beyond the scope of our study that addresses itself to the syntactic-prosodic interface. To this end, we instead propose a syntactic paradigm that categorizes focus in terms of syntactic markedness to investigate its impact on focus prosody.

The markedness characterization endorsed in this study is syntactically informed in such a way that a marked focus construction does not abide by the canonical word order. It focuses on the syntactic marking of focus through the manipulation of word order. Syntactic linearization can be constrained by pragmatic considerations, particularly the cognitive need for structuring information in such a way that facilitates the speaker's delivery of the message, as well as the addressee's processing of the utterance. On this view, the canonical word order is deemed unmarked as far as information structure is concerned. Marked focus constructions apply when using the canonical word order would not unambiguously signal speaker's specific needs.

Along this variable, focus can be coded in situ by maintaining the canonical word order, or ex- situ by employing a wide range of constructions that breaches the canonical linearization of the language. Based on the notion of minimality condition, Skopetease and Fanselow (2010) argue that what distinguishes canonical and non-canonical constructions is their structural complexity such that in-situ focus "does not involve any syntactic operation; hence it qualifies as the least complex structure" (p. 190). According to their view, the construction that induces multiple syntactic operations is more complex than that which triggers a smaller number of operations.

In the present study, the main distinction along the markedness variable is between unmarked focus constructions and marked ones. As for unmarked focus, it comprises those cases where focus is expressed in-situ and no syntactic movement is involved. On the other hand, marked focus subsumes all the constructions that display a noncanonical word order. Drubig and Schaffer (2001, p. 1079) define marked focus constructions as "a type of sentence that serves to promote a specified constituent, its focus, to a position of particular prominence by setting it off from the rest of the sentence in one way or another". It is a well-established fact that English has a fixed word order and, as a corollary, focus constituents are typically marked by prosody. However, word order can contribute to the identification of focus in English. In this regard, the study is going to prosodically investigate four marked constructions: focus fronting, *it-clefts*, existential sentences, and inversion. In what follows is a brief characterization of these constructions in such a way as to put forth their definitional syntactic characteristics to facilitate their annotation in the corpus.

8.1.1 Focus Fronting

Focus fronting is generally defined as an overt syntactic operation that "drives the focus constituent of the sentence, which bears the main prosodic prominence, to a clause initial position" (Bianchi, et al. 2014, p. 1). Regarding the categories that can be fronted, the phrasal categories NP, PP, AP are very common. They can fulfill the missing argument in an open proposition, and thus qualify as focus expressions. Consider the following examples of fronted APs:

- **Horrible** they are.

- **Bloody amazing** it was.

- I think she was Japanese. No-**Korean** she was (Breul 2004, p. 259).

The referent of 'she being Korean', 'they being horrible', and 'it being bloody' is not active at the time of the utterance. Thus, the nuclear accent falls within the fronted phrase. It may be the case that NPs and PPs can be fronted as well. Consider the following examples:

- I had two really good friends. **Damon and Jimmy** their names were.

- I promised my father-**on Christmas Eve** it was- to kill a Frenchman at the first opportunity I had (p. 259).

Focus fronting is considered a subcategory of the superordinate category of preposing postulated by Birner and Ward (1998). The information-packaging function served by this structure is to prepose the focus constituent. They postulate the constraint that the fronted focus constituent must be inferentially linked to a partially ordered set. For example, the mention of an event automatically renders salient when it occurs, that is, it licenses fronting the temporal space of the event in the subsequent sentence as follows:

- I promised my father-***on Christmas Eve*** it was- to kill a Frenchman (1998, p. 84).

The fronted constituent serves as focus since replacing the fronted constituent by a variable X yields an open proposition which is taken as a salient background. The fronted constituent, as Drubig (2000, p. 25) argues, binds "the trace representing the variable and contrasts with a contextually restricted set of alternatives". If applied to the preceding example, we obtain:

- OP= It was on X *time*, where X is a member of the Poset {time}

***It*-Clefts.** Cleft sentences can be defined as bi-clausal constructions that consist of an initial copular clause and a subordinate clause. It-clefts have the following structure:

- It [VP Be X ^{Max} S̄] (Rochemont 1986, p. 123)

Rochemont lists the possible phrasal categories that can fulfill the X^{max}, including NP, PP, AP and ADV as follows:

- It is **John** that we decided should leave.

- It was **out from behind the far wall** that she came running.

- It was **bright** red that she painted the fridge.

- It wasn't **easily** that she repaired it, but carefully too (p. 129).

It-clefts proper have to satisfy two requirements. First, clefted constituent should have an argument role in the cleft clause. Akmajian (1979) argues that the cleft clause has to create a variable to be specified by the clefted constituent, which means that the clefted constituent has to be traced back to an argument gap in the cleft clause. This requirement excludes complement constructions that do not have a gap in the subordinate clause such as the following sentence:

- It is not a good example that they quarrel all day.

The second requirement is the non-referential status of the pronoun. In cleft sentences proper, the pronoun is not anaphoric; it does not refer to someone in the preceding context. Lambrecht (2001) posits 'decleftability' as a diagnostic for clefts, that is, a true *it*-cleft can be turned into a simple sentence with a simple proposition. Another diagnostic is proposed by Claude (2008) that states that, in an *it*-cleft proper, the pronoun 'it' cannot be replaced by the cleft clause.

Functionally, *it*-cleft construction serves as a syntactic focusing device. Quirk et al. (1985) argue that clefts primarily serve to focus the clefted constituent, in the same way as focus particles. Contrast has been claimed to be the licensing factor of felicitous occurrence of *it*-clefts. Rochemont (1986) stresses the contrastive, rather than presentational, function of clefted focus, as shown by the fact that a cleft focus construction cannot initiate a discourse:

- JOHN was here.

- # IT was JOHN that was here (p. 130).

8.1.2 Inversion

The most prominent feature of inversion constructions is that the subject is preceded by the verbal element, which is the auxiliary or the main verb. As such, inversion is defined as "a sentence type in which the logical subject appears in post-verbal position while some other, canonically post-verbal constituent, appears in clause-initial position" (Birner 1996, p. 12). Callies (2009) lists the possible syntactic categories that can be fronted in full inversion, namely PP, VP headed by past or present participle, adjectival phrase, or a noun phrase. He gives the following examples:

- **At stake for the day** were 22 national convention delegates-as well as incalculable political momentum in the contest to pick a Democratic challenger for President Bush.

- **Hunkered down next to** me was Canterbury's manager, Soren Schoff.

- **Hanging heavy over** was everyone who has grown to love and admire Canterbury Booksellers is the fact that come March 1, it won't be around anymore.

- **An equally serious tradition**, of course, is pancake racing.

They have in common that the predicated NP, the logical subject, is placed after the verb.

Inversion is intimately associated with marking focus, especially presentational focus. Prince (1986) lists a set of focus-marking constructions, including locative inversion, which marks an open proposition as the salient background, and the prosodically prominent constituent as the focus. Similarly, Rochemont (1986) relates inversion to presentational focus and argues that the postposed constituent in inversion is typically a presentational focus, which means that the remainder of the sentence is c-construable. By the same token, Bresnan (1994) states that inversion, particularly locative inversion, "has a special function of presentational focus, in which the referent of the inverted subject is introduced on the scene referred to by the preposed locative" (p. 85). That inversion primarily expresses a presentational focus is given support by the observation that the fronted constituent is typically endowed with a locative meaning, particularly place, direction, and time. For this reason, it has been commonly known as "locative inversion" (Quirk et al 1985, p. 1381).

8.1.3. Existentials

The typical existential construction has a syntactic subject 'there', be, a postverbal NP. The postverbal NP is generally referred to as 'pivot' and the 'coda phrase' is the constituent that follows the pivot. Many accounts have been proposed as to the syntactic relation between the pivot and coda. Within the Government and binding framework, the argument of the copula is a small clause including the pivot and coda which stand in a predication relation to each other, with the pivot being the subject and the coda as the predicate (Chomsky 1981). In a similar vein, McNally (1992) argues that codas are primarily secondary predicates that delimit the spatial and temporal aspect of the main predicate. On semantic grounds, she states that codas restrict the "spatiotemporal parameters over which the main predication is said to hold" (p. 152). On the contrary, Francez (2007) assigns the coda phrase an adjunctive function and stresses that only when the PP is assigned an adjunctive function, it is said to be a coda as in the following example:

- There is [a boy NP] [in the garden Adj] (p. 5).

If the material following the pivot is a part of the NP, we have a bare existential without coda:

- There is [a boy [with glasses] mod] NP.

Milsark (1990, pp. 154-155) outlines four structural classes of existential constructions. The first class is dubbed "ontological existentials" and is constructed as follows:

- [there - AUX - be - NP] as in the following example:
- There is only one even prime.

  "Locational existentials" constitute the second class and are formed as follows:

- [there AUX - be - NP - LOC]. They are exemplified as follows:
- There is a fly in the mustard.

The third class is labeled "periphrastic existentials" and is syntactically represented as follows: V-en – x.

- [There - AUX - be - NP - [VP   V-ing -x.

  [pred- AP]

- There are peasants murdered every day.
- There is somebody ogling Mary's left navel.

The last class is "verbal existentials". It has two subcategories: "inside verbal existentials" and "outside verbal existentials". They have in common the use of some other verb than 'be'. However, they differ with regard to the position of the NP which is placed directly after the verb in the inside existential. This is syntactically formulated as follows: [S there - AUX - V - NP - X], where V # be.

- There arose many trivial objections during the meeting.
- There ensued a riot immediately upon the reading of the riot act.

By contrast, outside existentials have the NP after a prepositional phrase intervening between the verb and the NP: [S there - AUX - V - X – NP] where V # be. Consider the following examples:

- There walked into the room a fierce-looking tomcat.
- There stood on the table a lamp.

9. Prosody

In its narrowest sense, prosody is limited to "ensemble of pitch variation" (Hart et al., 1990, p. 10). That is, it coincides with speech melody or intonation. Other proposals, particularly that of Beckman (1986), exclude intonation and define prosody only in terms of hierarchical structure of prosodic constituents and prominence, singling out intonation as a distinct component that describes pitch contours. These definitions need to be reconciled in order to do justice to prosody. Spoken language does not only convey semantic information about words, but also about phrasing, prominence, and intonation. These are the building blocks of prosody and they are imposed on the segmental string.

These prosodic phenomena encode distinctive pragmatic and semantic functions such as the marking of speech act distinctions, what Lambrecht (1994, p. 239) refers to as the "speech act component"

of prosody. Ladd (1980, p. 213) proposes another use of prosody, "the expressive use", to express their attitudes towards the proposition of the utterance, such as irony, sarcasm, exclamation, agreement, etc. Most importantly, prosodic features are the formal markers of information structure in English and play a pervasive role in understanding the interpretative differences between identical utterances by virtue of prominence and phrasing. Selkirk (1984, p. 198) labels this prosodic function as the 'focus-structure component'. In what follows, the main tenets of the prosodic theory adopted here will be sketched.

Prosody has its own principles that are not governed by language-specific phonological rules as those which assign lexical stress to individual lexical items. It cannot be accounted for by rule-governed models without recourse to discourse context. As such, sentence accentuation (the primary cue of prosodic prominence), rather than lexical stress, yields pragmatic contrasts. That is, the failure to assign the correct stress gives rise to ungrammaticality rather than new meanings, while changes in assigning prosodic prominence result in interpretive differences. This fact is stressed by Bolinger (1954) in the following quote:

> Prosodic stress (sentence accentuation) does not HAVE to fall as I described it. The heart of the matter is this very freedom to fall now here, now there, with the speaker's attitude determining where it will fall. A mechanical rule demands that we predict directly where it will fall. A functional rule predicts indirectly: it will fall here, or there, IF the meaning is such-and such; instead of automatism, we have a meaning. (p. 153)

Unlike the lexical stress pattern that is predictable and provided in the dictionary, accentuation can never be predicted with the same confidence with which we can discern the stressed syllable of a word. Predicting accentuation is a matter of the discourse context and, consequently, information structure.

Following the mainstream Autosegmental-Metrical model of phonology, prosody is divided into two main components, with phrasing and prominence subsumed under the metrical component, and intonational events under the tonal component. The first addresses itself to the alternating rhythm of words with less and more prosodic prominence as well as the prosodic phrasing of these words into prosodic units of varied sizes. The tonal component features the intonation pattern. As mentioned before, the current study addresses itself to the effect of syntactic markedness on the prosodic prominence of focus; therefore, prosodic phrasing and the tonal contour of focus do not concern us here.

9.1 Prosodic Prominence

It has been common in the prosodic mainstream that pitch accents express prosodic prominence and, thus, constitute the building blocks of the metrical structure. The Autosegmental-Metrical model of English phonology proposes a hierarchical metrical structure which indicates the prominence relationships between

syllables within a prosodic word, and then between prosodic words within a phonological phrase, and finally among the phonological phrases themselves. Prominence relationships give rise to the perceptual effect of rhythm. Selkirk (1984) posits two kinds of rules to explain how rhythmic well-formedness works. The first set of rules explains how prominence relations operate from the lexical level up to the post-lexical levels (between lexical items within the utterance). She labels this set as "text-to-grid alignment rules" (p. 150). In her view, the first level consists in assigning a beat to each syllable. On the second level, heavy syllables are assigned a second beat. On the third level, the main stress rule is applied, and the last syllable that receives a beat at the second level is assigned a further beat. This is the end of the lexical stress cycle represented as follows:

```
                        *
  *                     *
  *         *           *           *
Ma        ssa         chu         setts        (p. 151)
```
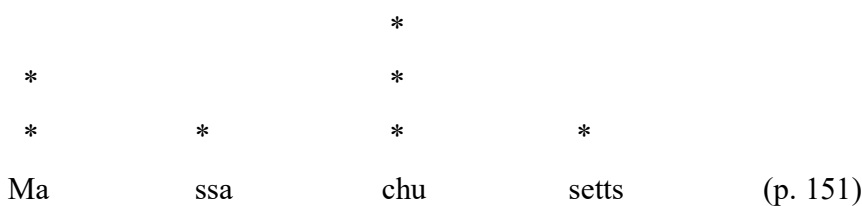
Next, on the utterance level, Selkirk posits the "pitch accent prominence rule" (p.152) according to which the accented word, that exhibits pitch variation or F0 changes, is more prominent than the unaccented word. Lack of pitch accent assignment to a stressed syllable indicates that this syllable is not prosodically prominent, and so is the entire word. The following figure represents prosodic prominence relations within the utterance "art is the problem'', with 'art' assigned more prosodic prominence than 'problem'.

Figure 2

Prosodic Prominence Contrast between Accented and Deaccented Words
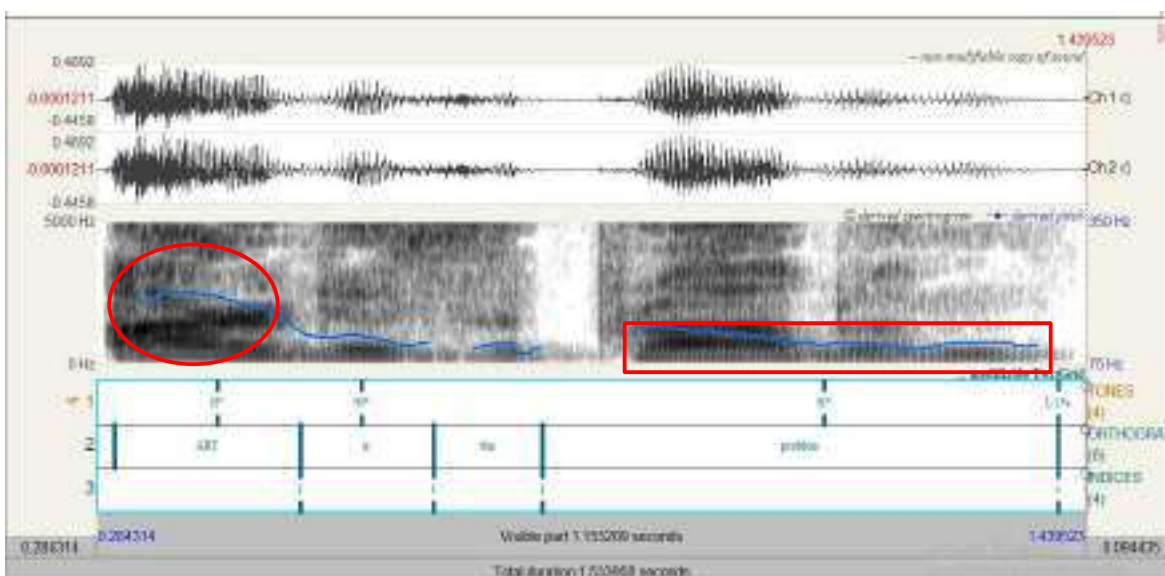
The traditional prosodic studies concentrated on foot structure/syllables in accounting for rhythm, which corresponds to Selkirk's (1984) 'lexical stress cycle'. However, later on, Bolinger (1986) argues for a high-level rhythm that operates on the post-lexical level and is mainly based on pitch accents. In his view, the former variant is dubbed 'syllabic rhythm' and its domain of application is the syllable. The latter is called 'accentual rhythm', and its domain is the whole utterance. It is the second behaviour that interacts with the expression of information structure since it refers to the distribution of accents in the utterance. As such, pitch accents determine the prosodic prominence relations within the utterance. They are defined in terms of the changes of the frequency of vibration of the vocal folds which are commonly referred to as F0.

9.2 Pitch Accent versus Stress

The differentiation between stress and accent is crucial to the present study to avoid terminological confusion. In this connection, Bolinger's characterization of stress is relevant. In his account, lexical stress indicates abstract prominence at the word level, and refers to the potential capacity of a syllable to be accented, whereas accent is the actual manifestation of this abstract capacity. Put differently, acoustic correlates, such as F0, intensity and duration, are correlates of the accent not stress. Stress, Bolinger argues, is reducible to merely a potential location or landing site for the occurrence of these correlates. This implies the important fact that not every lexically stressed full vowel is pitch accented, and that accented syllables are more prominent than unaccented ones. Bolinger (1986) and Campbell and Beckman (1997) advocate the prominence-lending assumption, that is, F0 change is the most important correlate of prosodic prominence. The present study adopts their view that accent is the concrete manifestation of prosodic prominence, and that it does so by virtue of pitch changes (F0) as its primary phonetic cue. As such, the phonetic correlates of prosodic prominence are hierarchical as follows:

- Stress: the least prominent is the item whose stressed syllable is only louder and longer.
- Pitch accent: the presence of a tonal movement on or near the stressed syllable results in   more prominence.
- Nuclear pitch accent: the most prominent item is the one with the nuclear accent on the stressed syllable (Bauman, 2006, p. 8).

This hierarchy of prominence has two consequences. First, the accented syllables are more prominent than lexically stressed but not accented ones. In the following example, the stressed syllables 'Rey-is less prominent than the stressed syllable 'crates', only because of deaccentuation.

Figure 3

Prosodic Prominence Contrast between Accented and Deaccented Stressed Vowels
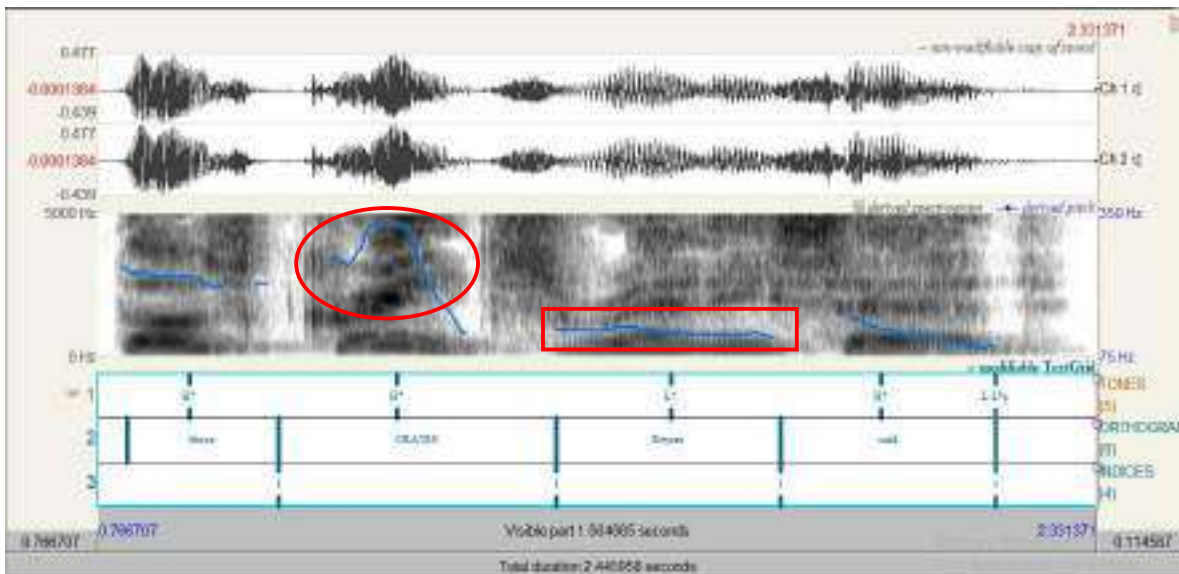
Second, prosodic prominence is not categorical but gradient, i.e., it is not always a matter accentuation/deaccentuation. In the preceding example, prosodic prominence is captured in terms of accentuation versus deaccentuation. However, we can discern another level of accent contrast, that is, between the nuclear accent and the other accents. It is usually the case that an utterance can feature several accents, in which case prominence relations cannot be reduced to accentuation versus deaccentuation. Consequently, the perception of strongest (nuclear) prominence is only perceived when looking into the entire metrical structure of the utterance and is always aligned with the focus constituent. In the following example, the nuclear prominence is realized on the word 'old' with a higher peak than the accent on 'drainage'.

Figure 4

Relative Prosodic Prominence of Two Accented Words with Different Pitch Height
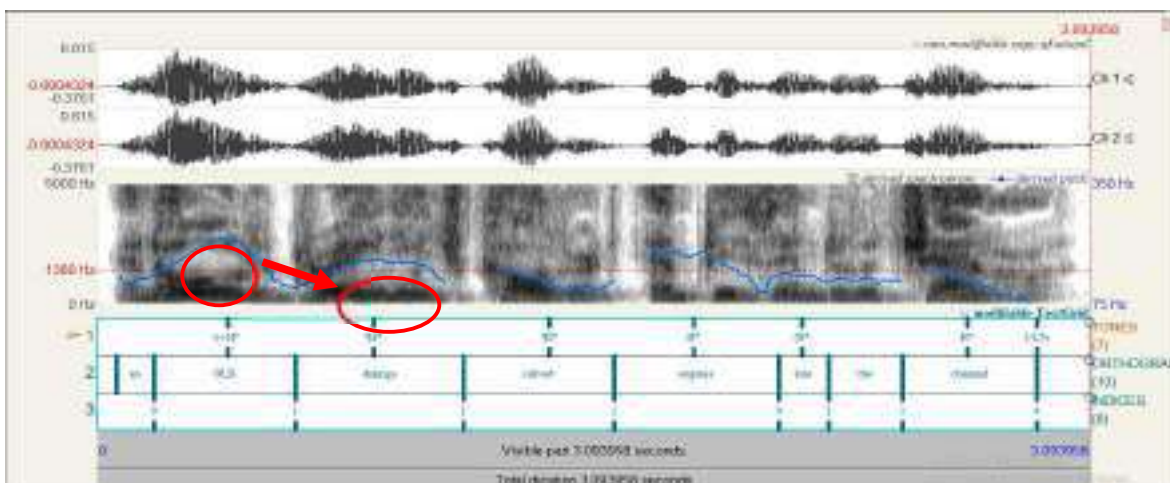
Prosodic prominence signals information structure and marks the newness/givenness of information to the interlocutors. The acoustic correlates of prominence thus signal the degree of informativity. To recall, the present study is going to investigate how syntactic markedness affect the prosodic prominence of the focus accent in relation to the neighbour accents. Specifically, prosodic prominence is going to be assessed by measuring the following prosodic parameters: the pitch height (maximum frequency) of the focus accent, pitch range (scaling of the H tonal target as well as the L tonal target), and intensity. What follows is a brief description of these parameters and how they will be measured.

9.2.1 Pitch Height

Pitch height is regarded as the most influential cue of prominence, and prominent words have higher F0. The pitch values of focus constituents will be calculated from the fundamental frequency within the accented syllable. It is measured in Hertz (HZ).

9.2.2 Pitch Range

Manipulation of one's pitch range is not a matter of height per se as is the case with the pitch height parameter. Rather, it is a matter of contrast of the span of both rise and fall, i.e., the width of the rise and the depth of the fall. As such, pitch range signals the scaling of the H and L tonal targets of the accent relative to the baseline of the pitch range, thereby occurring either "close to the baseline" or with "a maximal excursion above the baseline" (Gussenhoven, 1983, p. 226). Based on the distance between the tonal targets (H and L) and the baseline, two well-established distinctions of pitch range are defined: expanded pitch range and compressed pitch range (Beckman and Pierrehumbert, 1986). Similar labels have also been used for the same phenomena, the most common among them is broad/ narrow pitch displacement (Estebas-Vilaplana 2014, p. 179). The following two figures represent pitch range variability:

Figure 5

Representation of Normal Pitch Range
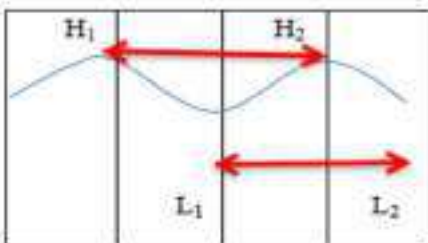
In figure (5), the H targets of their respective pitch accents are produced approximately with the same pitch range. Similarly, the L targets of their respective accents have the same F0. This is typical of normal pitch range which displays neither expansion nor compression. On the contrary, figure (6) exhibits remarkable

contrasts with regard to the span of the H targets on the one hand, and the depth of fall of the L targets, on the other hand. As shown, (H1) is produced with wider or more expanded pitch range than (H2) which is compressed relative to H1, and L2 is produced with more compression of pitch range than L1.

Figure 6

Representation of Expanded/Compressed Pitch Range
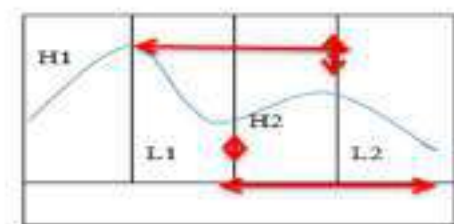
In the present study, pitch range will be examined by measuring the scaling of the (L) low target and the scaling of the (H) target of the focus accent. Scaling features therefore account for such phenomena as same height, downstepping, upstepping, pitch range expansion and compression. Scaling of the (L) target indicates whether the fall after the accented syllable is followed by a dip in F0 to below the starting F0 level, or returns approximately to its starting point. Narrower scaling of the (L) target is known to increase the phonetic cues to nuclear prominence. On the other hand, scaling of the (H) target indicates the pitch range of the peak of the target accent relative to the peaks of the prenuclear and postnuclear accents.

10. The Effects of Syntactic Markedness on the Prosodic Prominence of Focus
10.1 Results

The prosodic analysis of the data set of unmarked focus constituents (n=100) and marked focus constituents (n=100) yields significant differences as to their prosodic prominence. The quantitative analysis given in Table 1 below provides evidence that the markedness variable is a significant predictor for the dependent variable of prosodic prominence.

Table 3

The Effect of Syntactic Markedness on the Prosodic Prominence of Focus

Prosodic prominence		Syntactic Markedness	
		Unmarked focus	**Marked focus**
Para	Maximum Pitch mean	335.129 Hz	195.568 Hz
	Maximum Intensity mean	78.45649dB	78.509 dB

	Scaling of the H target of the Focus accent in relation to the prenuclear and postnuclear accent.	Total percentage of nuclear accent- focus coincidence		100%	24%
		Mean difference between the H target of the focus accent and the prenuclear accent		88.777 Hz	36.581 Hz
		Mean difference between the H of the focus accent & the postnuclear accent		The H of the focus accent is followed by deaccentuation in 50 instances, whereas the remaining 50 % have no postnuclear accents.	The H of the focus accent is followed by deaccentuation in 55 %, whereas the remaining 45% display mean difference of about 37.316 Hz.
	Scaling of L	Fall depth mean		122.719 Hz	130.28141 Hz
		Difference Mean between the L of the focus accent and the starting F0 level	Total percentage of low scaling of the L target	90 %	80 %
			Mean difference	72.5762 Hz	52.561 Hz

As shown, the markedness variable gives rise to remarkably significant differences that speak in favour of the unmarked focus constituents which happen to rank in prominence the marked ones with regard to the maximum pitch, scaling of the H target, and scaling of the L target. What follows is a brief outline of the quantitative analysis followed by a detailed data interpretation.

10.1.1 Pitch Height

The data shows that markedness significantly affects pitch height, with a maximum pitch mean of about 335.129 Hz for the unmarked data set versus 195.568 Hz for the marked set. In many instances the focus accent approaches the topline of pitch range in the case of unmarked constituents, whereas it approaches the baseline in a high proportion in the marked focus set.

Figures 7

F0 Tracks of the Maximum Pitch on the Focus Exponent 'HYPNOSIS' that Defines the Unmarked Focus Constituent 'a form of self-hypnosis' (a), versus the Maximum Pitch of the Clefted Focus Constituent 'BENEDICT' (b).
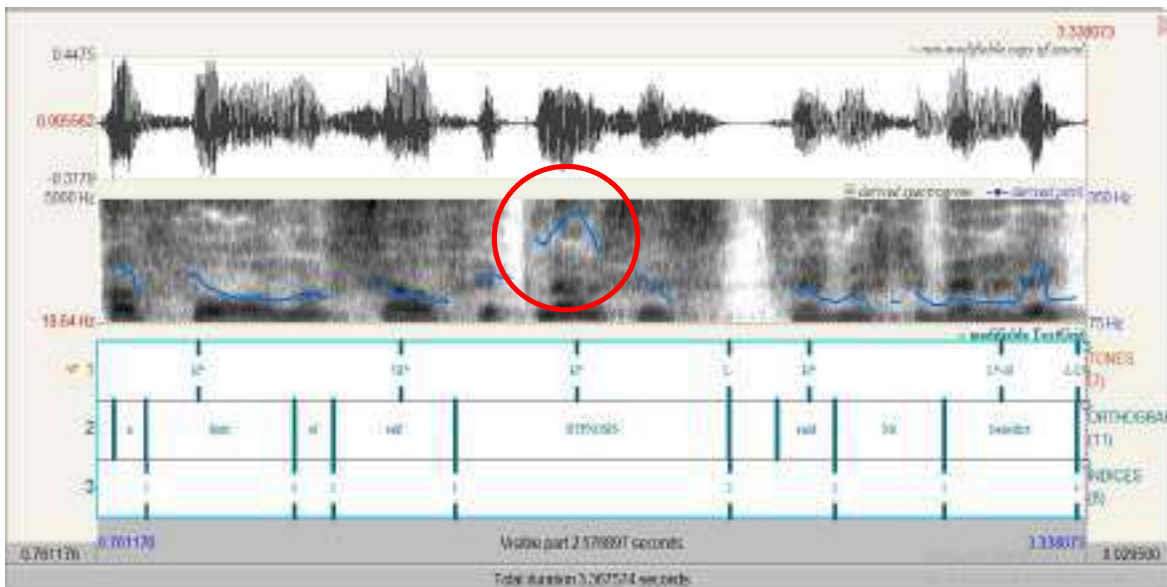
(7a)
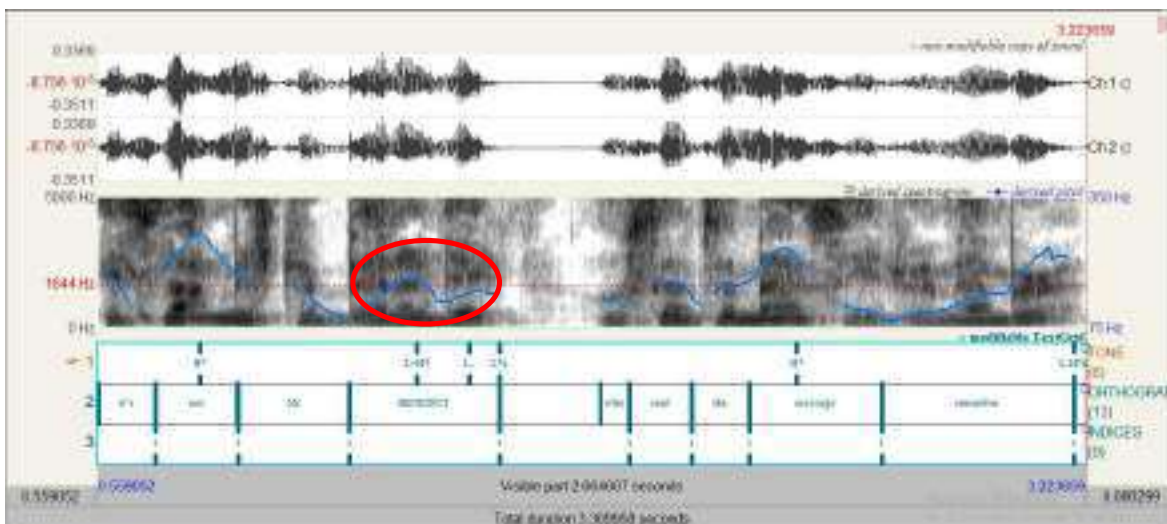
(7b)

10.1.2 Intensity

It turns out that intensity is the only dependent variable that is not affected by the markedness variable. There are no statistically significant differences between the unmarked and marked data sets as to the intensity values. Approximately, they exhibit the same intensity mean = 78 db.

10.1.3 Scaling of the H Target

Pitch height is closely related to scaling which pertains to the relative height difference between the focus accent and the preceding as well as the following pitch accents. As such, it is a measure of downstepping or upstepping of the focus accent, not the height of the focus accent per se. Based on the

relative height, we can determine whether the focus accent is the nuclear accent or not. In our unmarked focus data set (n=100), the percentage of focus constituents that coincide with nuclear accentuation is 100%, with a greater affinity for higher scaling of the H target than the prenuclear accent and the postnuclear accent (if there any). Our results show that the H target of the focus accent is scaled higher than the H of the prenuclear accent with a considerable difference mean of about 88.777 Hz. In all the instances the H target is upstepped. As shown in the table, there are no occurrences of downstepped pitch accents (!H*) in the unmarked focus set.

Figure 8

F0 Track of the Scaling of the H Target on the Focus Exponent 'MOVES' that Defines the Unmarked Focus Constituent 'someone or something that moves', Relative to the H Target of the Prenuclear Accent on 'something'.
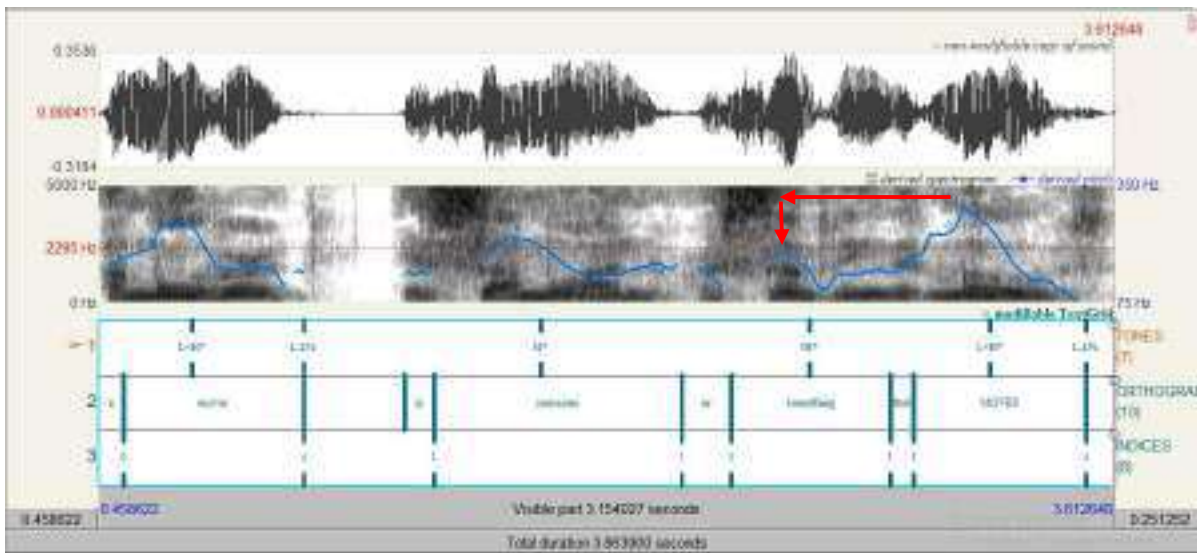
The prosodic analysis captures many cases where the H target of the focus accent in the unmarked data set is preceded by a flat valley with no pitch obtrusion, which lends greater prominence to the focus nuclear accent in such a way as to stand out remarkably. This finding fits the view that there is more at play than nuclear accentuation that is held responsible for prosodic prominence, and that prominence is essentially a relative, not categorical, phenomenon.

Figure 9

F0 Track of Prenuclear Deaccentuation before the Focus Accent on 'PLANE'
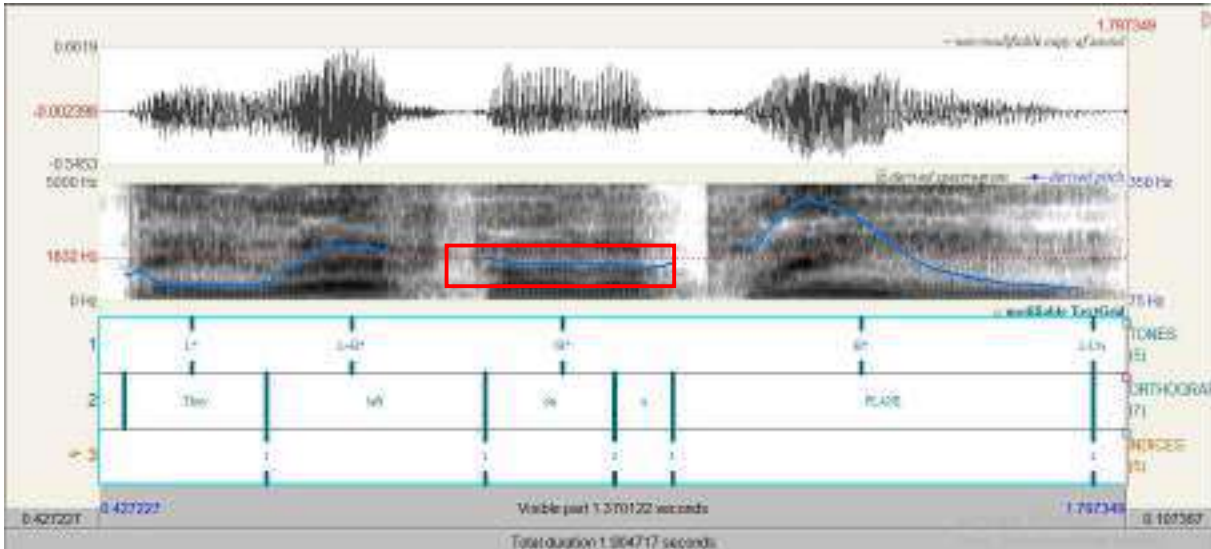
Further, the H target is found to be scaled so higher than the postnuclear accent, and that it is followed by deaccentuation and compression of pitch range in 50 % (n=50) of the data set of unmarked focus constituents. In the remaining 50 % of the data set, no postnuclear accents are reported.

Figures 10

F0 Tracks of Postnuclear Deaccentuation after the Accent on the Focus Exponent 'CRATES' (a), and the Absence of Postnuclear Region after the Accent on the Focus Exponent 'SHORE' (b).
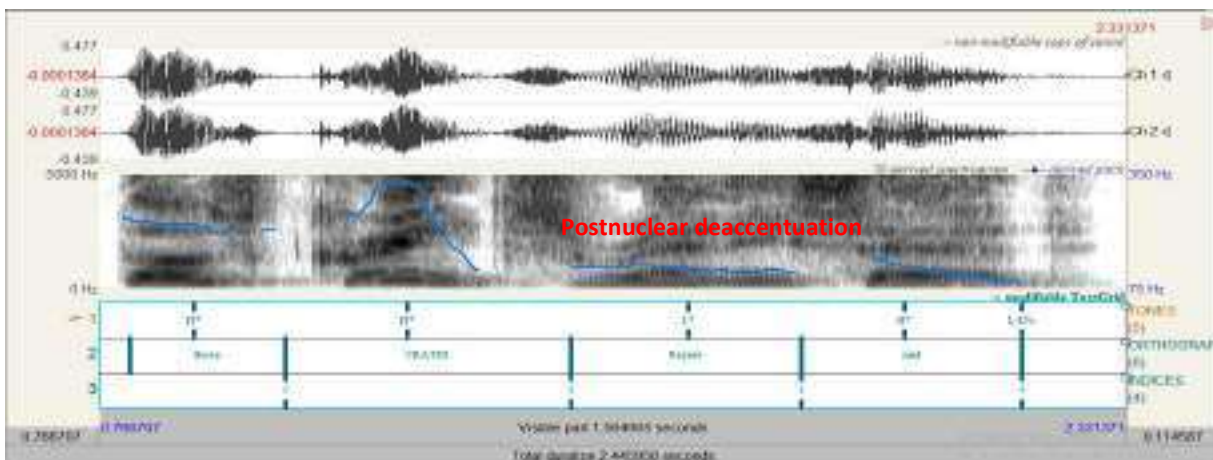
(10 a)
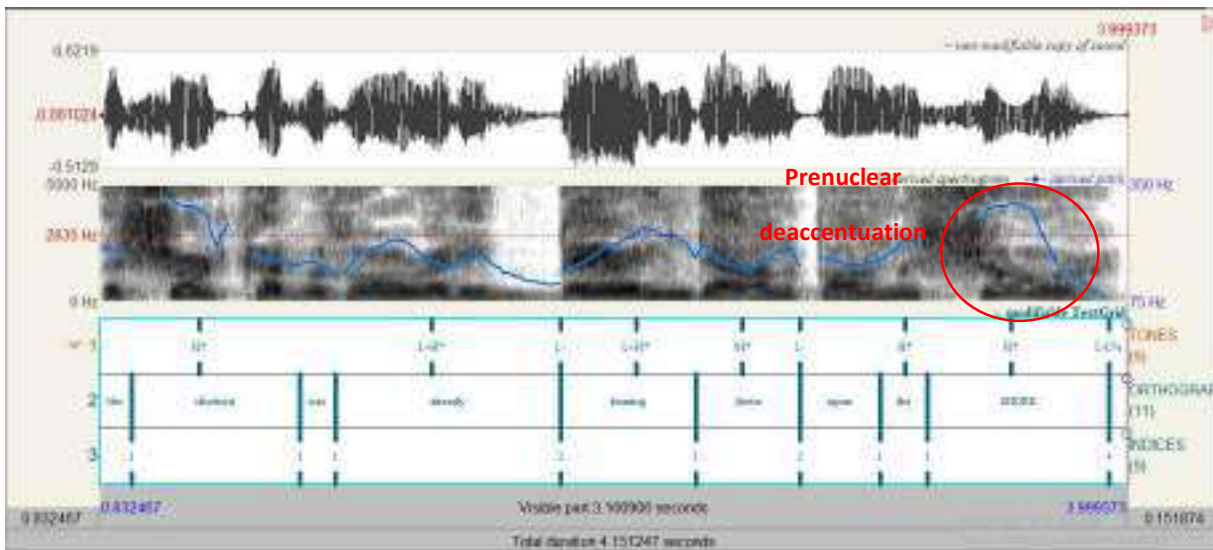
(10 b)

An entirely different picture emerges in the marked data set. Out of the 100 instances of marked focus constituents, only 24 instances are identified with the nuclear accent, and the preference of post or prenuclear accents for marked focus constituents is highly significant (n=76). As such, they stand in stark contrast to the unmarked focus constituents which are never pre/postnuclear in our data, which means that marked focus constituents may be compressed in a postnuclear or prenuclear position.

Figures 11

F0 Tracks of the Fronted Focus Constituent 'ORPHANGE' Receiving the Prenuclear Accent(a), and the Clefted Focus Constituent 'JILLSON' Receiving the Postnuclear Accent (b).
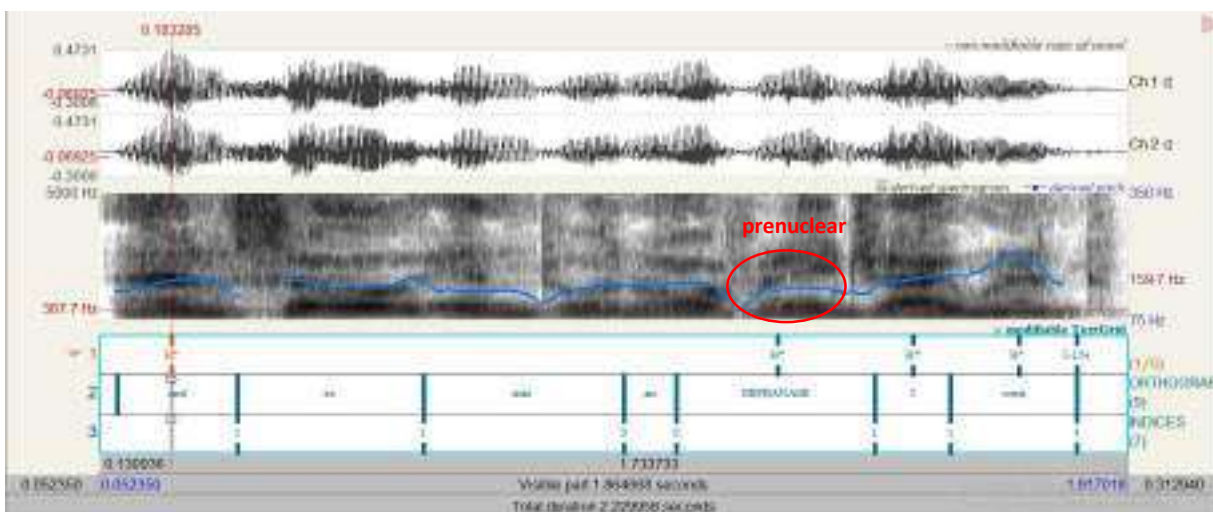
(11 a)
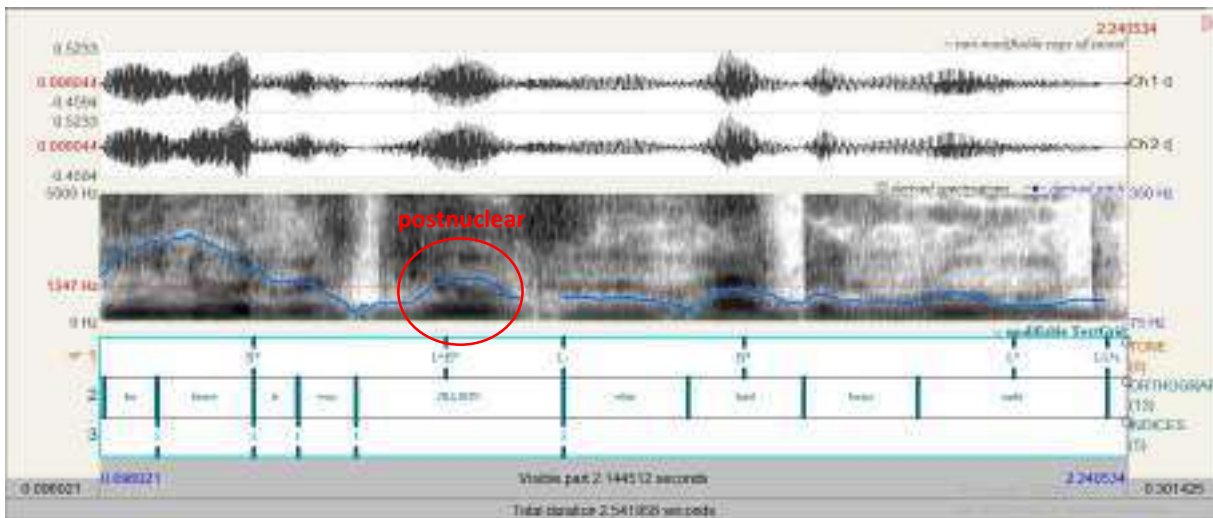
(11 b)

According to our quantitative analysis, even in the few occurrences of nuclear focus accents in the marked focus set (n=24), the H of the focus accent is not significantly scaled higher than the H of the prenuclear accent, with a difference mean of only about36.581 Hz, which is negligible when compared to the difference means reported for unmarked focus constituents = 88.777 Hz.

Figures 12

F0 Tracks of the Difference between the H Target of the Nuclear Accent on 'IMPORTANT' and that of the Prenuclear Accent on 'remained' in an Existential Construction (a), and the Difference between the Nuclear Accent on 'SNORTING' and the Prenuclear Accent on 'came' in an Inversion Construction (b).
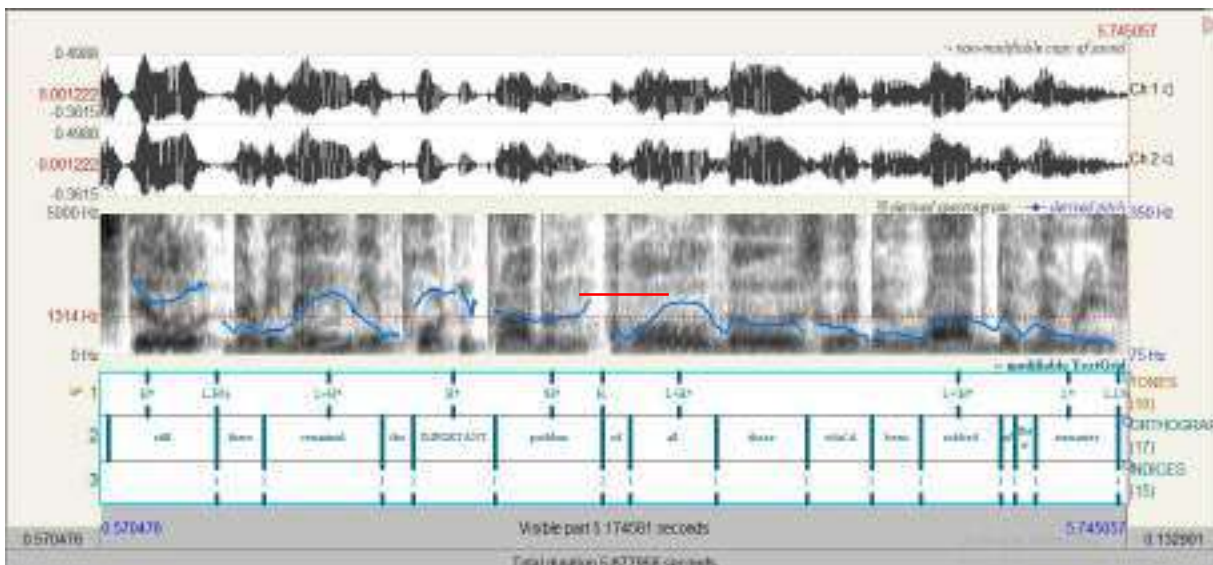
(12 a)
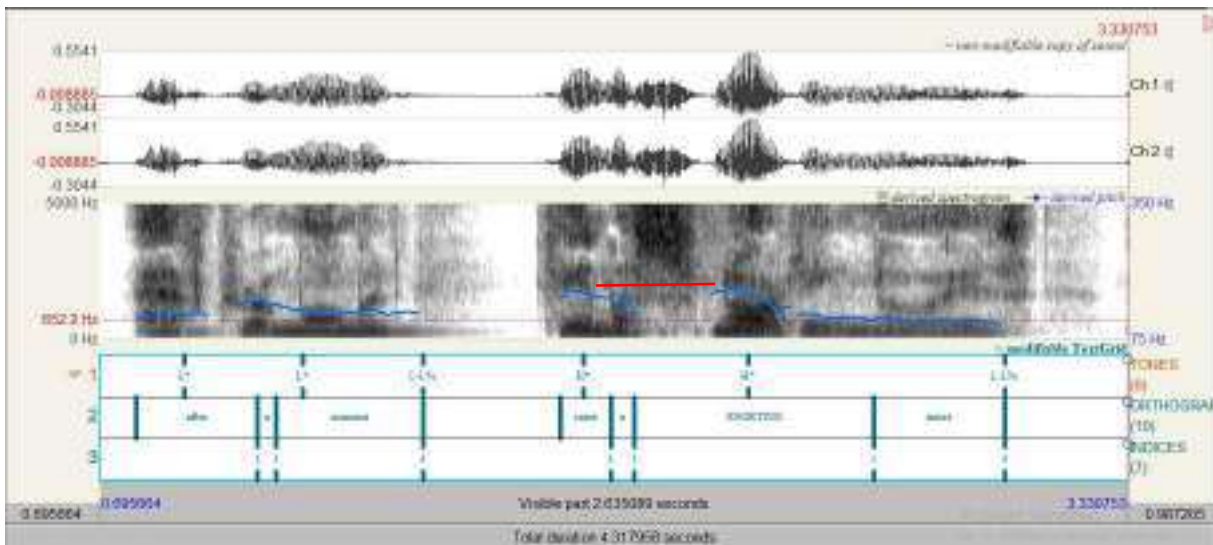
(12 b)

Furthermore, only 13 instances out of the 24 occurrences of nuclear focus accents are significantly more likely to exhibit postnuclear deaccentuation. In the remaining 11 occurrences, the H of the focus accent is followed by slightly compressed postnuclear accents with a slight difference mean of only about 37.316 Hz, which is so small relative to the difference mean between the focus accent and the postnuclear accent in the unmarked set.

Figures 13

F0 Tracks of Slight Postnuclear Compression after the Focus Accent on 'IMPORTANT' in the Existential construction in (a) and on 'ANNOUNCEMENT' in the Inversion Construction in (b).
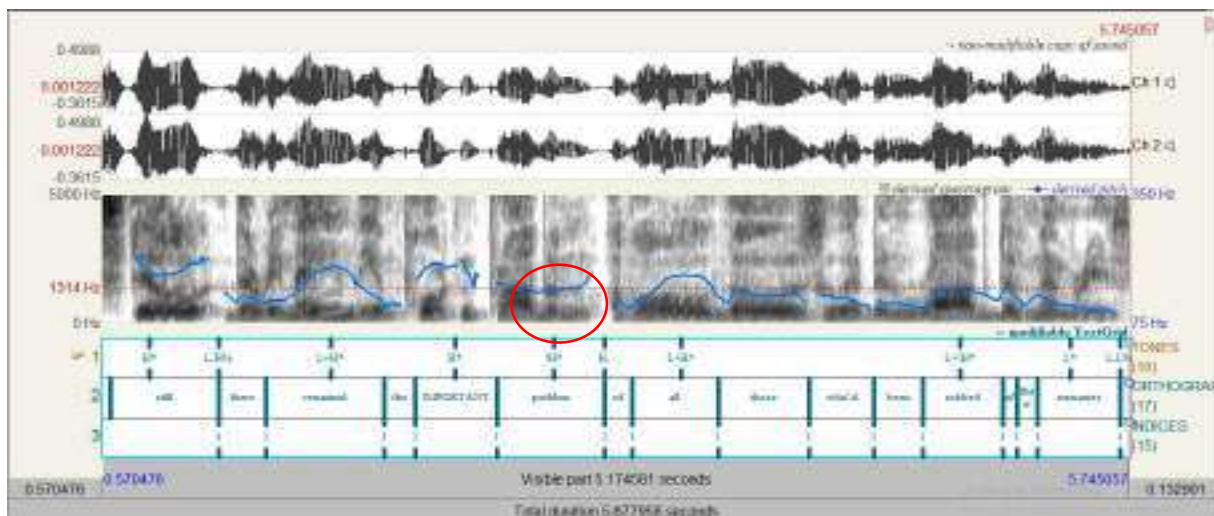
(13 a)
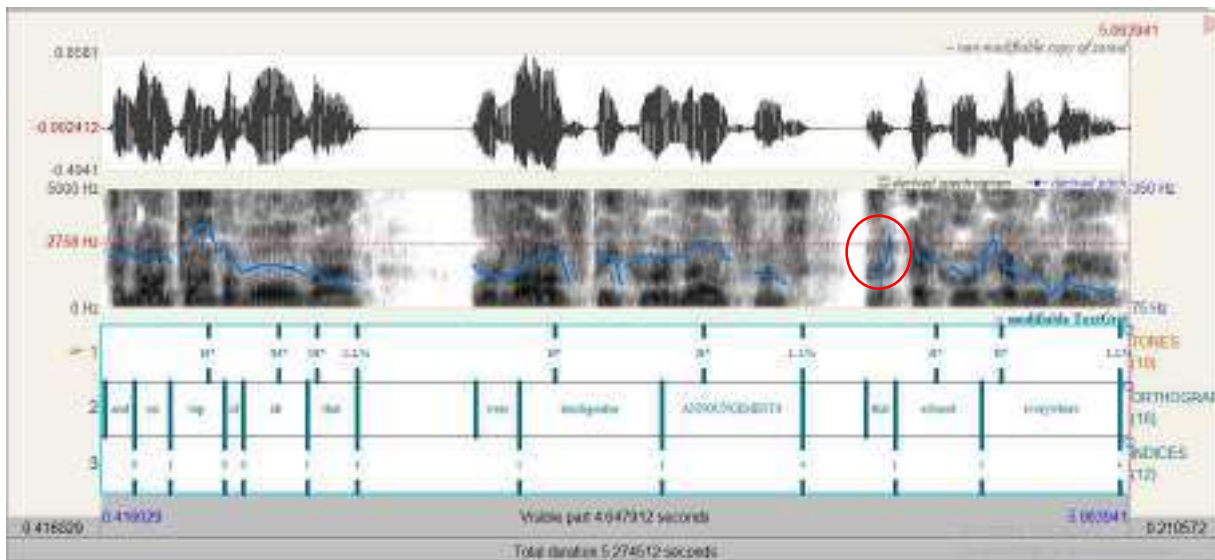
(13 b)

10.1.4 Scaling of the L Target

Not only does the markedness variable remarkably affect the scaling of the H target, it also has bearing on the scaling of the L of the focus accent. This effect pertains to the depth of the fall of the L target, i.e., the extent to which the accent falls after reaching the peak. As mentioned before, the fall can be described as wide or narrow. Our data show that the fall of the L target of the accent in the unmarked data set is much narrower than the L in the marked data set, with a difference mean of 122.719 Hz and 130.281 Hz, respectively.

Figures 14

F0 Tracks of Narrow Fall after the Accent on the Focus Exponent 'TRAIN' of the Unmarked Focus Constituent 'TRAIN crash' (a) versus Wide Fall after the Clefted Focus Constituent 'BENEDICT' (b).
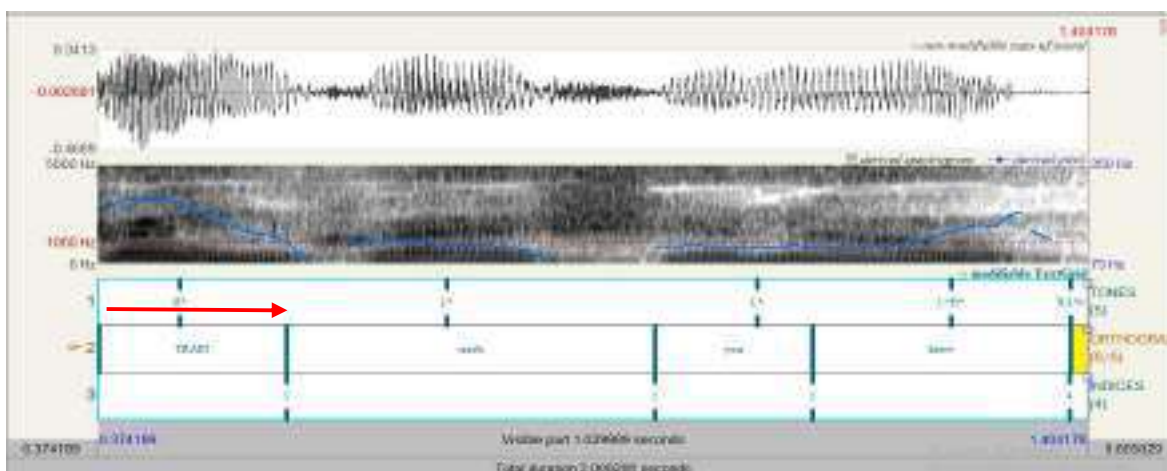
(14 a)
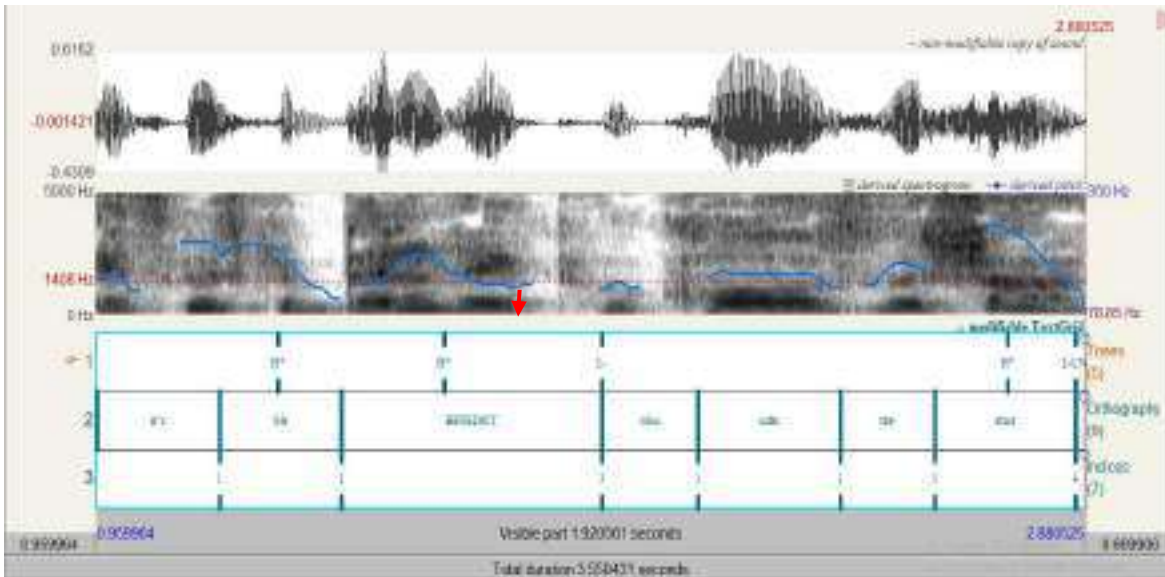
(14 b)

As shown, the fall of the accent on the unmarked focus constituent almost reaches the bottom of the narrator's pitch range, whereas that of the marked constituent is scaled wider and rises above the baseline. In addition, the markedness variable affects the difference mean between the L target of the focus accent and the starting F0 level, which is considerably higher in the unmarked focus constituents than in the marked ones: 72.576 Hz and 52.561 Hz, respectively.

Figures 15

F0 Tracks of the Great Difference between the L of the Accent on Focus Exponent 'CRATES' that Defines the Unmarked Focus Constituent 'those CRATES' and the F0 Starting Point at 'those' (a), VERSUS the Small Difference between the L of the Focus Accent on the Marked Focus Constituent 'WHISTLING' and the F0 Starting Point at 'there' (b)
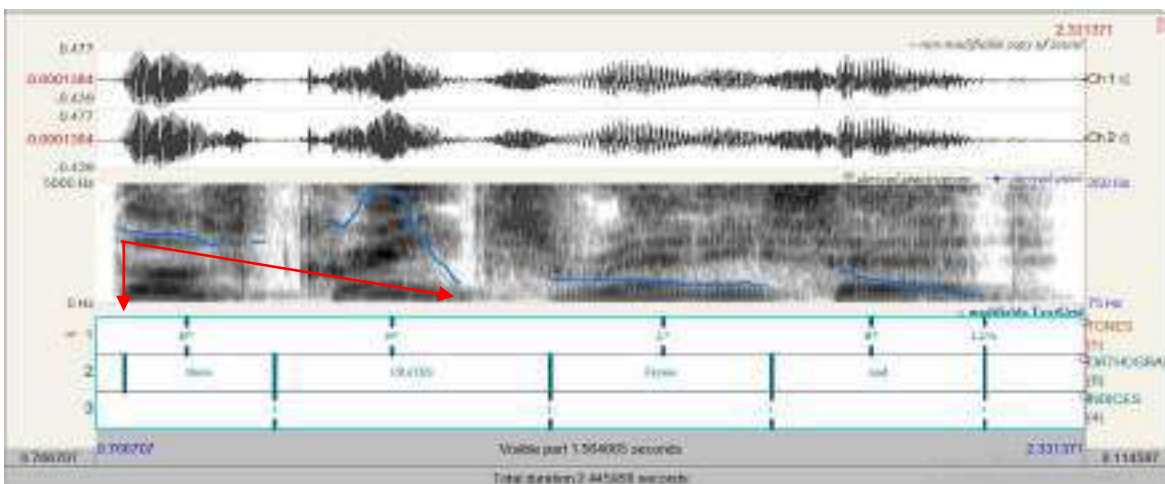
(15 a)
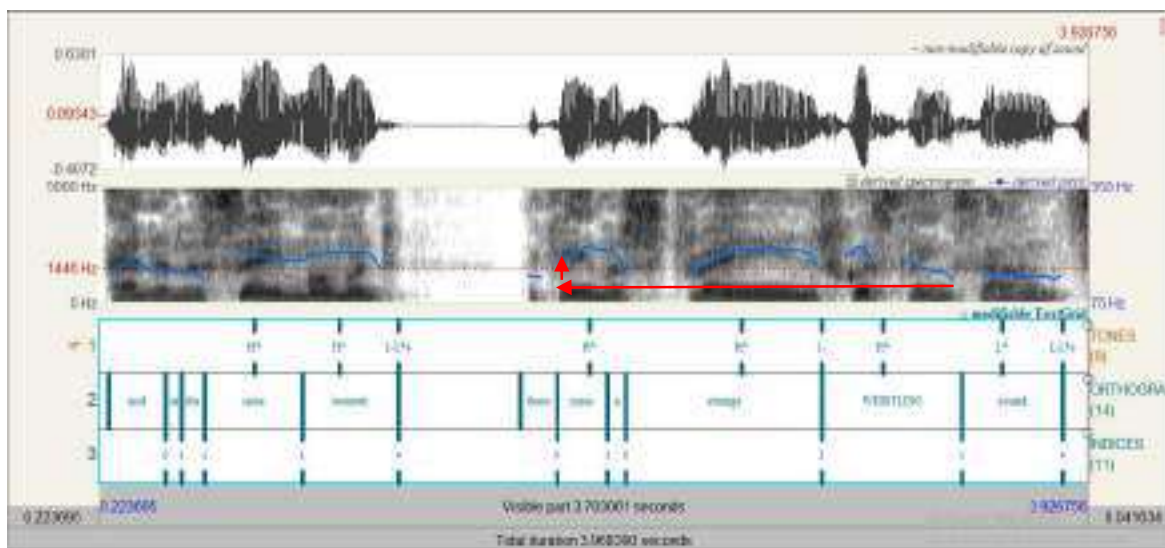
(15 b)

10.2 Discussion

The quantitative analysis has offered ample evidence for our hypothesis that unmarked focus constituents are prosodically more prominent than the marked variants. As shown, the focus exponent (the item that receives the accent that is passed on to the entire constituent) of unmarked focus surpasses that of the marked counterparts along all the parameters of prosodic prominence. Our results have shown that the focus accent in the unmarked data set is realized with a higher pitch than that of the marked ones. The H target of the focus accent is scaled higher than the prenuclear and postnuclear accents, whereas the H target of the focus accent of marked focus constituents is not significantly higher than that of the prenuclear and postnuclear accents. Finally, the focus accent in the unmarked versions displays a narrower depth of fall than that of the marked variants.

As mentioned before, the one-to-one matching between nuclear accent and focus is well-established in the prosodic mainstream. This consistency is maintained in our unmarked data set, with all the instances of unmarked focus realized with the nuclear accents, i.e., the accent with the highest pitch value in relation to the neighbour accents. However, this one-to-one correspondence is not borne out in our marked data set, which means that the focus could be successfully realized by the prenuclear or the postnuclear accent, not necessarily by the nuclear accent. In such cases, our findings show that intensity values are considerably raised in an attempt to compensate for the absence of nuclear accentuation on the focus constituent. In many other cases, the absence of the nuclear accent on the marked focus constituent is tolerated by prosodic phrasing of the focus constituent in a separate intonational phrase, i.e., adding a boundary after the focus constituent. By contrast, dephrasing is frequently associated with unmarked focus constituents since

prosodic prominence is already realized via nuclear accentuation, with phrasing being a subsidiary cue of prosodic prominence in the unmarked case. The interchangeability of the cues of prosodic prominence calls for further refinements to be made for focus-nuclear accent coincidence which is worth revisiting.

Figure 16

F0 Track of the Break Index (3) and the Phrase Accent (L-) after the Marked Focus Constituent 'BENEDICT' as Compensatory Devices for Lack of Nuclear Accentuation.
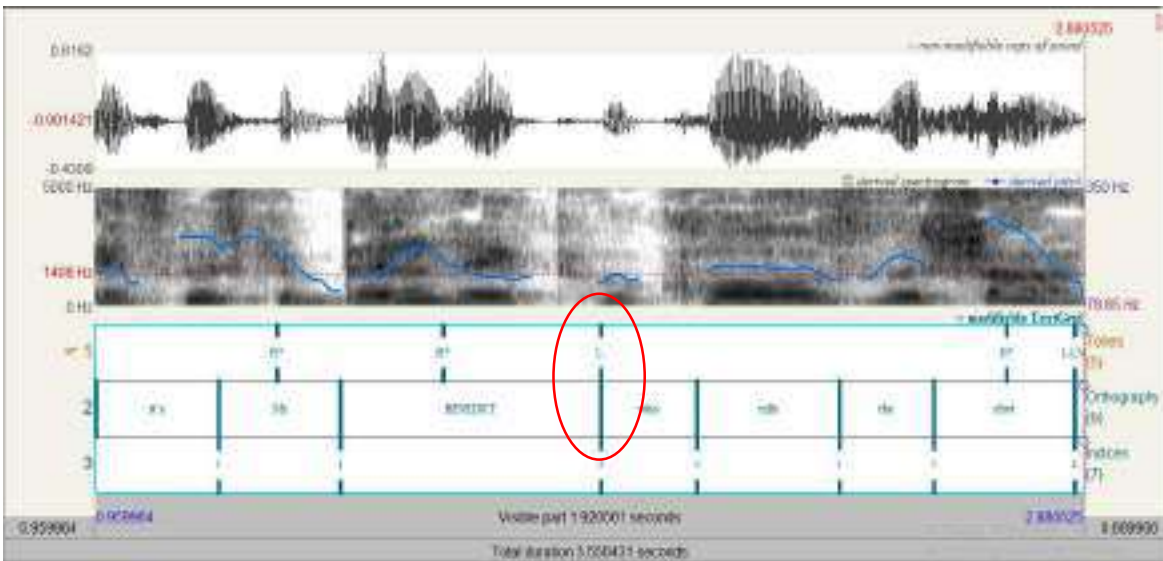

Even when the nuclear accent coincides with the focus constituent, the prominence degree of the accent happens to be governed by some syntactic factors both in the unmarked and marked data sets. As regards the unmarked set, it displays some degree of variation as to the pitch values of the nuclear accent. It turns out that the focus accent that exceeds the maximum pitch mean (=330 Hz) are all sentence initially or near the beginning of the sentence. On the contrary, the focus accents that are remarkably lower than the pitch mean in the unmarked data set are all sentence finally or near the end of the sentence.

Figures 17

F0 Track of the Considerable Pitch Height of the Focus Accent in Initial Position on 'JIGSAW' (a), and the Relatively Low Pitch of the Focus Accent in Final Position on 'MOSS' (b).
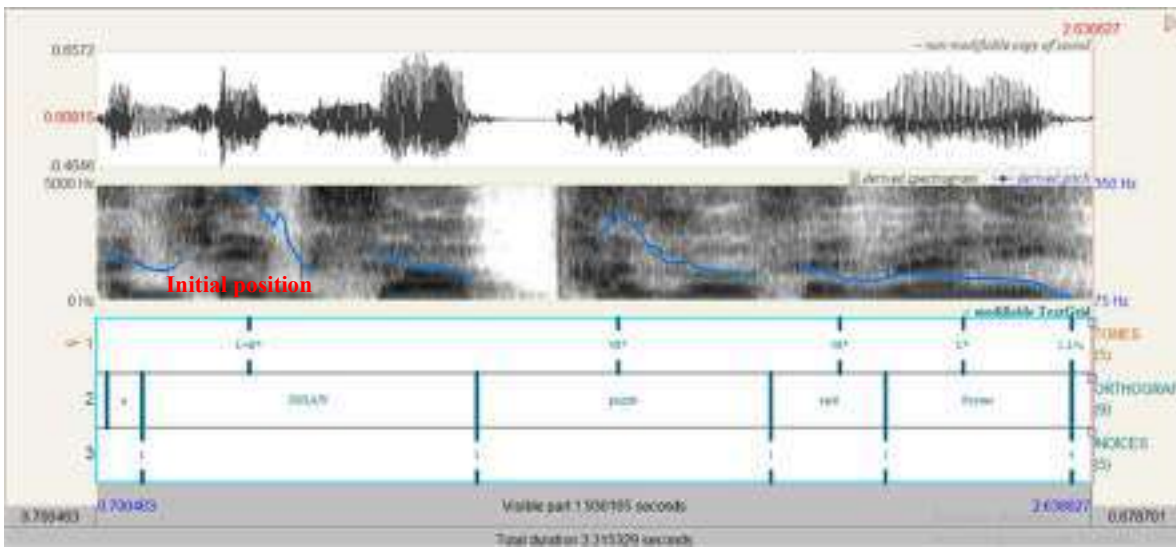
(17 a)
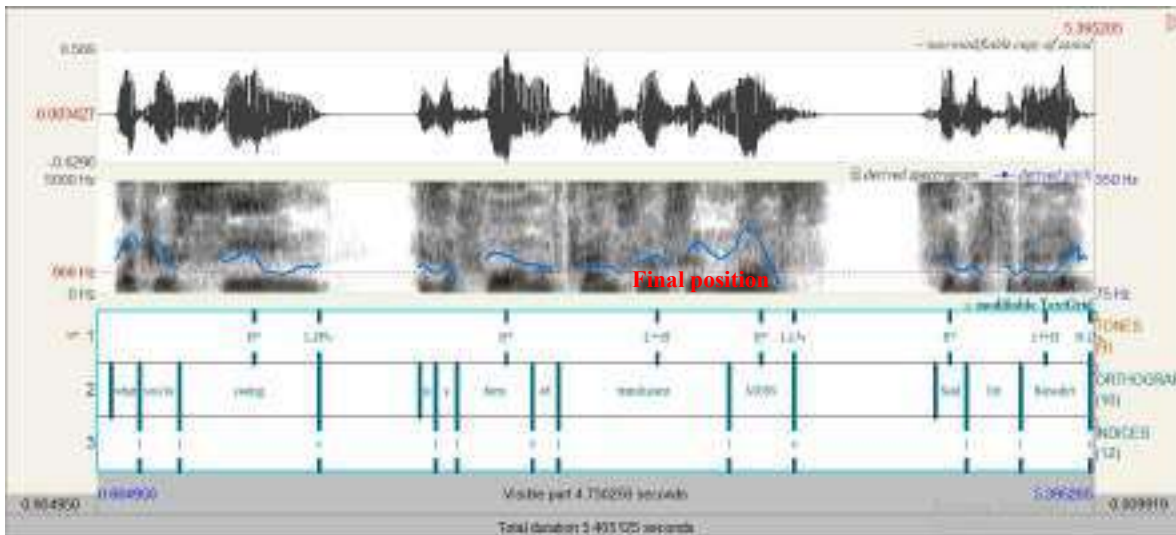
(17 b)

As such, it seems that the sentential position plays a pervasive role in the degree of prosodic prominence of unmarked focus constituents. This is not surprising given the physiological limit of muscular tension which increases air pressure at the beginning and leads to higher values of F0. One may hasten to say that this means that the focus accent on a marked focus constituent in initial position is expected to reach higher pitch values than the focus accent of an unmarked focus constituent in final position. However, our data shows the reverse, which amounts to saying that the focus accent of unmarked focus constituents is always higher than that of marked ones, regardless of the sentential position.

Figures 18

F0 Tracks of the Considerable Pitch Height of the Focus Accent of the Unmarked Focus Constituent in Final Position on 'SQUARE' (a), and the Relatively Low Pitch of the Focus Accent of the Fronted Focus Constituent in an Initial Position on 'WOMAN' (b).
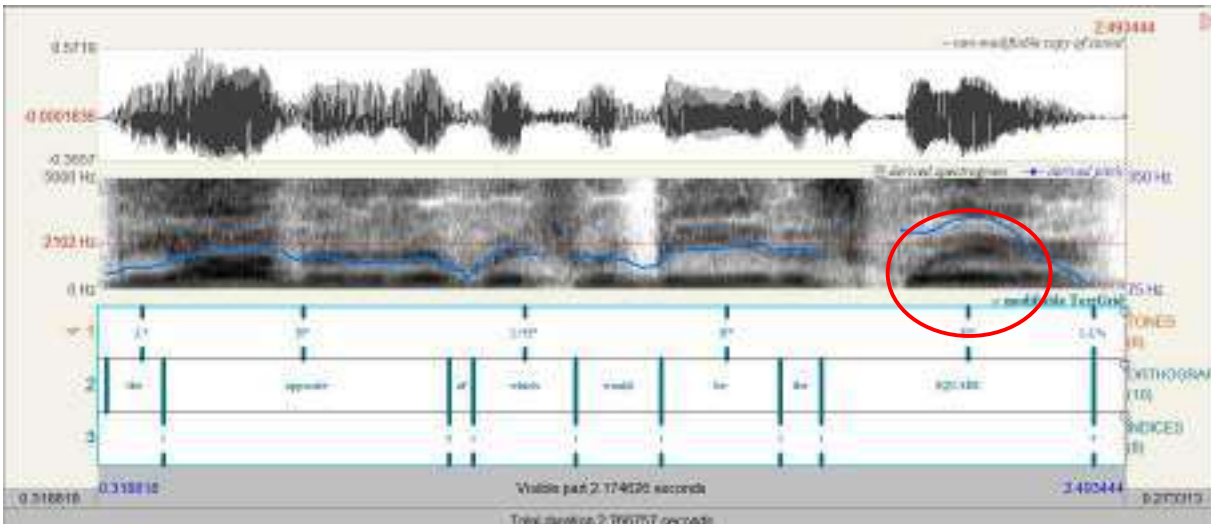
(18 a)
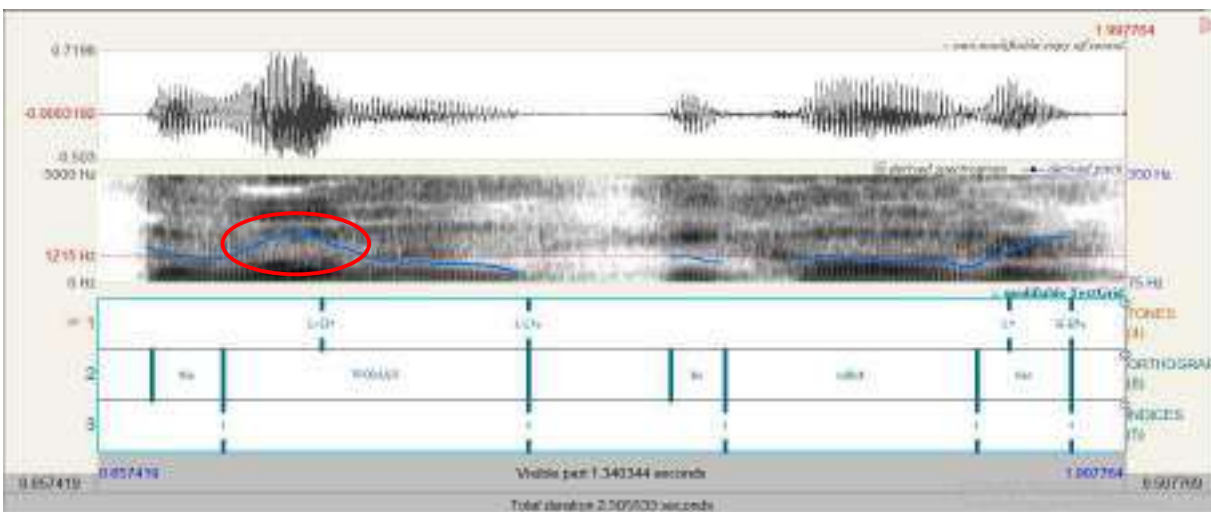
This boils down to the postulation that sentential position yields variation within the unmarked focus constituents as to the pitch values of the focus accent. It is also held responsible for variation with regard to difference mean between the H target of the focus accent and the prenuclear accent (if there any). Our data reveals that the highest difference means (= 187.673 Hz, 180.009 Hz, 171.723 Hz and161.769 Hz) are reported in cases when the focus constituent is sentence initially or near the beginning of the sentence. On

the contrary, the least difference means (= 19.843 Hz, 23.551 Hz, 36.45 Hz, 38.684 Hz and 48.108 Hz) are reported in final positions.

Figures 19

F0 tracks of the Highest Difference between the H of the Focus Accent on 'JIGSAW' and the H of the Prenuclear Accent (a), and the Least Difference between the H of the Focus Accent on 'POWER' and the Prenuclear Accent on 'for' (b).
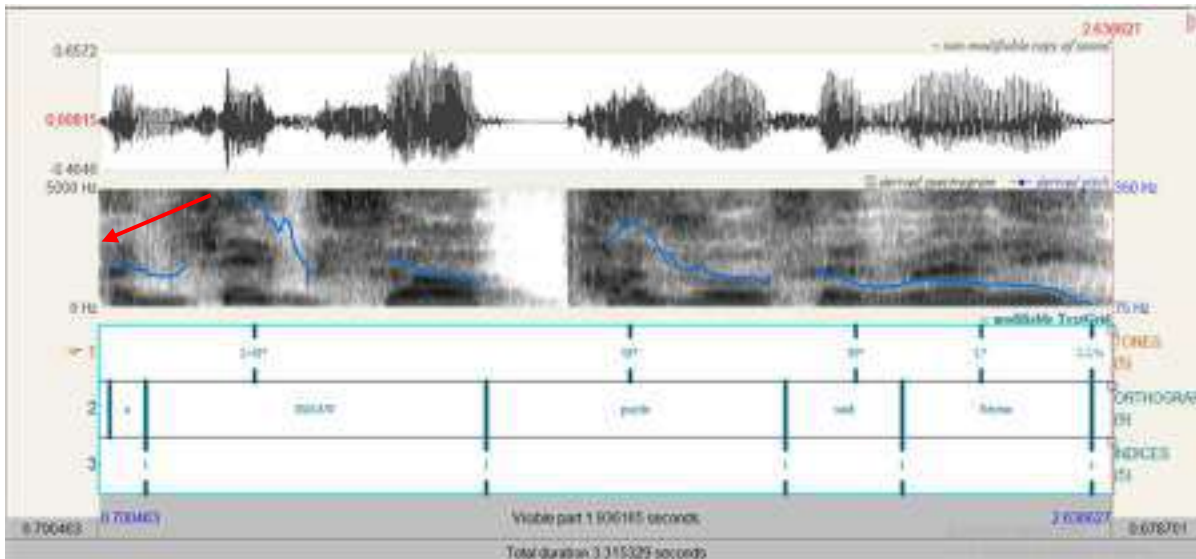
(19 a)
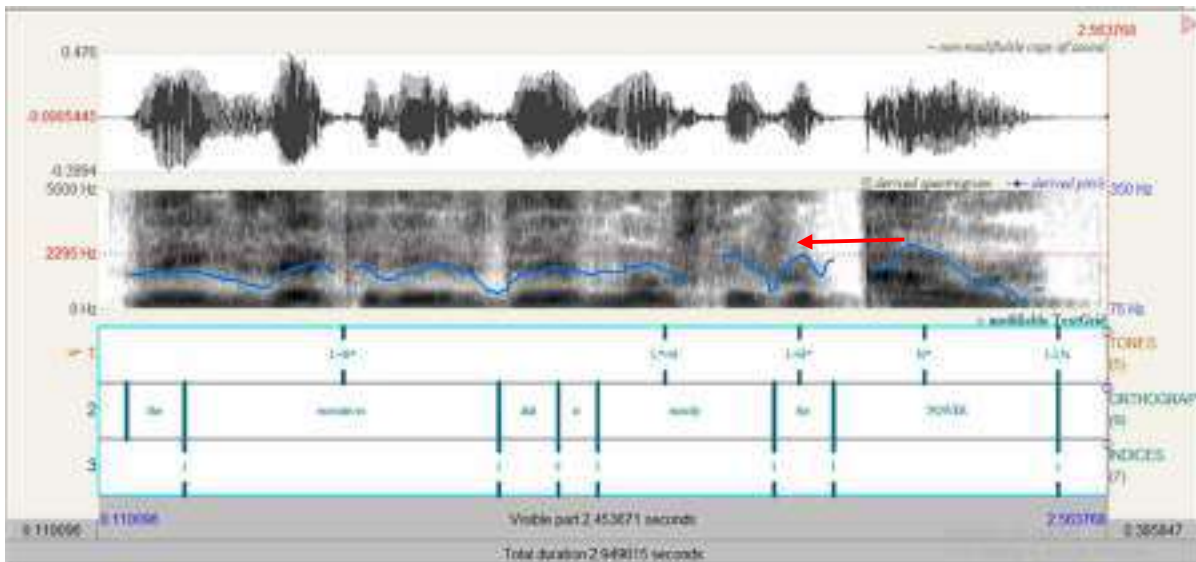
(19 b)

With regard to the variation of pitch height and scaling of the H target within the marked focus data set, it seems to be inversely proportional to the degree of syntactic markedness. Our study examines the

correlation between the nuclear accent and the focus accent in the marked focus constituents, and finds out that the accents of fronted focus constituents record the highest maximum pitch height 198.308 Hz, and that nuclear accents are the strongest preference for fronted focus constituents. Nuclear accents are statistically more correlated with fronted constituents in the marked data set. Out of the 100 instances of marked focus constituents, only 24 occurrences of nuclear accents are spotted of which 14 go for fronted constituents, 5 for inversion, and 5 for existentials. Based on the extent to which the focus accent coincides with the nuclear accent, the four categories of marked focus constituents can be ordered as follows: *fronting>inversion>existentials>clefts*. The fact that fronted focus constituents are prosodically more prominent boils down to the influence of sentential position of the focus constituent given that fronted constituents are placed sentence initially before the subject. However, for this claim to be validated, inversion focus constituents should have been at the end of the scale of prosodic prominence, given that the focus constituent in this construction is placed postverbally or near the end of the sentence. Simultaneously, existentials and clefts should have ranked inversion in prosodic prominence, since the focus constituent in these constructions is only two or three slots away from the beginning. As such, sentential position is irrelevant to the variation within the marked data set. This hierarchy cannot be even matched with a corresponding scale of syntactic markedness. Based on the number of syntactic operations involved in each construction which are held responsible for the markedness degree of each construction, the following scale of markedness can be proposed: *inversion>fronting>clefts> existentials*. Inversion features an extreme violation of word order by means of argument reversal such that the subject is placed postverbally and the adverbial phrase, typically locative, is placed preverbally. It can be considered the most marked on the syntactic markedness scale, followed by fronting which features a mild violation by merely moving a postverbal argument before the subject. Next on the scale are clefts which feature a gap in the relative clause, in addition to the insertion of dummy '*it'*. At the end point of the scale, existentials represent the least marked construction that merely employs '*there'* insertion. As such, the two scales, the prosodic scale and syntactic markedness scale do not coincide. However, a pattern can be captured if the syntactic markedness scale collapses to two subscales, with inversion and fronting ordered on one scale, and clefts and existentials on another separate scale. This division can be made based on the fact that inversion and fronting violate the subject-verb order, whereas clefts and existentials maintain this order:

- Scale 1: Inversion> fronting.
- Scale 2: clefts> existentials

When compared to the prosodic prominence scale reported in our data (fronting>inversion>existentials>clefts), it turns out that the degree of prosodic prominence is inversely

proportional to the scale of syntactic markedness. Specifically, the less syntactically marked candidate in each pair is prosodically more prominent than the other one. Our findings have corroborated this hypothesis. Fronted focus constituents in our data are found to be more prominent than those realized via inversion with regard to pitch height, H scaling and L scaling.

Figures 20

F0 Tracks of the Maximum Pitch Height of Focus Accent on the Fronted Focus Constituent 'SECRET' (a) and the Maximum Pitch of the Accent on the Reversed Focus Constituent 'RESPONSE'(b)
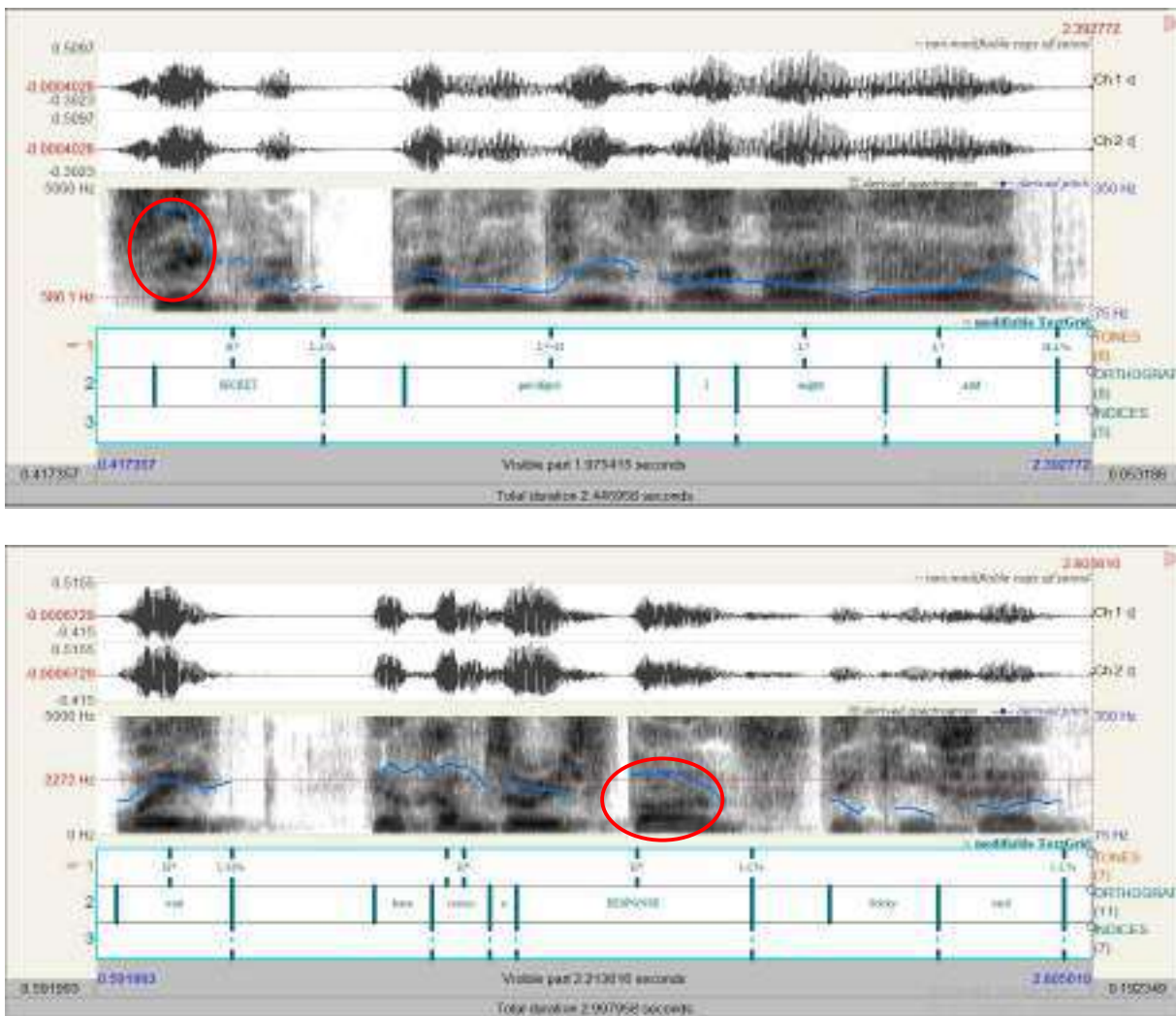
By the same token, focus constituents encoded by existential constructions are found to be significantly more prominent than those by clefts.

Figures 21

F0 Track of the Maximum Pitch Height of the Focus Accent on the Pivot 'TRAIN' in an Existential Construction (a) and the Maximum Pitch of the Accent on the Clefted Focus Constituent 'YOU' (b).
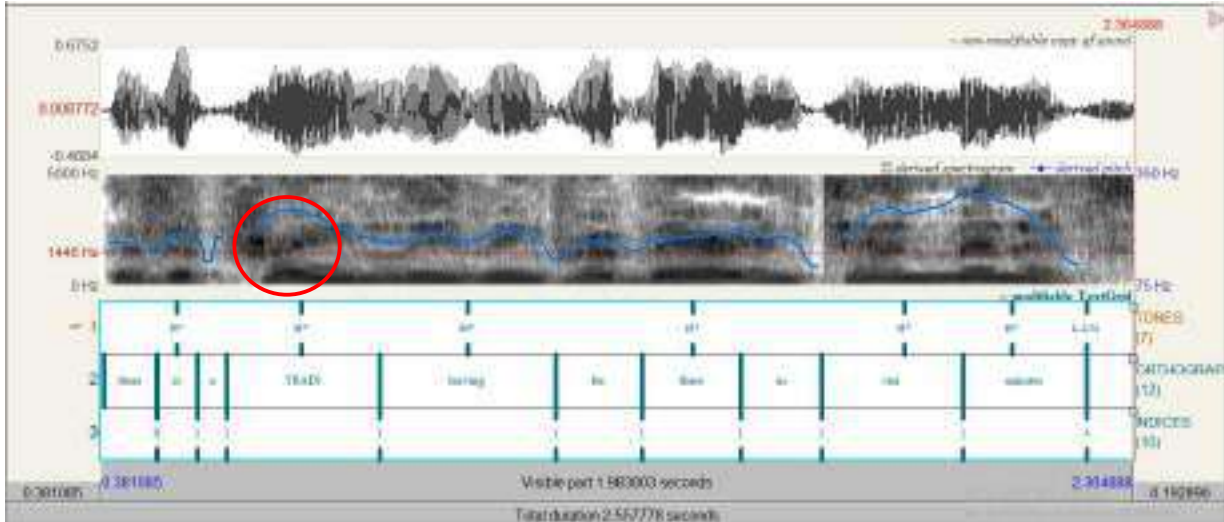
(21 a)
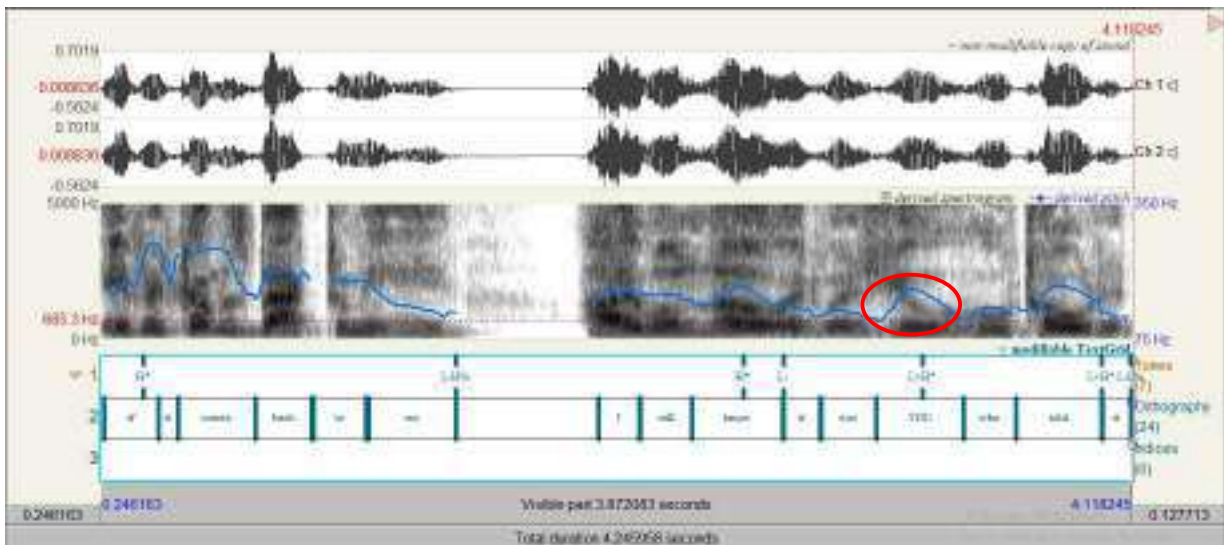
It can therefore be said that not only are unmarked focus constituents more prosodically prominent than marked ones, but also less syntactically marked constructions are more prosodically prominent than the more marked versions.

Interestingly, this hierarchy of pitch height corresponds to a parallel hierarchy with regard to the difference mean between the H target of the focus accent and the prenuclear accent (if there is any). At the top of the scale are positioned fronted focus constituents, with a difference mean of 28.465 Hz. Below are inversion constructions where the postverbal focus constituent is scaled higher than the prenuclear accent

with a difference mean of about 26.141 Hz. Next on the scale are existentials with a difference mean of 13.30 Hz. No nuclear accents are reported for clefts and, consequently, no mean difference is recorded. Until now, with regard to nuclear accentuation and scaling of the H target relative to the prenuclear accent, fronted focus constituents are significantly associated with more prosodic prominence than those encoded by inversion, existentials and clefts. Again, this gives solid evidence to our assumption of the inverse relation between the degree of syntactic markedness and that of prosodic prominence. That fronted focus constituents maintain their prosodic prominence with regard to the scaling of the H target indicates that this relation is not a coincidence. In the following three examples, the difference between the focus accent and the prenuclear accent gradually declines until it reaches the lowest value in the existential construction where the focus accent and the prenuclear accent reach two equal points.

Figures 22

F0 Tracks of the Difference between the H of the Focus Accent on the Fronted Focus Constituent 'TWO' and the Prenuclear Accent on 'like' (a), the Difference Between the H of the Focus Accent on the Reversed Focus Constituent 'ANNOUNCEMENT' and the Prenuclear Accent on 'loudspeaker' (B), and the Difference between the H of the Focus Accent on 'SLIGHT' in an Existential Construction and the Prenuclear Accent on 'some.
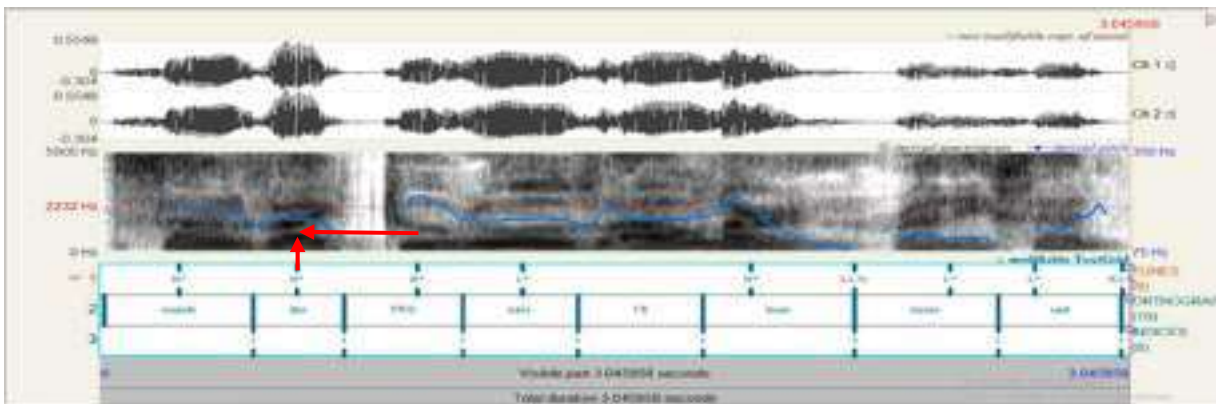

(22 a)
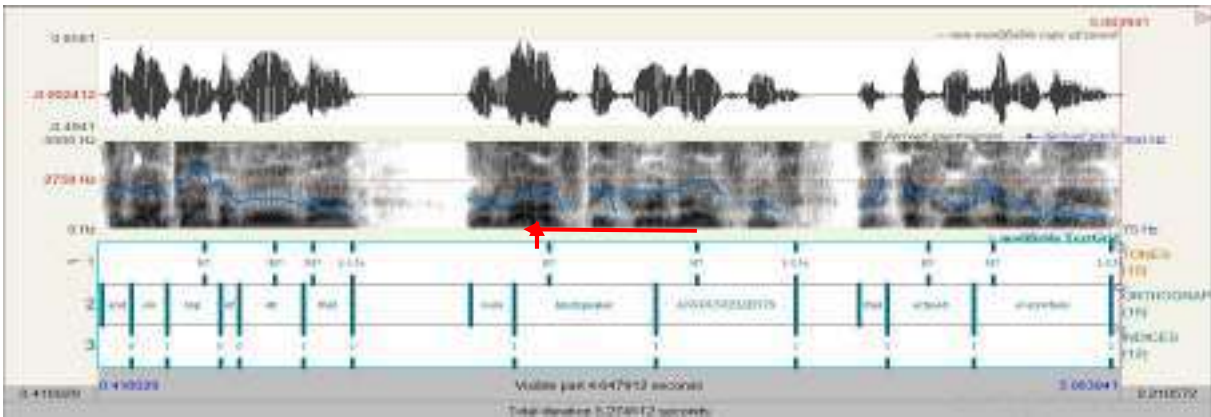
(22 b)
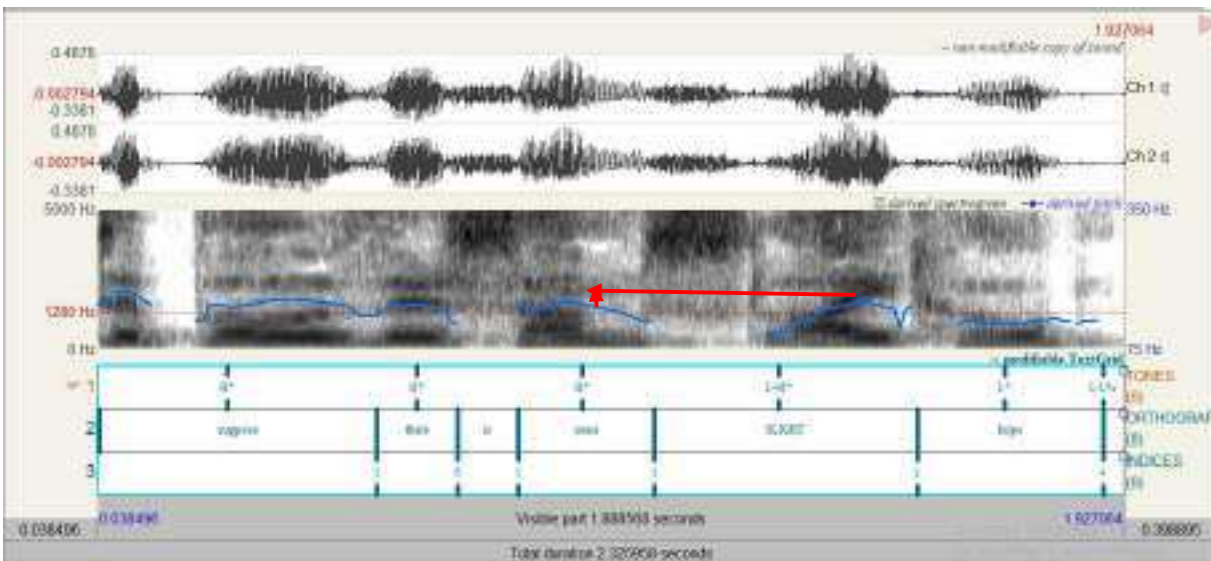
(22 c)

Interestingly, the same hierarchical representation reported up to now is maintained with regard to postnuclear deaccentuation. Fronted focus constituents are found at the top of the scale of postnuclear deaccentuation. Out of the 14 occurrences of nuclear accents on fronted focus constituents, 7 are followed by postnuclear deaccentuation, whereas in the remaining 7 instances the H of the focus accent is scaled considerably higher than the postnuclear accent with a difference mean of 21.154 Hz. It is to be noted that all the occurrences of nuclear accents in inversion constructions (n=5) are sentence finally, that is, there is no postnuclear region at all. As such, existentials are ranked below fronting on this scale, where 2 out of 4 occurrences are followed by postnuclear deaccentuation and the other two instances display a slighter difference mean= 18.544 Hz between the H of the focus accent and the postnuclear accent. Finally, no nuclear accents are reported for clefts and, consequently, no difference mean is recorded. Clefted focus constituents themselves are either prenuclear or postnuclear accents. As such, it can be said that fronted

focus constituents, when identified with the nuclear accent, display the highest difference mean between the H of the focus accent and the postnuclear accent.

Figures 23

F0 Tracks of Considerable Postnuclear Compression after the Focus Accent on the Fronted Focus Constituent 'SECERET' (a) Versus the Slight Postnuclear Compression after the Focus Accent on 'DO' in an Existential Construction (b).
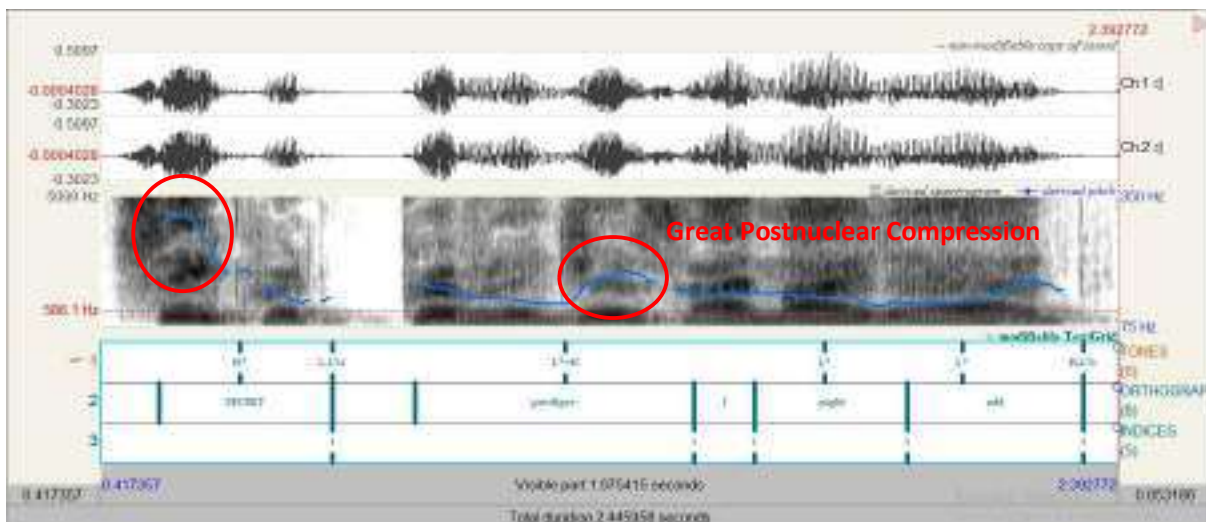

(23 a)
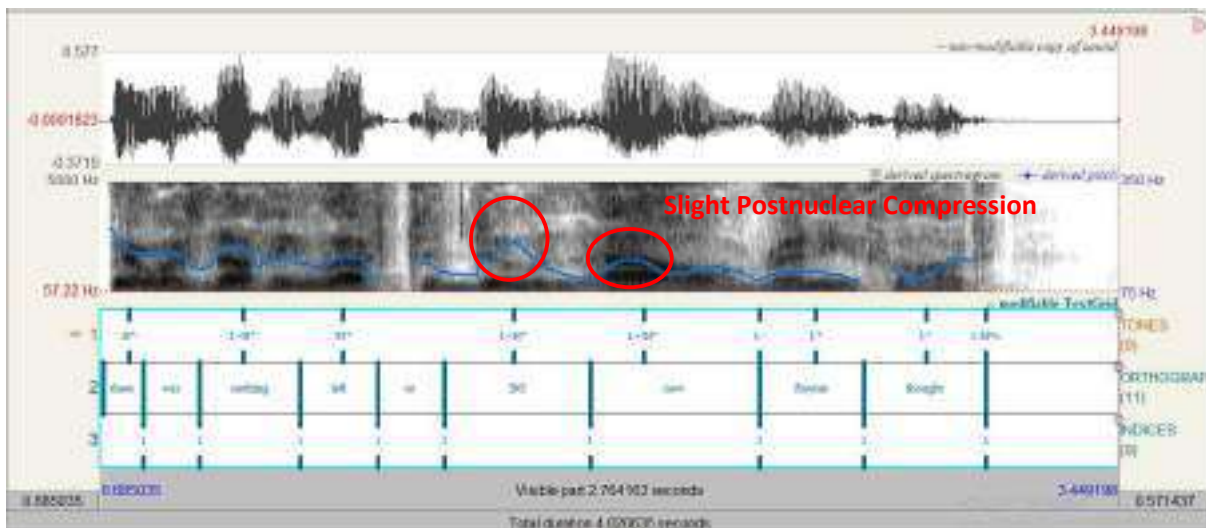
(23 b)

As such, marked and unmarked focus constituents display prosodic differences as to the postnuclear region, with the unmarked set always followed by postnuclear deaccentuation. On the contrary, marked focus constituents leave open two possibilities, either deaccentuation or slight compression. This difference lends

much more prominence to unmarked focus constituents given the fact that prominence is not only attributed to the height of the pitch accent per se, but it is also determined in relation to the postnuclear region.

As regards the scaling of the L target, it has been mentioned that unmarked constituents in our data set are significantly realized by narrower fall than the marked constituents with a mean of about 122.719 Hz. However, the unmarked data set exhibits variation, in this respect, which turns out to be correlated again with the sentential position of the focus constituent. To recall, the highest values of pitch recorded for unmarked focus constituents are strongly correlated with initial position.
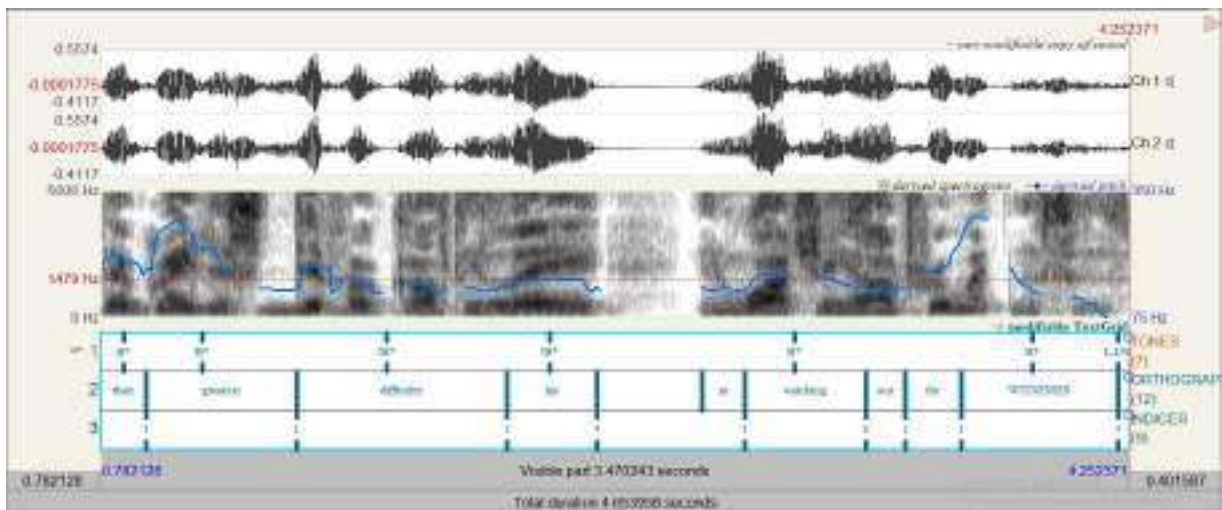

The opposite is true for the depth of fall. The narrowest (deepest) fall values in our unmarked data set are reported in cases where the focus constituent occurs at the end of the sentence. On the contrary, falls that are considerably higher than the depth mean are likely to occur at or near the beginning of the sentence. The fall depth pattern thus displays a distinct behaviour from the pitch height pattern as far as sentential position is concerned. The highest rises and widest falls are more likely to be strongly associated with the initial position, whereas the lowest rises and deepest falls have significant preference for final position. This finding is not surprising given the fact that wide falls indicate continuation and, as a corollary, tend to be frequent in initial position, and that narrow falls express completion which unsurprisingly occurs at phrase boundaries. This is corroborated by the finding that all the instances of focus accents with deep falls in initial position serve as boundaries of either an intonation phrase with the break index (4), and the boundary tone (L%) or an intermediate phrase with the break index (3) and the phrase accent (L-).

Figures 24

F0 Tracks of the Narrow Fall of the Focus Accent on 'WITNESSES' in Final Position (a) Versus the Wide Fall after the Focus Accent on 'STREET' in Initial Position (b)
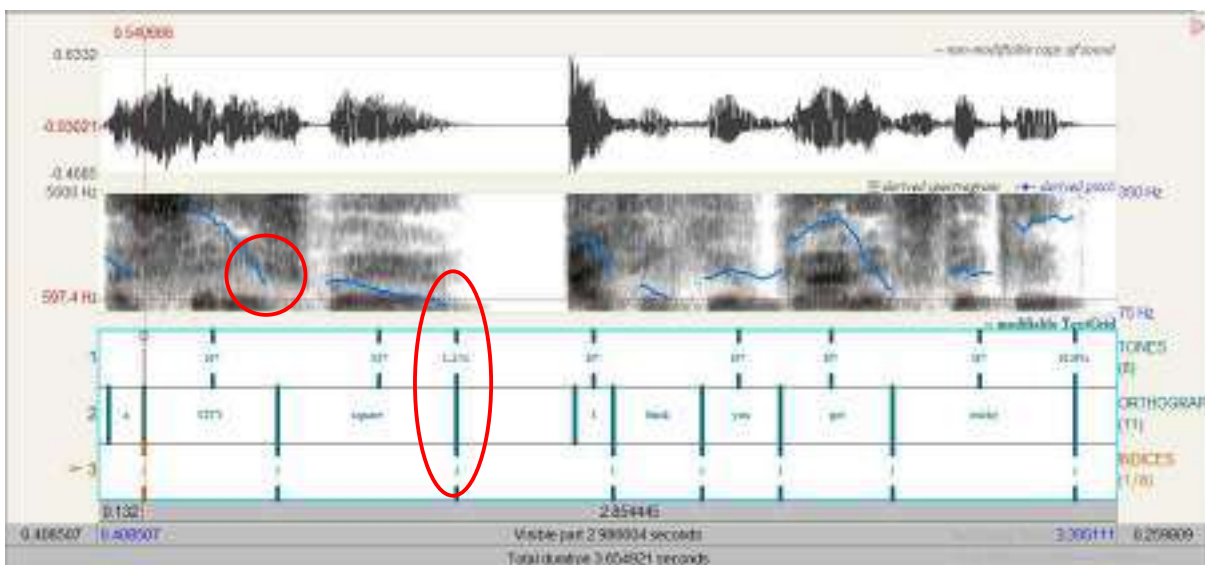
(24 a)
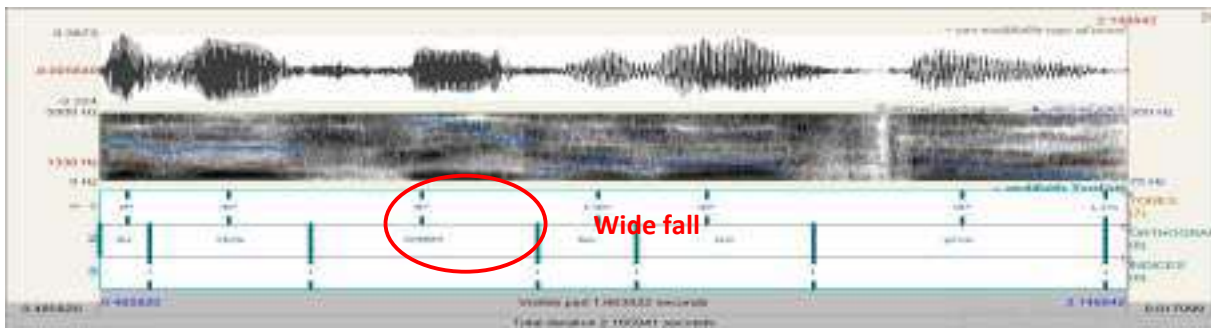
(24 b)

Figure 25

F0 Track of a Considerably Narrow Fall of the Focus Accent on 'CITY' in Initial position Followed by the Boundary Tone L-L% and the Break Index (4).


Marked focus constituents also exhibit variation with regard to the depth of fall of the L target of the focus accent, a variation that is closely related to the degree of markedness. They form a scale with regard to this parameter parallel to the scale reported for scaling of the H target. To recall, marked focus constituents maintain a fixed hierarchical order as to nuclear accentuation, scaling of H, and postnuclear deaccentuation, with fronted constituents ranked over those encoded via inversion on the one hand, and existentials over clefted focus constituents, on the other hand. The prosodic analysis of the depth of fall of our marked data set yields the same hierarchy, with fronted focus constituents featuring deeper fall than inversion with a mean of about 125.913 Hz and 127.957 Hz, respectively. On the other hand, focus constituents in existential

constructions exhibit deeper falls than clefted constituents with a mean of 130.412 Hz and 133.842 Hz, respectively.
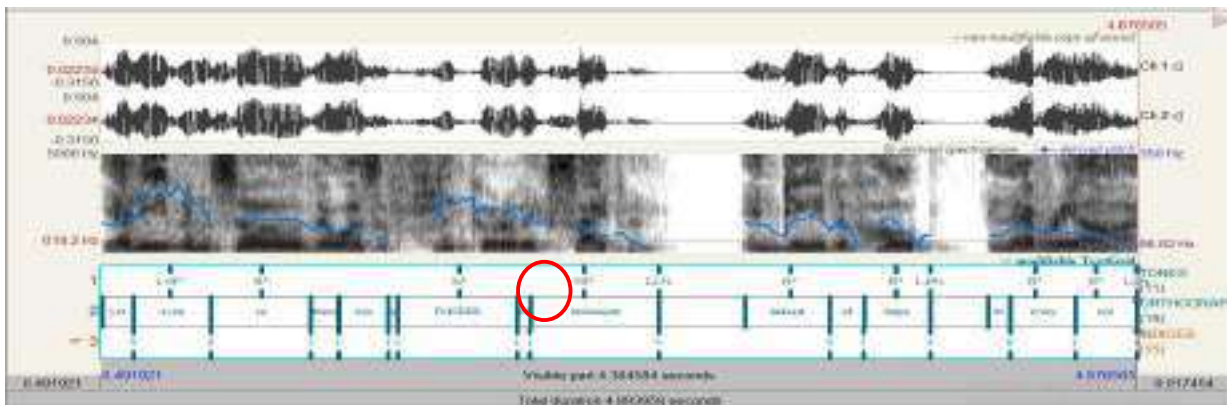
Figures 26

F0 Tracks of the Deepest Fall of the L Target of the Focus Accent on the Fronted Focus Constituent 'SILO' (a), a Relatively Less Deep Fall on 'SECRET' in an Inversion Construction (b), a Wide on 'FLICKER' in an Existential Construction (c), and the Widest Fall on the Clefted Focus Constituent 'HOPE' (d).
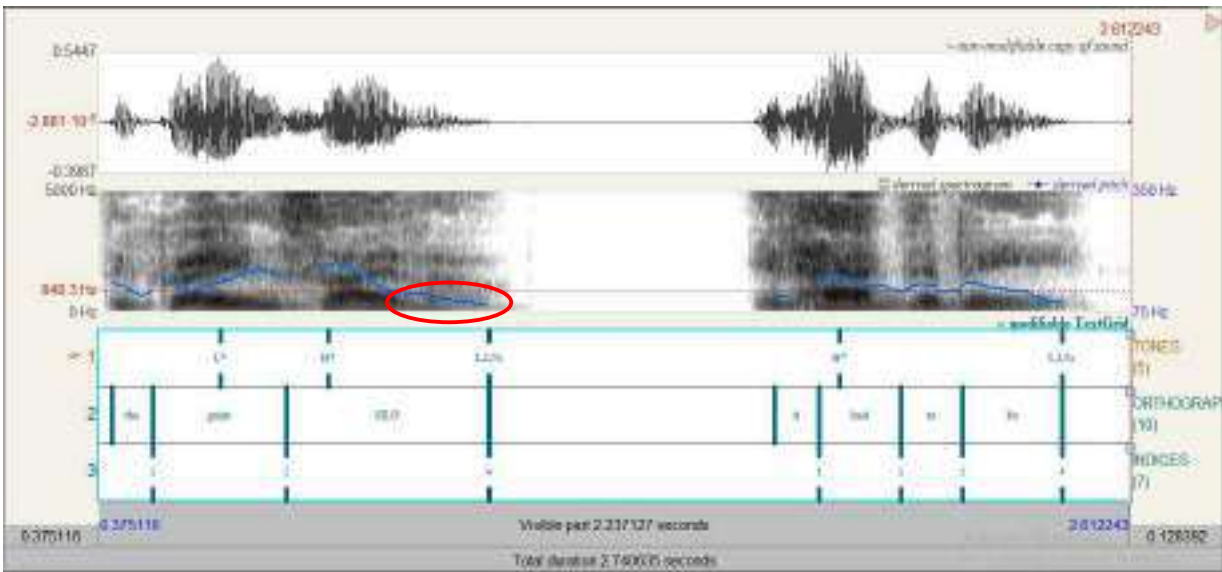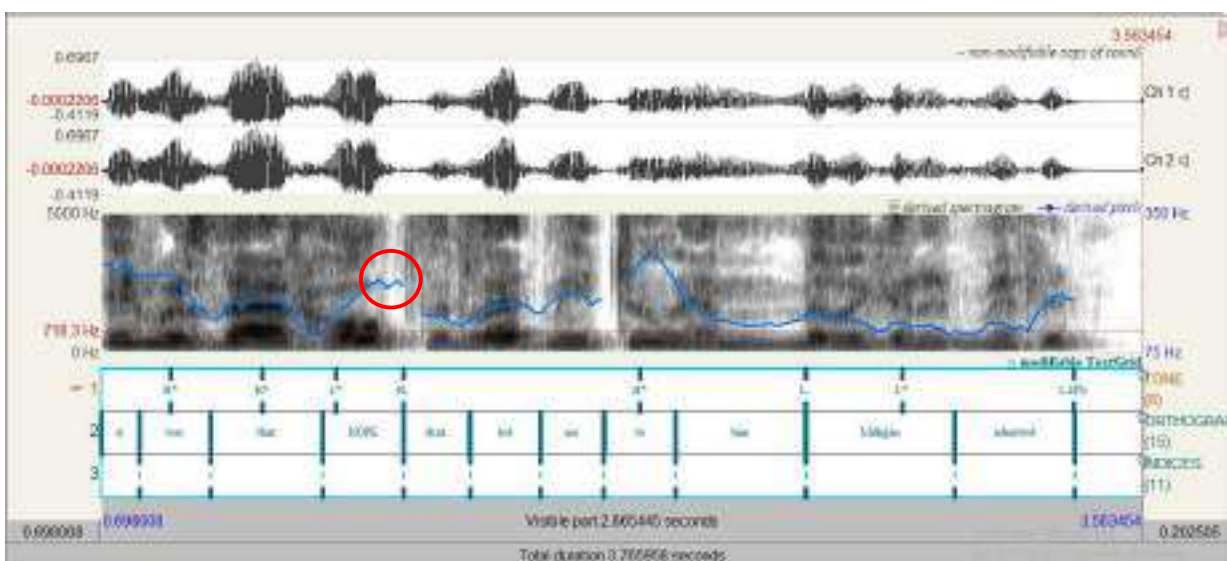

(26 a)
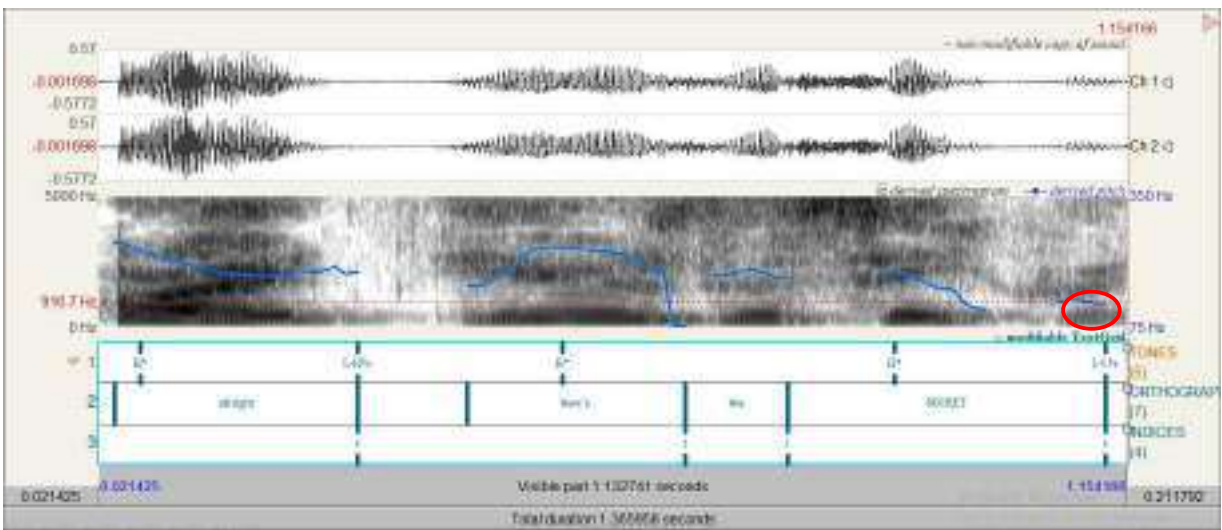
(26 b)

(26 c)

(26 d)

The conformity of the prosodic scales reported until now, with fronted focus constituents at the top of each scale, confirms our assumption that prosodic prominence is not merely a matter of maximum pitch height, but it is also the product of conspiracy of other parameters that reinforce pitch height. These parameters give prosodic information of what happens after and before the focus accent itself in such a way as to stress the relative nature of prosodic prominence. For instance, scaling of the H target is measured relative to the prenuclear and postnuclear regions; scaling of the L target captures the depth of the fall after the peak of the accent. As such, prosodically prominent constituents are more likely to exhibit consistency with regard to these parameters. This goes as follows. A relatively more prominent constituent coincides with the nuclear accent, scaled higher than the prenuclear accent, followed by postnuclear deaccentuation or compression, and reaches a considerably deep level of fall. Our results confirm this assumption and no instances of inconsistency are reported to the extent that the syntactic markedness variable can serve as a predictor for these parameters. On the global level of unmarked-marked dichotomy, the unmarked focus

constituents in our data set significantly rank the marked variants in all respects and record remarkably higher values for these parameters. On the local level of marked focus constituents, fronted candidates are found to show the strongest prosodic prominence and, consequently, rank inversion, existentials and clefts on each scale with statistically significant differences.

11. Conclusion

It can be concluded from the results of this chapter that syntactic markedness is a highly significant predictor for the prosodic prominence of focus. Specifically, unmarked focus constituents could be successfully predicted to be realized with more prosodic prominence than marked ones. In prosodic terms, unmarked focus constituents are significantly more often associated with nuclear accentuation than with marked ones which only show tendency to be realized by either the prenuclear or postnuclear accent. It could be equally predicted that accent of the unmarked focus constituent (the one assigned to the focus exponent) is likely to be scaled higher than the neighbour accents in the utterance, which is not always the case with marked versions. Furthermore, postnuclear deaccentuation has also been found to be more frequently associated with unmarked focus constituents than with marked ones that are frequently followed by pitch compression rather than deaccentuation. Narrow or deep falls have also been found more frequently with the accent of unmarked focus constituents. As such, I argue that unmarked focus constituents are prosodically more prominent than marked ones. The strong correlation of high rises and deep falls, together with postnuclear deaccentuation, provides further substance to the first hypothesis postulated in the beginning of the chapter that unmarked focus constituents are more prominent.

Our results also confirm that marked focus constituents themselves represent gradient, rather than categorical, prosodic prominence. To recapitulate, two scales of syntactic markedness are proposed, depending on whether the subject-verb order is maintained or not. The first scale represents extreme violation of this order by reversal of the postverbal and preverbal constituents by virtue of inversion, and a less extreme violation by merely placing a postverbal constituent before the subject by means of fronting. The investigation of the prosodic prominence of the focus constituents encoded via these two constructions has revealed that fronting is more prosodically prominent than inversion. The second scale preserves the subject-verb order and represents two degrees of syntactic markedness, with clefts being more marked than existentials, given the fact that they involve a gap in the relative clause. The prosodic investigation has suggested a strong effect of syntactic markedness on their prosodic prominence.

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