1. The following is a short essay from J. B. Priestley’s *De-light*, a small collection of personal essays:

**Giving advice**

Giving advice, especially when I am in no position to give it and hardly know what I am talking about. I manage my own affairs with as much care and steady attention and skill as – let us say – a drunken Irish tenor. I swing violently from enthusiasm to disgust. I change policies as a woman changes hats. I am here today and gone tomorrow. When I am doing one job, I wish I were doing another. I base my judgments on anything – or nothing. I have never the least notion what I shall be doing or where I shall be in six months time. Instead of holding one thing steadily, I try to juggle with six. I cannot plan, and if I could I would never stick to the plan. I am a pessimist in the morning and an optimist at night, am defeated on Tuesday and insufferably victorious by Friday. But because I am heavy, have a deep voice and smoke a pipe, few people realize that I am a flibbertigibbet on a weathercock. So my advice is asked. And then, for ten minutes or so, I can make Polonius look a trifler. I settle deep in my chair, two hundred pounds of portentousness, and with some first-rate character touches in the voice and business with pipe, I begin: ‘Well, I must say that in your place —’ And inside I am bubbling with delight.

Try translating the above essay into your target language, paying particular attention to the question of implicature and the whole image that the writer draws of himself. If necessary, consider possible explanations (or other strategies) that could help the target reader draw the right inferences from the author’s statements. Consider, for instance, whether an analogy such as changing policies as a woman changes hats is likely to have the same implicature in your target language.

This essay appeared in *Literature in English*, one of the English for Today Series, published by the National Council of Teachers of English (1964), McGraw-Hill. The editors provide the following explanations of key words and ex-pressions in footnote form. You may find these helpful.

- **drunken Irish tenor**: A drunken singer is not in control of himself. Priestley is suggesting that he manages his own affairs badly.

- **flibbertigibbet on a weathercock**: A flibbertigibbet is a frivolous and giddy person. A weathercock is a wooden or metal rooster that turns on top of a building and shows the direction of the wind. The whole expression suggests a very undependable person.

- **Polonius**: a character in Shakespeare’s *Hamlet*, noted for giving advice.

- **two hundred pounds of portentousness**: In other words, a large man (‘two hundred pounds’) using an impressive voice and using impressive gestures with his pipe (‘some first-rate character touches’) gives grave (‘portentous’) advice. This is a humorous description of the author’s pose.
In the above text, implicature is functional, where the speaker implies much more than what he really says. For the target reader to draw the right inferences and capture the same implicature, the following strategies were opted for:

- The drunker Irish tenor was rendered as a drunken staggering man.
- As a woman changes hats was rendered as as traffic lights change. Women do not wear hats in Arab societies.
- I try to juggle with six was rendered as my mind takes leaps between twenty things. The number twenty is used in spoken Arabic for exaggeration.
- Translation by paraphrase using unrelated words was selected for A flibbertigibbet on a weathercock. The TT reads an idiotic undependable chatterbox.
- A culture-bound figure was used as a substitute for Polonius, namely, Al-Mutanabbi (a renowned Arab poet, whose lines of verse are widely quoted as words of wisdom)
- Translation by omission was opted for in two hundred pounds of portentousness, inserting an additional adverb to reinforce the writer’s communicative effect.
- First-rate character touches is rendered as charismatic touches.
- And inside I am bubbling with delight is rendered as With joy overflowing my heart (metaphor for metaphor)

2- The following extract from an article by Vanessa Baird which appeared in the New Internationalist (January/February 2010, special issue on population growth) raises similar challenges, but the article does not come with notes and explanations this time. You may therefore need to undertake some research of your own to ensure that you understand the references and relevant implicatures before translating it into your target language. A good starting point would be to visit the New Internationalist web site, unless you are already familiar with the magazine, to establish what type of publication it is and where the sympathies of its contributors are likely to lie, especially since the author in this case is also one of the editors of the magazine.

Too many people?
When she was young, my great aunt – a tiny sprightly woman who painted vast canvasses – had wanted to become a nun. Then she met a Flemish poet and they fell in love. She agreed to marry him on one condition: that they have 12 children. True to the old baking tradition, they made 13.
Her niece, my mother, also briefly flirted with the holy life. Her tryst with celibacy was equally convincing. As the eighth of her brood, I approach the subject of global population with a touch of trepidation. By anyone’s standard of reasonable family size I really shouldn’t be here.
But then the subject of population – and in particular population growth – is one that seems capable of provoking all kinds of emotions.

…
Often the cause of concern is the speed at which others – be they people of other races or social classes or religions or political allegiances – are reproducing themselves, threatening, presumably, to disturb the wellbeing of whatever dominant group the commentator belongs to.

This was epitomized recently by Michael Laws, Mayor of Wanganui District in New Zealand, who proposed that in order to tackle the problems of child abuse and murder, members of the appalling underclass should be paid not to have children. If we gave $10,000 to certain people and said —we’ll voluntarily sterilize you all then all of society would be better off,’ he told the Dominion Post newspapers.

Most contemporary worries about population are less offensively expressed. For many, the issue is primarily an environmental one. The logic is simple. The more people there are, the more greenhouse gas is emitted, the more damage is done. Any attempts to reduce carbon emissions will be negated by runaway population growth.

This was echoed recently by the Financial Times when it called for an international debate on population. A leader column argued: World population growth is making it harder to achieve cuts in carbon emissions and went on to quote a disputed London School of Economics study* maintaining that spending on family planning is five times more cost effective at cutting carbon dioxide emissions than the conventional low carbon technologies.

The UK-based Optimum Population Trust goes further, suggesting that to achieve sustainability we should be aiming to reduce global population by at least 1.7 billion people.

* Since found to be the work of a student funded by the Optimum Population Trust.

Imagine that you have been asked to translate this article for an activist site that is committed to promoting global justice and wishes to make key counter arguments on sensitive issues such as population growth available in a wide range of languages. In this context, it is vital that you convey the attitude of the author to the topic. You therefore need to pay particular attention to linguistic and typo-graphic signals of this attitude, such as presumably and the use of scare quotes. Note also the reference to work of a ‘student’ in the footnote. What implicature might the author be trying to communicate here, and how would you ensure its accessibility to the target reader? Similarly, how would you handle the reference to ‘baker’s dozen’ and the use of ‘made’ (rather than ‘have’) at the end of the first paragraph? How do you ensure that the target reader will understand these references and associated implicatures?
In Other Words, 2nd edition – by Mona Baker


ويتمثل هذا التوجه مؤخرًا فيما قاله مايكل لو، عادة مقاطعة "إنجلاند" في نيوزيلندا، حيث أقترح خلال لمحام مشكلات الإنساء للأطفال وقنائهم، ينتمون إلى "الطبقات الدنيا المرعبة" مقابلاً عدم إنجابهم للأطفال. ففي حوار مع جريدة دومينيون بوست قال: "لو أعطيت سحباً ما 10 آلاف دولار أمريكي وأخبرتهم أننا سنجعلهم عقماً بموافقة شخصية ودون أن يتكلموا شيئاً، حنها ستصبح المجتمع بأكمله أفضل حالاً".

إن معظم المخاوف التي تراودنا في عالمنا المعاصر حول زيادة السكانية يتم التعبير عنها ولكن بأسلوب أقل حدة. بالنسبة لعدد كبير من المعنيين بالقضية، يُعد الأمر بسيطًا في المقام الأول. ومنطق هذا واضح وبسيط، فكلما زاد عدد السكان زادت انبعاثات الغازات المسؤولة عن التغيرات المناخية، وبالتالي وقع المزيد من الضرر البيئي. وهكذا تخفق المحاولات لتقليل الانبعاثات الكربونية ناتجة النمو السكاني الخارج عن السيطرة.

واعتبرت مثل هذه المخاوف مؤخرًا في دعوة أطلقتها جريدة "فاناديشال تايمز" لإجراء مناقشة دولية حول زيادة السكانية. وجاء في أحد الأدعية الرئيسية: "زيادة السكانية العالمية تقلع عنايا في سبيل الحد من الانبعاثات الكربونية"، وتعالى الصحفية لتنشد إلى البروتكرادста التي اختلفت حولها الأراء، والتي أجريت في كلية لندن للإفلاس، إذ تنص على أن الاتفاق على تنظيم الأسرة سيكون له مردودية في مجال تخفيف الانبعاثات الكربونية تقدر بخمسة أضعاف أعلى من استخدام تكنولوجيا تقليل الكربون التقليدية.

وتذهب جمعية "أوبتيموم بوبوليشن ترست" البريطانية إلى أبعد من هذا، حيث تقترح أن تحقيق الاستدامة يستتبع ابتدده خفض التعداد السكاني العالمي بمقدار 1.7 مليار نسمة على الأقل.

... نظراً لأنه يحتم بقية أعداد أطفال يتوهمون من جمعية "أوبتيموم بوبوليشن ترست".

- Her tryst with celibacy was equally convincing was rendered to mean her commitment to remain unmarried was no less firm than her mother's! The sarcastic tone was preserved, and intensified with the exclamation mark.
- True to the old baking tradition, they made 13. The reference to the baking tradition was preserved for the sake of implicature. The oldest known source for the expression "baker's dozen" dates back to the 13th century in one of the earliest English statutes, instituted during the reign of Henry III (1216–1272). To guard against the punishment of losing his hand, a baker would give 13 for the price of 12, to be certain of not being known as a cheat. (http://en.wikipedia.org/wiki/Baker%27s_dozen). They made 13 was rendered literally to signal the humorous effect of the implied analogy between parents and machines; thus ensuring the accessibility of implicature to the TT reader.
- Presumably was preserved to anchor the humorous impact, as the writer assumes that she belongs to another world, where large-numbered families are the norm.
- Footnote reference to the student’s work was kept as a footnote to draw the attention of the reader to the undertone. The implicature here is preserved to allude to the questioned credibility of the research results.

Routledge
3. Here is a particularly challenging extract to translate. It is part of the well-known scene in Shakespeare’s _Othello_ (Act III, Scene iii), in which Iago deliberately violates Grice’s maxims, certainly the maxim of relevance, in order to convey certain implicatures. Othello recognizes the violations and tries to get Iago to spell out what he means.

Iago: My noble lord—
Oth: What dost thou say, Iago?
Iago: Did Michael Cassio, when you woo’d my lady, Know of your love?
Oth: He did, from first to last. Why dost thou ask?
Iago: But for a satisfaction of my thought; No further harm.
Oth: Why of thy thought, Iago?
Iago: I did not think he had been acquainted with her.
Oth: O, yes, and went between us very oft.
Iago: Indeed?
Oth: Indeed? Ay, indeed! Discern’st thou aught in that? Is he not honest?
Iago: Honest, my lord?
Oth: Honest? Ay, honest.
Iago: My lord, for aught I know.
Oth: What dost thou think?
Iago: Think, my lord?
Oth: Think, my lord? By heaven, he echoes me, As if there were some monster in his thought Too hideous to be shown. Thou dost mean something.
I heard thee say even now, thou lik’st not that, When Cassio left my wife. What didst not like? And when I told thee he was of my counsel In my whole course of wooing, thou cried’st Indeed? ’
And didst contract and purse thy brow together, As if thou hadst shut up in thy brain Some horrible conceit. If thou dost love me, Show me thy thought.

Consider how Iago conveys his intended meanings, both conventionally and non-conventionally. What adjustments, if any, do you feel you have to make to the lexis, syntax, or the way in which the maxims are violated in order to convey similar implicatures in your translated version?
Below is a contrastive study of 3 different Arabic versions of the extract from Othello (Act III, Scene iii). TTs belong to: A) Khalil Mutran (1974); B) Gabra Ibrahim Gabra (2000); C) Muhammad Enani (2005).

3- Shakespeare's Othello.

Iago attempts to raise Othello's doubts against his wife. He intrigues him into believing that she is unfaithful. The assumption that the CP is still in force leads to interpret the seemingly uncooperative behaviour of Iago as relevant and to seek another level of interpretation i.e. to search for an implicature. The maxim of Iago is: "I have no occasion to doubt her faithfulness, in all that is required of her in her situation."

The Arabic versions differ in their approach to the translation of this section. While Khalil Mutran (1974) and Gabra Ibrahim Gabra (2000) translate it in a more literal manner, Muhammad Enani (2005) takes a more interpretative approach, focusing on the implications of Iago's words rather than just the words themselves.

<table>
<thead>
<tr>
<th>Arabic Version</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A) Khalil Mutran (1974)</td>
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</tr>
<tr>
<td>(B) Gabra Ibrahim Gabra (2000)</td>
<td>&quot;I have no occasion to doubt her faithfulness, in all that is required of her in her situation.&quot;</td>
</tr>
<tr>
<td>(C) Muhammad Enani (2005)</td>
<td>&quot;I have no occasion to doubt her faithfulness, in all that is required of her in her situation.&quot;</td>
</tr>
</tbody>
</table>

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In the table shown, the Arabic (A) version is by Khalil Mutran (1974), the Arabic (B) version is by Gabra Ibrahim Gabra (2000), and the Arabic (C) version is by Muhammad Enani (2005).
quality is violated by Iago as he replies to Othello’s question: “why dost thou ask?”, by the mere non-cooperative untrue answer: "But for a satisfaction of my thought; no further harm.” Enani’s TT (C) preserves the two components of the utterance, thus maintaining the implicature that generates Othello’s suspicion (ليطمئن خاطري فحسب، لشيء، (يخشي منه).

Another example is the violation of the quantity maxim on the part of Iago through repetition: Oth: Is he not honest?/ Iago: Honest, my lord? The implicature generated by Iago’s violation must have to do with his plot to generate suspicion in Othello’s heart. Again the third TT, (C) communicates the echoed question, thus generating implicature. On the other hand, He violates the maxim of relevance, replying to the question with another, instead of giving relevant information. Although his utterance can be literally interpreted as a question requesting clarification, it comes to be interpreted in the context as an interrogative to Othello: “Are you saying ‘honest’ my lord?” أليس مخلصا؟ تقول "مخلصا" مولاي؟ It instills more doubts into Othello’s heart.

4. Stephen Hawking’s popular science book, *A Brief History of Time from the Big Bang to Black Holes* (1988) includes a number of appendices, each giving an insight into the life and personality of a famous scientist. This is one of them:

**Isaac Newton**

Isaac Newton was not a pleasant man. His relations with other academics were notorious, with most of his later life spent embroiled in heated disputes. Following publication of *Principia Mathematica* – surely the most influential book ever written in physics – Newton had risen rapidly into public prominence. He was appointed president of the Royal Society and became the first scientist ever to be knighted. Newton soon clashed with the Astronomer Royal, John Flamsteed, who had earlier provided Newton with much needed data for *Principia*, but was now withholding information that Newton wanted. Newton would not take no for an answer; he had himself appointed to the governing body of the Royal Observatory and then tried to force immediate publication of the data. Eventually he arranged for Flamsteed’s work to be seized and prepared for publication by Flamsteed’s mortal enemy, Edmond Halley. But Flamsteed took the case to court and, in the nick of time, won a court order preventing distribution of the stolen work. Newton was incensed and sought his revenge by systematically deleting all references to Flamsteed in later editions of *Principia*.

A more serious dispute arose with the German philosopher Gottfried Leibniz. Both Leibniz and Newton had independently developed a branch of mathematics called calculus, which underlies most of modern physics. Al-though we now know that Newton discovered calculus years before Leibniz, he published his work much later. A major row ensued over who had been first, with scientists vigorously defending both contenders. It is remarkable, however, that most of the articles appearing in defense of Newton were originally written by his own hand – and only published in the name of friends! As the row grew, Leibniz made the mistake of appealing to the Royal Society to resolve the dispute. Newton, as president, appointed an ‘impartial’ committee to investigate, coincidentally consisting entirely of Newton’s friends! But that was not all: Newton then wrote the committee’s report himself and had the Royal Society publish it, officially accusing Leibniz of plagiarism. Still unsatisfied, he then wrote an anonymous review of the report in the Royal Society’s own periodical. Following the death of Leibniz, Newton is reported to have declared that he had taken great satisfaction in ‘breaking Leibniz’s heart.’
During the period of these two disputes, Newton had already left Cambridge and academe. He had been active in anti-Catholic politics at Cambridge, and later in Parliament, and was rewarded eventually with the lucrative post of Warden of the Royal Mint. Here he used his talents for deviousness and vitriol in a more socially acceptable way, successfully conducting a major campaign against counterfeiting, even sending several men to their death on the gallows.

Imagine that you have been asked to translate the above appendix into your target language. Your translated version is to be included in a portfolio of light-hearted but factual background material for science students in secondary education, designed to stimulate their interest in the world of science at large.

Comment on the strategies you decide to use to convey Hawking’s implied meanings to your target audience. For instance, do you transfer typographic signals such as exclamation marks and the inverted commas around impartial (third paragraph), or are there better ways of signalling similar meanings in your target language? Does the text, as it stands, convey the same image of Newton in your target language as it does in English, or do you have to make adjustments to accommodate your target reader’s cultural background?
The ST implied meanings were conveyed to the target audience through the following strategies:

- Typographical signals were transferred to convey similar meanings, e.g. "impartial" = "محايدة"; "breaking Leibniz’s heart" = "انِ يُؤطر قلبٍ لابينْز".
- In translation, ST typographical signals are rendered as reinforces in Arabic, such as exclamation marks, inverted commas, italics, underlining and boldface. Yet, some of these signals are used to communicate the emphasis effect of capitalisation which is not applicable in Arabic writing system, where letters are written in one case; e.g. Royal Society = "الجمعية الملكية".
- Newton would not take no for an answer (fixed expression) was rendered as *would not allow any wish of his to be turned down* (translation by paraphrase).

5. Much of our discussion of pragmatics concerned ways of “making sense” of a text or interaction and finding ways of communicating our interpretation to the target reader. But some texts deliberately set out to undermine sense – non-sense literature is a good, extreme example. Other texts stretch the limits of ‘sense’ in less radical ways, using structures and expressions that would normally fail to cohere in less experimental texts but that are part of the message being communicated in this context. With this in mind, try your hand at the following opening paragraph of Robert Young’s article ‘The Procrastinator’ (Young 1999:7):

Too close to call, whether I am yet beyond the real deadlines that followed the final deadline because of course with deadlines there is always the possibility of a later insertion, at proof stage or even second proof stage, or even perhaps – No. That is no longer procrastination, that is living dangerously, the very thing the procrastinator wishes to avoid. The procrastinator is no revolutionary, leaping into the future: every procrastinator is at heart a conservative creature, cautious, politic, wishing to live on without the jolt of completion and the rush of emptiness that follows the offering up of a piece of writing no longer just one’s own, now exposed to the possibility of being read, ridiculed, rejected – and producing the inevitable question of what is coming next. Publish and perish. Unwilling to become the productive academic *prestigateur*, pulling ever more startlingly innovative writings out of a glamorous top hat, the procrastinator eyes the enfeebled mortar board warily. No key player he. Nor she – though there is something very gendered about procrastination, an inexorable maleness in the spirit of Tristram Shandy, Leopold Bloom or Saleem Sinai. Viagra falls. The procrastinator hangs over the past, furtively stealing time’s preferred moments, seeking to retrieve what has already past, to delay what has not been done. He who hesitates is rarely lost. It may never happen. The present must live on into the future, at all costs it must be kept going, not detached from the past, but nurtured and maintained for its familiar comfort, recognisable, known, safe. Let us linger on, procrastinate that act of fulfilment that belongs to tomorrow, meanly measure out our lives as they unroll slowly through the debris of what has long since lapsed and elapsed. Stay with me, delay with me. Hang on a while.

Consider what Young is trying to achieve by the various structures he opts for. To what extent can you reproduce this effect in your translation, while still producing a coherent text that can make sense to the target readers?
In Other Words, 2nd edition – by Mona Baker

أولى أو حتى النهائية، أو ربما – لا يجب أن تفعل ذلك. هذا لا يصبح الأمر مجرد مطالب أو تسريفي، لكنه يتحول إلى مخاطرة، وهي كل ما يُمنى من مطلب أن يتجه، فالمطالب ليس ثورياً يقع إلى المستقبل: بل إن داخل كل مطلب مخلوق متحفظ، متعمق، يُمنى أن يمضي به الحياة رسمية، دون أن يخوض في صخب اكتمال المهمة، والانضمام في الفراغ الذي تشعر به بعد تسليم عمل مكتوب لم يعد يخشينا وحدها بعد الآن، فقد أصبح عرضة ريم للقراءة، أو التهكم، أو الرفض – مما يؤدي في النهاية إلى السؤال المحتوم: وماذا بعد؟ النشر ثم الفناء.

ولا تختلف النساء عن الرجال في هذا الأمر – رغم أن النوع يلبب دوراً كبيراً في المطلبة، إذ تميزها سمة ثورية مستحكة، تماماً كتلك التي تساحرها في رواية تشيرام شادي، وصولاً إلى لويد بروم برواية "بوليسير" لجيمس جوش، وفي سليم سايناي بطل رواية "اطفال متصدف الليل" لسلمان رشدي. إنما شلالات فياجرا، فمن يُطلب تيقًة بالباي، يختلس من الزمن اللحظات، محاولاً استعادة ما فات، لتأجيل ما هو آت، والحاضر لابد أن يمثل به حتى المستقبل، لابد أن يظل مستمراً آتاً، دون أن يخوض في صخب اكتمال المهمة، والألم في الفراغ، والارتماء في الفراغ.

هكذا لا يصبح الأمر مجرد مماطلة أو تسوية، بل إنه يتبدى في النهاية إلى المستقبل، لابد أن يمنع من这类 من الأفكار المبتكرة ليثير الأفكار، كسائر الخلاص في مطلب، يريد المطلب للقبعة الأكاديمية بعينين متوجستين، فهو ليس بمرح، ولا يقاوم.

-Ouch - procrastination is the key word. Young portrays the paradise, so to speak, of non-commitment and indecision, “He who hesitates is rarely lost”. He opts for elongated structures composed of parenthetical sentences, successive synonyms and parallelism to impart the numb feeling enjoyed in a slow-motion world reminiscent of Tennyson’s “the Lotus Eaters”. Typical effects were attempted in the TT through the rendition of structures and lexical items as indicated in the following table:

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>To delay what has not been done</td>
<td>لتأجل ما هو آت</td>
</tr>
<tr>
<td>Wishing to live on without the jolt of completion</td>
<td>يتمنى أن يمضي به الحياة رسمية، دون أن يخوض في صخب اكتمال المهمة</td>
</tr>
<tr>
<td>The rush of emptiness</td>
<td>والارتماء في الفراغ</td>
</tr>
<tr>
<td>Seeking to retrieve what has already past</td>
<td>محاولاً استعادة ما فات</td>
</tr>
<tr>
<td>Stay with me, delay with me, Hang on a while</td>
<td>ابق معي، تأخر معي</td>
</tr>
<tr>
<td>The debris of what has lapsed and elapsed</td>
<td>ركماً ما مضي وما أنقضى</td>
</tr>
<tr>
<td>Lives unroll slowly</td>
<td>حياتنا إذ تم بطيئة متواضعة</td>
</tr>
<tr>
<td>Let us linger on [let us] procrastinate that feeling</td>
<td>فنلتغيطنا إذن، فنلتغيط ذلك الشعور</td>
</tr>
<tr>
<td>Too close to call</td>
<td>لم يزل هناك مصنف من الوقت / لسنه بدرى</td>
</tr>
<tr>
<td>Wishing to live on without the jolt of completion</td>
<td>يتمنى أن يمضي به الحياة رسمية، دون أن يخوض في صخب اكتمال المهمة</td>
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</tr>
</tbody>
</table>

-A variety of connectors were used to produce a coherent text that can make sense to the target reader.

-The unpacked meaning “furtively stealing” was packed in the intense Arabic verb "ٌختلس".

- Implicature was preserved to sustain the desired effect as follows:
<table>
<thead>
<tr>
<th>Term</th>
<th>Translation by explication (added information to guide the reader)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>prestigateur</em></td>
<td>أكاديميا منتجاء مروعة</td>
</tr>
<tr>
<td><em>Mortar board</em></td>
<td>القبية الأكاديمية</td>
</tr>
<tr>
<td>In the spirit of <em>Tristram Shandy</em></td>
<td>كتلك التي تستشعرها في رواية تريسترام شاندي للورانس ستيرن</td>
</tr>
<tr>
<td><em>Leopold Bloom</em></td>
<td>وفي نيوبورك بول بطل رواية &quot;بوليبس&quot; لجيمس جويس</td>
</tr>
<tr>
<td><em>Saleem Sinai</em></td>
<td>وفي سليم سايناي بطل رواية &quot;أطفال منتصف الليل&quot; لسلمان رشدي</td>
</tr>
<tr>
<td>An inexorable maleness … Viagra falls</td>
<td>تميزه سمة ذكورية مستحكة ... إنها شلالات فياجرا</td>
</tr>
</tbody>
</table>