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Faculty of Graduate Studies**

**The Translation of Terms of
Address in Shakespeare's *Henry IV***

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Dedication

To all those who encouraged me to pursue my dreams.

To my mother who believed in my dream and offered me love and support.

To my father who offered me care and support.

Acknowledgments

First and foremost, praise is to Allah for the support and help that enabled me to complete this work.

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الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

ترجمة مصطلحات التخاطب في مسرحية شكسبير هنري الرابع

**The Translation of Terms of Address in Shakespeare's
*Henry IV***

أقر بأن ما اشتملت عليه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تم الإشارة إليه
حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث
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Declaration

The work provided in this thesis unless otherwise referenced, is the
researcher's own work, and has not been submitted elsewhere for any other
degree or qualification.

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Date: **27/10/2020** التاريخ

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The Translation of Terms of Address in Shakespeare's *Henry IV***By****Adan Husam Abualrub****Supervisor****Dr. Bilal Hamamra****Co-Supervisor****Dr. Ahmad Qabaha****Abstract**

Terms of address have been used nearly in every interaction for their various functions that enable the interlocutors to identify their identities and positions. This thesis is designed in order to examine the translations of terms of address in Shakespeare's *Henry IV*, part 1 and part 2, which are performed by Antwan Rizq-Allah Mashati and Mustafa Taha Habeeb. This thesis examines the process of maintaining the function and effect of the terms of address and investigates the problems and the strategies which are used by Mashati and Habeeb. This thesis employs sociolinguistic and pragmatic theories: relevance, politeness, register, speech act and conversational maxims theories to analyze the data. The assumptions, communicative clues and conversational maxims help in recognizing the functions and pragmatic meaning of the address terms. Moreover, politeness strategies and register contribute in understanding the content and how characters use address terms to preserve or construct their relations. The characters use the address terms directly or indirectly in order to impose their power or to be polite. This thesis adopts the descriptive and analytical methods by collecting the terms of address, categorizing them according to their functions into three groups; social and

power relations, irony and identity and food epithets. This thesis reveals that the use of formal equivalence is a successful strategy for translating social and power relations and ironical terms. Functional strategy is efficient in the case of finding equivalence in the TT enabling the audience to understand the terms. When these strategies are used appropriately, the historical and comedic genres are maintained.

Chapter one

Introduction

Terms of Address

A term of address is a device used at the beginning of a conversation by a speaker to address someone to attract his/her attention to the discourse. A term of address is “a word, phrase, name, or title (or some combination of these) used to address someone in writing or while speaking. Terms of address are also known as address terms or forms of address. Nicknames, pronouns, pejoratives, and terms of endearment all qualify” (Nordquist, 2019, para.1). A term of address is used to call people who are present at the moment of utterance. The moment demands studying its situation and society. Therefore, the term of address is linked to the disciplines of sociolinguistics and pragmatics. Sociolinguistics studies the relations between society and language, and the discipline of pragmatics is concerned with the study of language within a social context. Setyawan (2012) defines sociolinguistics as “It is an interdisciplinary field of research which attaches a great significance to the variability of language and to multiplicity of languages and language forms in a given society” (p.9). Sociolinguistics is interested in studying the influence of society in creating different dialects of the same language. Rifai and Prasetyaningrum (2016) describe sociolinguistics as a discipline that studies the language variation in a certain society and mention its categories: stylistic variation and social variation. Stylistic variation refers to the variation in utterance’s style, and

social variation refers to the factors affecting the change of utterance; such as age, gender and social class (pp.123-124).

As that discipline is concerned with the study of how relations are built on in a certain society in a certain period. Terms of address are significant devices that draw these relations and express the behavior of people and their moods. These terms also express people's positions and education in society; for example, 'teacher' is used to address a person who works in the field of education. The term is used to address someone and give a picture of both interlocutors: the addresser and the addressee; the addresser is the one who uses terms of address to address and attract others and the addressee is the one who receives the terms of address.

A term of address is an element of the sociolinguistics discipline; it turns our focus to issues related to the society, its habitants and cultural categories which are provided by Newmark (1988): ecology, material culture, social culture, social organization, and gestures and habits. Therefore, terms of address must be observed and analyzed in accordance with the society and its culture. Consequently, these cultural categories are not the same in all societies which will create linguistic variation between societies.

Types and Functions of Terms of Address

Terms of address are used to convey a function which differs according to the position of the speaker and hearer, the purpose of that term, the status and mode of both interlocutors...etc. For example, Dickey

(1997) argues that Jane Smith can be addressed by using either her first name (Jane) or her last name with a title (Mrs. Smith) and this differs socially rather than lexically (p.256). Therefore, the addresser can be addressed by using the first name when there's an intimate relation between her and the interlocutors or by using the last name with a title in case of formal relation; i.e. these terms reflect the relation of the addressee to the speaker depending on the usage of terms.

Terms of address can be divided into different types depending on many factors. First, terms of address can be reciprocal or non-reciprocal. The reciprocal use of address term means a symmetrical relationship between interlocutors. On the other hand, interlocutors don't receive the same address terms when they are not equal in terms of age, gender and class. Brown and Gilman (1960) state that superior people address each other using V form reciprocally while their discourse with inferiors is non-reciprocal because of their difference in class. For example, there's a non-reciprocal relationship between parents and their children, so children use titles to address their parents to express deference. Shehab (2005) in his research discusses two types of terms of address according to the social function of language: "relational terms of address are much harder to translate than absolute ones since they drift from their traditional usages, and their content cannot be understood from their literal meanings" (p.318). Braun in his book *Terms of Address* (1988) analyzes terms of address into many types: titles, abstract nouns such as (your) Excellency, occupational terms and endearment terms. Moreover, terms of address can be epithets of

food, animals or objects. We can infer that types of terms of address can vary according to the text types and the context. For example, political texts and speeches are rich with titles and abstract nouns such as the use of (your) majesty to address kings.

Terms of address are used for definite functions that the addresser tends to achieve. As these terms of address are stated at the beginning of the utterance, their main function is to attract people's attention to the following discourse and to draw the identity of the speakers and the hearers. Yang (2010) reports some functions of using terms of address. For example, they may show politeness or difference in social class and identify gender, age, status and the complex social relationships of interlocutors. Rifai and Prasetyaningrum (2012) conclude other functions of address terms: solidarity, intimacy, mockery, power, respect and anger. However, there is a fixed function of using these terms which is showing your culture and your power. Terms of address can be used deictically as Huang (1997) indicates in his book *Pragmatics* to that function: "Terms of address can be used to perform a variety of socially deictic functions" (p.170). These deictic functions are connected to the person, the time and place of discourse in which the utterance is produced at the same time of the presence of both the speaker and hearer. Moreover, terms of address play a vital role in reflecting the characteristics of text types representing facts, expressing attitudes or persuading the audience.

Factors Affecting the Choice of Terms of Address

The terms of address are affected by power relations. Hatim and Mason (1997) define power as “a relevant factor in discussing the textual conventions governing the way counter-arguers orchestrate a text and cite the opponent’s thesis” (p.116). In other words, the addresser chooses terms of address that suit his/her desires and reveal the goals of addressee. Farghal & Shakir (1994) comment that “the choice between first name and honorificized family name operationally depends on the type of social relationship between the speaker and the addressee or referent” (p.240). On the other hand, there are terms of address that require special status of the addressee. “The utilization of titles of address (e.g., Your Honor, His Majesty, Professor, etc.) are absolute social honorifics requiring authorized recipients for whom these titles are reserved” (Farghal & Shakir, 1994, p.241).

There is also another contributing factor in selecting terms of address which is discourse, i.e., there is a shift in the use of these terms from power to communication as Bonvillain (2000) emphasizes that “discourse is an [sic] focal area in studying the layers of communication” (p.5). Moreover, Bonvillain (2000) concludes in her book the factors which affect terms of address: “setting, participant and topics of conversation or discussion” (p.91). Bonvillain’s statement is an indication to the variation in the use of terms of address through history.

Terms of Address: Language and Culture's Framework

Terms of address are used as a way to pave your speech depending on your position, identity and culture. The speaker employs terms that serve his/her goal; for example, they may express superiority, inferiority or familiarity...etc. They are highly used in every interaction with different forms and functions.

Terms of address are used to complete the function of language-communication- so they are like the link that connects between the language and culture. Consequently, this process is complementary that culture is represented by the language and it controls it, which in its turn governs the choice of terms of address. For example, Khalil & Larina (2018) state in their study of the terms of address in Arabic language that “calling parents by their names would be seen as a violation of the norm” (p.303). Terms of address are used in both modes of the discourse, namely spoken and written, which have different requirements to facilitate the process of conveying the discourse. In other words, the presence of terms of addresses needs other elements for assistance such as intonation in spoken discourse or footnotes in written ones.

Aspects of Culture

Politics

Terms of address are used in political speeches, for example; honorific terms such as (your) Majesty or Excellency. Khudhayir remarks

that political plans are conveyed through the politicians' manipulation of language in order to change the facts (Khudhayir, 2013, p.2). Politicians use rhetorical language to express their intentions indirectly in a way to save their face; Khudhayir (2013) emphasizes that "Politicians try to avoid straightforward presentation of facts. Instead, there is a persuasive representation to the truth" (p.2). People who have dominant status and rank tend to use terms of address for two main functions: the first is a reminder of the hearer's status and their status; i.e. superior persons address inferiors to draw the relations from the beginning of conversation. The second function is to impose their power over the others elusively.

Politicians are precise in choosing terms of address to achieve their goals in a dodgy manner. Khudhayir (2013) further points out that politicians use representation to deceive the hearers by inserting mental models across human cognition such as the concept of democracy (p.3). As we will see, in Shakespeare's *Henry IV* part 1 and part 2, male figures of authority such as Prince Henry and Poins exploit their positions to impose their views and thoughts. For example, Prince Hal addresses Falstaff in Act 1, scene 2 using the term "my old lad of the castle" (p.13). However, I will discuss also how these powerful characters are deceived by their followers through the use of language such as Falstaff who uses address terms to deceive prince Henry by addressing Prince Henry 'good prince' to achieve his interest.

The Application of Terms of Address in Shakespeare's Works

Shakespeare's use of terms of address enables him to represent the identity and the psychological aspects of his characters. Terms of address reflect the characters' thoughts, so they use these terms as hidden means to express their feelings and power. In all his plays, Shakespeare uses terms of address to express different functions such as power, endearment, etc. According to Setyawan, "the six functions of addressing forms applied by the characters of *Hamlet* are to make someone inferior, to show solidarity, to show intimacy, to show politeness, to maintain social status, and to show formality" (Setyawan, 2012, p.1). Enhancing the suspense, these terms of address convey the behavior and position of characters without the need to provide background information about characters. For example, in *Othello*, Iago addresses Othello using the term "my lord" expressing hatred, racism and aggressiveness (Pearce, 2014, p.185).

This research will study terms of address in Shakespeare's *Henry IV*, part 1 & part 2. *Henry IV*, which is a historic and comedic play written after *Richard II*, expresses the theme of domination, conflict, power and identity. The research will be examining the use of the terms of address in this historical play as they are embedded in the historical and comedic context in which they are used. The ambition of examining the terms of address within their historical and comedic context is to measure their felicity in terms of translation.

This research employs relevance, politeness, register, speech act and conversational maxims theories. I compare the terms of the address in both the source text and the two translated texts so as to examine the semantic and pragmatic functions of the terms of address. The focus will be on the source text, *Henry IV*, to measure whether its pragmatic meaning is still there in the target texts or not. It is source- oriented to emphasize on the historical, comedic and cultural aspects of the source text and their importance to be conveyed.

Literature

Literature is a vital source for representing the community with all its aspects: history, culture, life style and traditions. Literature has many types which are consistent with the aspects of community, such as poetry, plays, stories, fiction, children literature, novels...etc. It's worth noting that literature with all its various types doesn't express these aspects of community directly, i.e., conveying the intended picture of the community as it is without equivocation. Rather it uses connotative meaning to convey words and sentences that require deep thinking to analyze the hidden messages. Therefore, literature employs many devices to convey the appropriate image of the events between characters at a certain age. For example, personification, metaphor, simile and analogy devices have, in some way, a similar function which is giving an image or comparing between two things/persons. Also, there are irony and paradox to provide contradiction and sarcasm. Terms of address are heavily used in literature

especially in plays to reflect the identity and personality of characters. Besides, terms of address have ironical function and provide paradoxical relations between characters.

Brown and Ford (1961) argue that the use of address terms in American literature is more evident in plays compared to other forms of literature. Using terms of address intensively to display the characters and their personalities without narration or explanations will not hinder the sequence of events while the audience read or watch. *Henry IV* (part 1 and part 2) is full of address terms as the play has characters performing their roles in a theatre and the events are dialogues between characters. The sequence of the events depends on the characters and their conversation as there is no narrator in the play. Hence, terms of address are the best rhetorical device to express the identity of the characters. Characters can draw the relations with the hearer and express their goals in an ironical manner. Also, powerful characters can retain their power by addressing the inferiors by their epithets. For example, a superior one can address someone using the terms lad or boy.

The Translation of Shakespeare

Shakespeare's works are considered important and are highly precise documentations of the events that happened at a specific time in the past. At the same time, they provide fun and ironical scenes which amuse the audience. Shakespeare's works are translated by different translators. Translators of Shakespeare adopt the strategies of foreignization and

domestication. Foreignization means retaining the foreign culture and referring to the linguistic difference (Venuti, 1995, p.148), Domestication means that “the foreign text is imprinted with values specific to the target-language culture” (Venuti, 1995, p.49). For example, there was more than one translation of the same play such as the two translations of *Hamlet* by Khalil Mutran and Jabra Ibrahim Jabra whose translations contain differences by following domestication and foreignization translation strategies. For example, as Assi (2018) notes,

Mutran intends to sacrifice the originality of the ST and to privilege the naturalness and fluency of the TT by his use of domestication [...] Jabra is used to foreignize his translations because he treats Shakespeare’s *Hamlet* as a sacred text, privileging the originality of the ST over the naturalness and fluency of the TT (p.93).

Domestication and foreignization as strategies are totally different: the former focuses on the target text and target culture in which the translator has the freedom to adapt the ST to the audience. The latter, however, focuses on the source text and the source culture to which the translator seeks to be faithful to the ST.

Alrasheedi (2016) studies three translations of *Hamlet* (Mutran (M), Jabra (J) and Al-Ma’aref (A)) in terms of relevance theory (RT) and he concludes that:

Translation A and Translation J make use of the RT strategy “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications” as a tool to render *Hamlet* into Arabic, whereas Translation M uses the strategy of “Eliminating existing assumptions” to render Hamlet into Arabic. In addition[sic]s, the study argued that Translation A and Translation J are more faithful to the original text, since they keep mentioning all implicit meanings without omitting any, whilst Translation M is less faithful and hence less reliable (p.14) .

Jabra and Al-Ma’aref exploit the existing assumptions in the ST such as the culture of the ST and its effect on the meaning or the relation between characters. Therefore, they keep sticking to the ST. Mutran ignores the existing assumptions produces a translation that fits the target language.

Abdul Sattar Jawad (2018) observes that “literal translation doesn’t work meaningfully with poetry in its high diction, subtleties of meaning, and figurative and metaphoric style” (para. 10). Therefore, he suggests using footnotes to explain figurative languages as he explains in the following example: In *Hamlet* Act V, Scene 1:

*“Hamlet: Upon what **ground**?*

First Clown: Why, here in Denmark: I have been sexton here, man and boy, thirty years”

“‘Ground’ here means cause, but in the next line, the gravedigger takes the word in the sense of ‘land, country’” (Jawad, 2018, para. 13). The translator should be alert to the confusion that might come up in choosing the wrong equivalent. He/she needs to explain the complexity in a footnote and convey the meaning embedded in the word ‘ground’. Every translator will have a different strategy to use in translation according to his/her goals, audience and understanding of the text. For example, Mashati and Habeeb use different strategies in translating terms of address such as transliteration, footnotes...etc.

Translators’ Ideology and Point of View

Translators’ points of view of the translation of the terms of address will vary depending on internal factors (the events, characters, language...etc) or external factors (age, dialect, surrounding environment... etc). Shakespeare’s use of terms of address is not simple which makes the process of translation problematic, complex and not unified. Translators follow different strategies in translating terms of address to fulfill the purpose of the text and the purpose of the target audience.

Yang proposes four strategies for translating terms of address: “Then, in order to make the translated version more precise and make readers understand easily, four translation methods are given according to different situations, namely, literal translation, translating flexibly, specification or generalization and domestication and foreignization”

(2010, p.742). Newmark defines literal translation as: “The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context” (Newmark, 1988, p.46). This strategy is useful in proper names but not in terms related to the culture of the source language. Translating flexibly means “reproduce[ing] the matter without the manner or the content without the form of the original” (Newmark, 1988, p.46). Specification or generalization relate to the semantic field of the lexical word by choosing the hyponym (specific words) or superordinate (general word). Domestication and foreignization are determined by the adherence to the naturalness and rules of the target text or to the naturalness of the source text. By following domestication, you maintain the constraints of the target text and keep the reader at home. While following foreignization, you adhere to the rules of the source text and bring the reader abroad (Venuti, 1995, p.20).

Lotfollahi & Varnosfadrani (2012) hold the position that “In order to fill this gap translators have used different strategies such as deletion, addition, cultural equivalent and transcription” (p.332). Translators use deletion when the term of address doesn’t affect the meaning of the text. Addition strategy is required when the address term is not sufficient for the comprehensibility of the text, so adding words or phrases is so helpful. Cultural equivalent is used when another different word has the same position in the target text. Transcription is done by conveying the same word (phonological form) to the target text.

This research will study Shakespeare's *Henry IV* (1597-1599) and its translations by Antwan Rizq-Allah Mashati (1990) and Mustafa Taha Habeeb (1966). Mashati and Habeeb are the only translators of *Henry IV*, part one and part two. Both translators have other translations from English into Arabic as Mashati translates other Shakespeare's plays: *Two Gentlemen of Verona*, *Comedy of Errors*, *Winter's Tale*...etc. Habeeb translates *The Edge of Darkness* by Mary Ellen Chase. The terms of address were translated differently in these translations due to the variance of these terms from language to another and culture to another, so dealing with them in translation leads to problems. Hence, it requires certain strategies to maintain the meaning. Mashati and Habeeb use addition, omission, and compensation strategies. They also use literal translation at some positions and functional equivalence at others.

Problem statement

The translation of Shakespeare's *Henry IV* is problematic in maintaining the equivalence of terms of address between the source text and the target text. First, there is no consistency between the source text and the target texts which hinder conveying and maintaining the function of these terms. Second, terms of address form a network of relations. Using wrong address term in the target text will lead to violation in the relationships and cohesion in the text. The network of relation is so important to keep it due to the historical genre of this text, not maintaining its features will change the events. Moreover, these terms of address reflect

the local color of the interlocutors and the dialect used at that period; these two factors are important for the play to create humor sense and document the historical period (Renaissance).

Food epithets are used intensively expressing the characters' identities; hence, this leads to a clash between the source culture and the target culture. Moreover, the genre of the play constrains the freedoms of translators as the translators have to commit to the two genres: historical and comedic.

Research Questions

This research intends to answer the following questions:

- 1) What are the functions of the terms of address of the ST, and have they been changed in the target texts?
- 2) Is there a connection between the used strategies by the translators and the genre of the play?
- 3) Is there a consistency between the ST and the TT in the terms of address?

Purpose statement

This study defines terms of address in the source text *Henry IV* and their translations in the target texts. It attempts to categorize terms of address according to their functions, meanings and how the translation of terms of address changes. It studies the problems and challenges and

investigates the strategies made by Mashati and Habeeb, its effect on the meaning of the text and its influence on the readers. It also shows the effect of equivalence, sociolinguistic and pragmatic theories on the terms of address. It aims to highlight the effective role of terms of address in the communication and understanding of the discourse.

Methodology

The researcher studies the source text, *Henry IV*, part 1 and 2 as a case study. She chooses this text because it has two genres: historic and comedic. Hence there will be characters with different moods and roles and there will be a lot of interactions. This research adopts a descriptive method because the researcher analyzes the text, determines its terms of address then categorizes the data according to their types, functions, positions and the addresser and the addressee. Then, she compares the source text with the target texts, the translations done by Antwan Rizq-Allah Mashati and Mustafa Taha Habeeb. This is done through analyzing the target texts and categorizing the data according to the criteria of the source text.

The researcher describes the data in a systematic manner by performing the following procedures. First, the researcher collects all the address terms in *Henry IV* part one and part two with their two translations. Then she categorizes them into three sections: power and social relations, irony and identity and food epithets. Next, she examines the types and functions of these terms of address in each section in order to make comparison between the two translations. After that, she inserts the two

translations of each example by referring to the translation done by Mashati and the translation done by Habeeb. The analysis will be performed in the framework of sociolinguistics and pragmatics: particularly the theories of relevance, politeness, register, speech act and the maxims of conversation. Therefore, the analysis of functions and meanings embedded in the terms of address will be performed in their context. Context is important in the relevance theory as “various contextual assumptions tend to exhibit” (Hatim, 2001, p.37). Register membership is concerned with studying the context for more efficient recognition of the relations and their degrees of formality or intimacy. Speech act, maxims of conversation and politeness are so significant to work out the implied meanings and functions of address terms. Hatim and Mason (1997) argue that politeness serves “to establish, maintain or modify interpersonal relationships between text producer and text receiver” (p.66). In *Henry IV*, the focus on the characters’ use and manipulation of address terms for achieving their goals.

The researcher categorizes the terms of address according to their position and functions. The collection of data is from *Henry IV* part one and two as the main source to show the differences between the source text and the target texts. Then, the researcher compares both translations to determine the strategies used by Mashati and Habeeb and their effect on the text to indicate the applicable strategies for translating address terms in a literary text generally and specifically in *Henry IV*.

The researcher pays close attention to the scenes that has Falstaff because terms of address here have been repeatedly used and have many functions. Therefore, their functions vary according to the discourse between interlocutors and the interlocutors themselves and their states. The researcher studies the food epithets used by these two characters for more understanding of the characters, the environment of the play and its reality.

Chapter Two

Literature Review

Many scholars have examined food epithets in *Henry IV*. Cruxent (2018) highlights the importance of the terms of address, particularly, food epithets which reflect the personality of Falstaff and Prince Hal. Cruxent (2018) states that:

When aware of the cultural implications and meaning of food, a term of address coined after culinary commodities may reveal how Shakespeare made use of food symbolism to display the relationship between his characters through the way in which one is (re)defined by another. Terms of address are crucial elements to understand the early modern (and present-day) relation to food, but also to observe the tensions foodstuffs may lead to (p.1).

Shakespeare employs these terms as devices to show the power relationships between characters. Cruxent (2018) points out that:

Terms of address play a crucial role in interpersonal relationships and may even be described as crisis triggers because they exclude characters/people from the mainstream society/group and have the potential to bring about retaliation and thus cause a situation to escalate (p.2).

Therefore, address terms are not only indicators of relations, but they also form relations either by including or excluding characters. The speaker

who uses terms of address recognizes the meaning of that term by which he/she wants to exclude and marginalize or include the others. For example, the speaker uses food epithets to exclude Falstaff such as “Sack-and-sugar Jack” (Cruxent, 2018, p.3). Cruxent also emphasizes their role in expressing the identity of characters either by honoring or marginalizing them. Terms of address can form a stereotype specific to every society. Using these terms, as Cruxent states, will generate stereotypes out of the context of the play to be used in real life; “stereotypes based on food preferences or dietary customs have developed, at least since Shakespeare’s times, and are still existent today” (Cruxent, 2018, p.12).

Fisher conducts a study addressing food and nation in Shakespeare’s *Henry IV* plays and he especially focuses on Falstaff who is a fat, greedy and funny. Fisher (2009) asserts that:

Rather than viewing Falstaff simply as a figure of gluttonous vice, the article argues that Sir John can be understood as embodying an expansive metaphorical significance as food and, in particular, as overwhelmingly native English foodstuffs that both appeal to and threaten to upset Hal’s humoral balance and his capacity to govern both self and nation (p.1).

Using food terms affects Hal when Falstaff uses them to address Hal. This will give an image of Hal’s character and whether his position is enough to be powerful and govern his nation or not.

Studies on Terms of Address

Strategies Used to Achieve Equivalence in Translation

Maintaining the function of terms of address causes a difficulty in translating the terms of address. Translators used many strategies in translating the terms of address to have equivalence between the source text and the target text. First, using the strategy of addition, “Since address terms are believed to manifest social relationships as well as social changes, this set shows different types of addition, deletion, and change in frequency in line with similar changes in society” (Moghaddam, et.al., 2013, p.66). Second, creating new lexicon, “ Developing new terms and banding some others over time which is the characteristic of dynamic languages show that Persian language is dynamic enough to comply with the sociocultural changes in its speech communities” (Aliakbari & Toni, 2013, p.11). Finally, Mona Baker (1992) listed three strategies to translate them: substitution, related word and omission.

Theoretical Framework

Terms of address are crucial elements in *Henry IV*. To grasp the scenes and dialogue between characters, therefore, requires studying terms of address in the framework of theories related to the study of behavior, language, culture, relations and context. Analyzing terms of address in both parts of *Henry IV* is based on employing theories of pragmatics which intersects with sociolinguistics which is concerned with the study of the

society. Consequently, the theoretical framework is going to be in the relevance theory as the main frame. This demands employing other theories to work as a complement to the process of analysis, which are politeness, register, speech act and maxims of conversation theories. These theories are used to study the characters, their behaviors, their positions and their discourse. This study goes by relevance theory due to the nature of terms of address in which they have semantic and pragmatic meaning. Gallai (2019) states the difference between semantics and pragmatics in RT. It is based on a distinction between decoding and inference (p.55).

However, the pragmatic meaning is the important one as it creates changes in the translation when it's rendered incorrectly. Through the use of terms of address in this text (*Henry IV*), there are some threats to the face of others. Therefore, it's essential to study the implied meaning in an attempt to render the source text appropriately and recognize the utterances affecting their face. The theory of register is necessary to recognize the relation and its scale of formality as well as the reasons of fluctuant relations. Theories of speech acts and maxims are used to measure the translators' success in rendering the intended meanings. Therefore, theories related to translations will be used to measure the success of the translations to convey the intended meanings and the whole image of the play. However, these theories are not sufficient for the analysis of this play and its translations. Formal equivalence is another frame for studying the translations. Moreover, this frame is important in order to check if there is a consistency between the source text and target text.

Terms of Address: A Socio-Pragmatic Perspective

Sociolinguistic theories are essential to analyze the collected data in order to conclude results in which they provide the reasons of translating terms of address by different strategies. These theories are interested in studying communication, the physical environment surrounding the communication and the interlocutors who belong to the field of pragmatics. Therefore, they will provide the basic reasons for the interlocutors' using specific address terms at certain occasions and then the factors that compel the translators to follow different strategies. These theories concern studying utterances whose interpretations go under the field of pragmatics (Sperber & Wilson, 1996, p.10). Pragmatics is "the systematic study of meaning by virtue of, or dependent on, the use of language" (Huang, 1997, p.2). Hence, the analysis of data will be dependent on the context.

Relevance Theory

Communication is the crucial feature in relevance theory; this feature differs between interlocutors and differs in various cultures. Communication is "a process involving two information-processing devices" (Sperber & Wilson, 1996, p.1). Sperber & Wilson define these devices as the first to modify the environment of the other and the second device for constructing representations. Gallai states that "According to RT, the very act of requesting the hearer's attention encourages her to believe that the information given will be relevant enough to be worth processing" (Gallai, 2019, p.53). To process the available information, the

speaker and the hearer have roles to get the message by first adapting the surrounding environment of the hearer in order to get the message, and then the hearer has to construct assumptions by linking the information of the speaker with the surrounding environment.

Relevance theory is introduced by Sperber & Wilson to concentrate on relation principle which was early proposed by Grice. This relevance theory is necessary in this study in the analysis section to apply it in both the source text and the target texts. Therefore, this will help to know the reasons that lead Mashati and Habeeb to follow different strategies. However, it's worth noting that analyzing information will differ over time because "Information processing is a permanent life-long task" (Sperber & Wilson, 1996, p.47). According to Hatim, relevance theory is a process that studies the psychology of communication (Hatim, 2001, pp.35-36). This shows another reason for the interest of relevance theory that both *Henry IV* and relevance theory are concerned with the psychology of speakers and communication. Relevance theory is performed to generate a conclusion by interpreting an utterance by involving two elements: old and new assumptions. "Interpreting an utterance involves more than merely identifying the assumption explicitly expressed: it crucially involves working out the consequences of adding this assumption to a set of assumptions that have themselves already been processed" (Sperber & Wilson, 1996, p.118).

Relevance theory is concerned with explaining what other people mean when they communicate together. Consequently, this theory tends to infer the intended meaning which is implicated; inference process is based on the context and the memory of the hearer. The translator has to perform two tasks: combining old and new assumptions and discovering communicative clues which enable him/her to infer the intended message. These communicative clues can be related to the form or content “aiming at guiding the audience to the correct interpretation” (Hatim, 2001, p.102); they enable the audience to construct links between the present data and the already existing data in their minds. There are seven types of communicative clues as Hatim (2001) categorizes them: phonology and style, poetics and style, onomatopoeia, style and semantic representation, formulaic expressions, syntax, connotation and style as well as visual clues. Gallai (2019) argues that “a translator is required to provide “communicative clues”” (p.59).

Relevance theory has two modes of translation; it is either committed to the source text (interpretive use) or free without any respect of the source text (descriptive use). In other words, you either use direct strategy of translation (producing a TT similar to the ST) or indirect one (producing TT relevant to the audience). Regardless of the mode used, this theory intends to achieve minimal effort with maximum effect because “relevance is a matter of degree. The degree of relevance of an input to an individual is a balance struck between cognitive effects (i.e. reward) and processing effort (i.e. cost)” (Huang, 1997, p.183).

Politeness Theory

Politeness theory is an essential framework that influences the choice of terms of address between interlocutors. The speaker chooses terms of address that are considered polite by referring to the society and the addressee. Politeness theory has different principles depending on the society emerging from which controls the address terms. There is no unanimity on the definition of politeness theory, yet Brown and Levinson (1978) define politeness as: “the distribution of politeness (who has to be polite to whom) is socially controlled” (p.4). Briefly, politeness is to be polite. However, politeness is in every language but in different degrees and criteria as Oatey states that “language has a dual function: the transfer of information and the management of social relations” (Oatey, 2008, p.12). Politeness theory is concerned with studying the face which is the self-esteem of people; the face is divided in term of desire into two types: negative and positive. The former means: “the desire to be unimpeded in one’s actions” (Brown and Levinson, 1978, p.13). In other words, negative face emphasizes the independence and freedom of the speaker to act. The later means: “the desire (in some respects) to be approved of” (Brown and Levinson, 1978, p.13), so positive face involves the person’s desire to be liked and have connections with others. The speaker maintains his/her positive face by finding common grounds with the addressee. Brown and Levinson (1978) state that the speaker uses positive politeness to indicate his/her intention to come closer with the hearer (p.103). On the other hand, the speaker maintains his/her face and the face of others by using terms

keeping the relation asymmetrical; for example, teacher, Mr., sir...etc. The speaker saves his/her negative face or the negative face of others by using indirect strategies to avoid coercing the hearer. Everyone wants to save his/her face; however, at some occasions his/her face is threatened by the acts that threaten the face of the others such as insult and request as Hatim and Mason (1997) state that “Any irregularity in handling power and/or distance would result in compromising the degree of imposition in a wide range of what is known as face threatening acts (FTAs)” (p.193). Therefore, politeness posited strategies to avoid or weaken Face threatening act (FTA); these strategies are five as Brown and Levinson (1978) define them:

1. Bald on record: is performing FTA directly.
2. Positive politeness: is performing FTA with showing solidarity with others.
3. Negative politeness: is performing FTA with expressing deference to the others.
4. Off record: is performing FTA indirectly by giving verbal hints.
5. Indirect FTA: is not doing FTA by giving non-verbal hint.

These strategies are ordered according to the degree of politeness. Brown and Levinson (1978) put factors controlling the choice of these strategies determining the level of politeness; “these are relative power (P)

of [hearer] H over [speaker] S, the social distance (D) between S and H, and the ranking of the imposition (R) involved in doing the face-threatening act (FTA)” (p.15). For example, Falstaff addresses Hal “My king” in the last scene of part two after Prince Henry became king. Falstaff uses this term because of Hal’s power over Falstaff.

Register

Register focuses on the issues related to the use and user of the language. Hatim and Mason (1997) define register as: “a configuration of features which reflect the ways in which a given language user puts his or her language to use in a purposeful manner” (p.83). In the register framework, our concern is toward the translators’ reaction to their perception of the motivations behind ST procedures (Hatim & Mason, 1990, p.4). Therefore, we can generate judgments by linking the translators’ motivations to judgments about the intended meaning of the speaker (Hatim & Mason, 1990, pp.7-8). There are three aspects of register based on the context: field, tenor and mode of discourse. Field of discourse relates to the field of activity which is being written about. Tenor of discourse is the relationship between the addresser and the addressee. Mode of discourse refers to the medium of the language activity/the form of communication. Register is important to measure the strategies that Mashati and Habeeb follow to achieve sociocultural equivalence. Therefore, the focus is on the context of situation and culture. The field (genre) of *Henry IV* is historic and comedic which demands maintaining

the elements that keep the same genre in the target texts. The mode of discourse is a play written to be performed on a stage. Tenor is the significant aspect in the data analysis section because it makes distinctions between the addresser and the addressee such as: “polite-colloquial-intimate, on a scale of categories which range from formal to informal” (Hatim & Mason, 1990, p.50). However, all these aspects are interdependent (Hatim & Mason, 1990, p.51).

Speech Act

Speech act is a theory introduced by John R. Searle that means as Huang (1997) states: “saying is (part of) doing, or words are (part of) deeds” (p.93). Based on speech act theory, the speaker must be in authority over the addressee to perform an act (Huang, 1997, p.99). There are three kinds of actions which are performed when the speaker produces an utterance: locutionary, illocutionary and perlocutionary. Locutionary act focuses on the utterance. The illocutionary refers to the function that the speaker intends to fulfill such as apologizing, blaming, ordering, joking and accusing. The perlocutionary act studies the effect of an utterance on the addressee. Huang classifies speech act into five types: representative, directives, commissive, expressive and declaration (Huang, 1997, p.108). Representative acts express a state of affairs and the beliefs of the speaker. Directive acts represent the speaker’s wish to get the addressee to do something while commissive acts are the speaker’s intention to do

something. Expressive acts are the speaker's emotional attitude. Declaration acts create changes in the current state of affairs.

If there is a mismatch between sentence type (declarative, interrogative or imperative) and the illocutionary act, we will have indirect speech act. People tend to use indirect speech act to be more polite and satisfy their desires.

Conversational maxims

Grice proposes the cooperative principle and the maxims of conversation that the speaker should abide by in order to achieve successful communication. The co-operative principle is defined as to "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1975, p.45 cited in Huang, 1997, p.25). Interlocutors must interact and cooperate mutually and they must know the regulations and limitations that restrict the conversation. Grice states four principles as rules that make the conversation successful and lead the speaker and the addressee to engage in a conversation. The four Gricean maxims are: quality, quantity, relation and manner. The quality maxim means that the speaker should make his/her conversation truthful (Huang, 1997, p.26). The quantity maxim makes your contribution as informative as is required (Hatim & Mason, 1990, p.62). The relation maxim is being relevant to the subject matter. Manner maxim is being brief and orderly and avoids ambiguity.

The speaker can observe these four maxims and produce an explicit meaning. However, the speaker may violate a maxim in order to preserve another. Huang (1997) states that the speaker can also opt out of a maxim by using hedges (26). When the speaker deliberately flouts a maxim, conversational implicatures emerge. The speaker produces implicit discourse; the addressee can infer the intended meaning from the conversation.

Equivalence

The translation of terms of address, especially those employed in literary works is problematic due to the lack of equivalence to the poetics pattern. The scholars argued about how to define equivalence and its types. Koller (1995) defines equivalence as a relation between a Source Language (SL) text and a Target Language (TL) text.

Koller (1995) proposes five types of equivalence: denotative equivalence, connotative equivalence, the text-normative equivalence, pragmatic equivalence and formal-aesthetic equivalence (p.24). For example, Mashati and Habeeb followed denotative equivalence in translating “Hal” into “يا هال”.

Equivalence can be maintained through context. This, in other words, indicates that trying to replace words in translation does not achieve equivalence even if the replacing was verbatim. This will turn us to consider the context as a factor to create consistency between the source

text and the target text and also create coherence (the continuity of senses) which consequently conveys the same effect. Habeeb studied the surrounding context when he translated “bacon-fed knaves” into “الذين اكتتروا” “شحمًا ولحمًا من أكل خيرات الأرض” by following functional equivalence.

Chapter Three

Data Analysis

The terms of address employed in Shakespeare's *Henry IV* play [part one and part two] and translated into Arabic by Antwan Rizq-Allah Mashati (1990) and Mustafa Taha Habeeb (1966) will be analyzed and divided into three sections. Section one focuses on the social status of the characters [King Henry IV, Westmoreland, Hotspur, Worcester, Prince Henry, Falstaff, Lady Percy, Doll Tearsheet and Mrs. Quickly] who overuse terms of address related to social and power relation to consolidate or subvert the social and political hierarchy. Secondly, I will compare the data in the source text with the two translations by Mashati and Habeeb to measure the success of translation strategies in conveying the relations. Section two examines the characters' (Falstaff, Prince Henry, Page and Doll Tearsheet) shift in using terms of address and how Mashati and Habeeb maintain the functions of irony and identity embedded in the terms of address used. The focus of section three is on food epithets and the strategies Mashati and Habeeb used to render food epithets into Arabic. In these three sections, there are sub-categories (gender, age, class and religion) which will be considered through the analysis. Mashati and Habeeb employed translation strategies to render the address terms. They follow formal equivalence and literal translation when the meaning is clear. They use functional equivalence when there are differences between the ST and TT. Moreover, these terms of address and their two translations will be analyzed through the frameworks of relevance, politeness, register, speech act and conversational maxims theories.

Social Relations

Social relations are set up depending on the structure of the society. *Henry IV* [part one and two] consists of aristocracy class and worker class which will play a vital role in the language, especially terms of address. *Henry IV* [part one and two] has different relations such as father-son relation, friendship and couple relations. These social relations are subjected to social factors: age, gender and class. Father-son relation is between King Henry IV and Prince Hal, and Northumberland and Hotspur. The relation between King Henry and Prince Hal is weak because Prince Hal is a frivolous character accompanying drunk and highwaymen. On the other hand, Hotspur has a good relation with his father because he's a valiant and serious warrior. The couple's relations (Hotspur and Lady Percy) fluctuate between formal and informal address style because of the patriarchal community as Holowienka (2009) argues that:

Lady Percy starts off by addressing Hotspur with “you”, but when she continues on with her concern for what troubles her husband she uses “thou/thee”. Meanwhile, Hotspur uses thou/thee when addressing Lady Percy, except when insulting her or showing authority that she will stay at home (para.4).

Social relationships that exist in long-established interactions will be analyzed due to the significance of their contexts to help in working out and analyzing the personality of King Henry, Prince Hal, Hotspur and Falstaff. Instant interactions are not valid or vital for this study as it is not

enough to study the situations properly. We can infer many associations through these long-established relations such as knowing whether the persons engaged are close friends, or if there is some distance. Also, we can know whether this relationship has something hidden or not; for example, the speaker has a benefit out of this relation. Sweat (2001) argues that using address terms entails the relation between Falstaff and Prince Hal “Falstaff’s use of a term of endearment is meant to appeal to Hal’s sense of kinship and is an attempt to establish his ethos as that of a close friend or family member” (p.4). This section of my study will reexamine these functions of terms of address in translation. The following table has examples collected from both parts of *Henry IV* to show these relations. Moreover, terms of address that are similar in form will be analyzed together to measure the felicity of the strategies used by Mashati and Habeeb.

Table (1): Relative Relation

No.	Part	Shakespeare’s wording (Act. scene. line no.)	The addresser/the addressee	Mashati’s translation	Habeeb’s translation
1	1	cousin (1.1. 75)	King Henry/ Westmoreland	يا ابن عمي العزيز	يا ابن العم
2	1	Coz (1.1.90)	King Henry/ Westmoreland	يا ابن عمي العزيز	يا ابن العم
3	1	Cousin (1.3. 192)	Worcester/ Hotspur	يا ابن أخي	يا ابن العم
4	1	Your Majesty (3.2. 20)	Prince Hal/ King Henry	يا صاحب الجلالة	يا مولاي
5	2	O dear father (4.3.186)	Prince Hal/ King Henry	يا والدي	يا أبتاه العزيز

I will examine the translation of relative relations that are held in *Henry IV* [part 1 and part 2] by applying politeness theory of face, relevance theory of assumptions and communicative clues, register, speech act and maxims. The relative relations used for this section relate to strong links and relations such as the relation between King Henry IV and Westmoreland or blood such as Worcester and Hotspur. King Henry IV is the ruling king of England and he gets his throne through a civil war. Westmoreland is a military leader, adviser and ally to King Henry IV. Uncle-nephew relation is between Worcester and Hotspur. Worcester, Thomas Percy is the uncle of Hotspur and a leader of the rebels against King Henry IV to overthrow the king. Hotspur is the son and heir of the Earl of Northumberland; he is warrior unlike Henry's son, Prince Hal. Hotspur is associated with military honor, valor and power. Father-son relation is between King Henry IV and Prince Hal. Prince Hal is the oldest son of King Henry, Prince of Wales and heir to the throne.

Cousin/Coz

'Cousin' is a kinship address term indicating kinship between King Henry and Westmoreland. King Henry uses this term when he speaks with Westmoreland about the victory that Hotspur achieves at the battlefield. Although King Henry is superior to Westmoreland, he uses 'cousin' to address Westmoreland. The king's use of the term 'cousin' represents his trust of Westmoreland and his thoughts. Even though King Henry has a high status, he is fatiguing and he presents himself as an old man who

wants to execute a crusade campaign to the Holy Land. The king's goal of the crusade campaign is to ease his conscience because he got the throne illegally by the help of the Percy's family.

King Henry addresses Westmoreland using a relative term 'cousin', a different version 'coz'. The term 'coz' is a diminutive term which strengthens the relation between King Henry and Westmoreland. The king's use of such terms of address reveals the harmonious relation between him and his subjects. He uses this term because of Hotspur's decision of retaining the prisoners. Thus, King Henry IV addresses Westmoreland using an intimate term as a means to justify his high status and power as he feels that he will have a new rebel.

By applying politeness theory, King Henry uses a relative term when he asks about Westmoreland's opinion of the Hotspur's victory and decision. Thus, he uses the relative term as a strategy to save his face and his position which is an application of positive politeness to show solidarity and to be approved. Wang (2014) argues that "politeness is only recognized—when some aspect of the addresser's behavior provides evidence for the addressee that the addresser holds addressee in higher or lower position than the latter had assumed" (p.275). Hence, King Henry uses relative terms to make the position of Westmoreland equal to him in order to consult Westmoreland. King Henry uses this term for an illocutionary force (ordering) to produce an influence on the addressee

(make Westmoreland's opinion consistent with his thoughts about Hotspur); therefore, the translators should keep these terms.

By applying relevance theory, Wang (2014) states that "the relevance theoretic view emphasizes how addressers manipulate their utterances in a particular method to find out contextual characteristics with the purpose of forming their addressees' cognitive environments" (p.275). The visual clues 'frighted peace' and 'children's blood' that the king uses give rise to the following assumptions: the brutality of the war, the king's weariness and his desire to have peace. Therefore, King Henry uses this intimate term to mitigate his power and high class with his speech with Westmoreland to have support. We have a change in the scale of power from formality to informality in using these intimate terms; therefore, these terms should be maintained in the target texts. Moreover, this shift reflects the historical genre.

Mashati and Habeeb convey the direct denotative meaning of 'cousin' and 'coz' because they refer to the assumptions in *Henry IV*. Therefore, the literal translation strategy is successful in this context. Moreover, Mashati and Habeeb maintain the positive politeness strategy that King Henry uses. However, Mashati exaggerates in his renderings of 'cousin' by adding a qualifier which is not in the source term. The qualifier 'العزیز' adds a special standing of Westmoreland that the king slings. Mashati and Habeeb also don't transfer the source text 'coz' appropriately as they ignore the extra function that "coz" term contains which is

familiarity between King Henry and Westmoreland. Nevertheless, Habeeb's technique in translating 'coz' is close to the style in the source text as using "يا ابن العم" that represents familiarity and shift in power scale between King Henry and Westmoreland.

Cousin is used also by Worcester to address his nephew Hotspur when they speak about the actions of King Henry and his illegal methods to have the throne. Shakespeare uses 'cousin' in *Hamlet* in the same function and context; the king who is the uncle of Hamlet uses cousin to address Hamlet "Give them the foils, young Osric. Cousin Hamlet, You know the wager?" (5.2.277-278). Worcester employs positive politeness strategy to maintain his positive face as he shares a common desire with Hotspur, and he needs support in his rebellion against King Henry. Worcester ignores his age; comparing to Hotspur by violating the maxim of quality in order to abandon any obstacles impeding his seeks to the rebellion and to express his trust of Hotspur.

Mashati translates 'cousin' into 'يا ابن أخي' functionally by recognizing the context and the relations between Worcester and Hotspur. By applying relevance theory, Mashati refers to the previous assumptions, which is uncle-nephew relation between Worcester and Hotspur. Therefore, Mashati removes unrelated assumptions by avoiding translating the term literally. Mashati favors the naturalness of the TT over the originality of the ST because 'يا ابن أخي' is common to the audience. Habeeb's translation 'يا ابن العم' is a literal rendering of the original as he preserves the originality of

the ST and the violation of quality maxim. In other words, while Mashati uses the strategy of domestication, Habeeb employs foreignization.

Your Majesty/ O dear father

Prince Hal addresses his father in part 1 using ‘your majesty’. Even though the king is the father of Hal, Prince Hal uses formal terms to address his father. The relation between them is weak because of the childish behaviors of Hal and his corrupt friends. Therefore, the king is resentful of having a son behaving deficiently. The king is unconfident of Hal as he is the successor of the throne and lacks the characteristics that the prince should have, such as valor, seriousness and strength. The stylistic properties of words provide clues to the distance between Prince Hal and the king such as the king’s description of Hal’s character in part one as ‘inordinate and low desires’ (3.2.13). However, Prince Hal addresses the king using ‘father’ in part 2 which refers to a change in their relation from doubt and hatred to trust and pride due to Prince Hal’s saving his father’s life at the battle and becoming a serious warrior. Moreover, his father is weary and sick in part 2.

Mashati and Habeeb follow formal equivalence strategy in rendering ‘your majesty’ and ‘o dear father’ with a difference of the choice of the words. However, both translations convey the intended function of the terms “showing deference”. Mashati and Habeeb maintain the formal meaning of ‘your majesty’ and they convey the intimate meaning of ‘o dear father’. Moreover, they maintain the negative face that Hal intends to

achieve by translating the generic address term ‘o dear father’ literally of these terms as Hal uses this term to justify his actions and show respect to King Henry. Thinking of register membership, formal equivalent strategy is successful as it maintains the shift in the relationship between the King and Prince Hal from formality and distance to intimacy.

Table (2): Friendship

No.	Part	Shakespeare's wording (Act. Scene. line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	1	Hal (1.2.1)	Falstaff/ Prince Hal	يا هال	يا هال
2	1	Lad (1.2.1)	Falstaff/ Prince Hal	...	يا فتى
3	1	Lad (1.2.42)	Falstaff/ Prince Hal	يا بني	يا فتى
4	1	Ned (1.2.117)	Prince Hal/ Poins	يا صاح	يا ند

The second table discusses the relations between friends: Prince Hal, Falstaff and Poins. Sir John Falstaff is an old, fat and gluttonous character. He is also a close friend to Prince Hal. Poins is a highwayman and close friend to Prince Hal. The address terms listed in the table are collected from part one due to the development of events and the changes of relations. For example, the relation between Falstaff and Prince Hal is cold in part two.

Hal

Falstaff uses the diminutive name of Prince Henry “Hal” and he also doesn't use the title (Prince) for Hal. Addressing Prince Hal using this form is an apparent index of intimacy and closeness between Falstaff and Prince Hal. He uses this term to fulfill the illocutionary force: ‘accepting and

intimacy' to influence Prince Hal. In the first appearance of Falstaff, he asks Prince Hal about the time; this semantic clue 'time' gives the reader an image of Falstaff as he is concerned about time. However, Prince Hal cancels this image by wondering what Falstaff's business is at the day as he is a drunken man. Moreover, the discourse connectives (coherence) of *Henry IV* shows Falstaff as a man indulging in food and drink in the Boar's Head Tavern. Falstaff uses the term of address 'Hal' as a strategy to save his negative face by hiding his idleness through using off record strategy.

Mashati and Habeeb convey both the content and form into "يا هال" by following transliteration which is a standard for translating names. Moreover, Mashati and Habeeb maintain the negative face of Falstaff and the play's coherence. They maintain the tenor of discourse (casual) between Prince Hal and Falstaff.

Lad

Falstaff also uses another term to refer to Hal, Prince Hal, which is 'lad'. Lad means according to *Dictionary.com* "a familiar or affectionate term of address for a man" ("lad", n.d). Therefore, 'lad' is a term used only between close interlocutors. Falstaff uses 'lad' twice at two different contexts. The first occurrence of 'lad' is at the first appearance of Falstaff when he asks Prince Hal about time. Hence, the usage of the term clarifies the state of Falstaff; he's punctual. On the other hand, Falstaff uses the same term 'lad' so as to show his wisdom and his right choices; this is apparent when Falstaff uses a rhetorical question, 'is not my hostess of the

tavern a most sweet wench?’ (1. 2. 43) to ask Prince Hal’s opinion of the hostess of the tavern. Moreover, this rhetorical question reveals the harmonious relation between Falstaff and Prince Hal because Falstaff knows the answer and he has no intention of obtaining the answer.

Based on politeness theory, Falstaff uses this affectionate term ‘lad’ to hide his tricky character. Moreover, the syntax (rhetorical question) of Falstaff’s speech is a clue of what Falstaff seeks to achieve which is concealing his image. Falstaff uses the indirect speech act by using an illocutionary act (questioning) for performing another (arrogance) and this type of speech act is more polite than the direct one. Mashati follows omission strategy in translating the first occurrence of ‘lad’ which minimizes the degree of the relations that connected Falstaff and Prince Hal. However, the omission strategy is not suitable because this term has an effect on the development of actions between Falstaff and Prince Hal in order to maintain the comedic and historic genre of *Henry IV*. In other words, there is an overlap between the tenor (the relation between Falstaff and Prince Hal) and the field of discourse (comedic and historic genre). While Habeeb translates this term into "يا فتى" literally preserving the originality of the ST, he transfers the ST to the audience because it forms documentation to events at a specific period.

Mashati translates “lad” at the second position into “يا بني”. Mashati translates the term functionally by referring to the surrounding context. Besides, applying relevance theory, Prince Hal sees Falstaff as his father so

Mashati translates this term according to the existing assumptions that he's like his father¹. Habeeb translates it as the former one using formal equivalence strategy without working out the context in order to maintain the fun sense between Prince Hal and Falstaff. Habeeb's translation is more efficient than Mashati's translation because the author moves gradually in introducing Prince Hal and Falstaff and their relation to the readers. Therefore, formal equivalent is appropriate in that context which preserves the comedic genre.

Ned

Prince Hal addresses Poins using the first name of Poins 'Ned' showing how they are close to each other. Even though Poins is a highwayman, Prince Hal treats Poins as a person equal to him in terms of rank. Therefore, Prince Hal uses this familiar address form to maintain their negative face. Habeeb keeps strict to the rules and originality of the ST as he translates "Ned" into "نِد" by following transliteration. On the other hand, Mashati studies the relations between Prince Hal and Poins in order to reflect their friendship so he is free in his translation to convey the intended image. Nevertheless, Habeeb's translation is more suitable because he conveys the first name of Poins (Ned).

¹ In Act 2, scene 4, Falstaff plays the role of King Henry as a father of Prince Hal.

Table (3): Couple Relation

No.	Part	Shakespeare's wording (Act. scene. line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	1	My good lord (1.3. 39)	Lady Percy/ Hotspur	سيدي الكريم	يا سيدي اللورد الطيب
2	1	You trifler (2.3.95)	Hotspur/ Lady Percy	يا محتالة	أيتها التافهة
3	2	Mistress Doll (2.4.42)	Falstaff/ Mistress Doll	السيدة دمية	يا سيدة دول
4	2	You whoreson chops (2.4.220)	Mistress Doll/ Falstaff	أيها الفتى، أنت ساذج	أيها المنتفخ الأوداج

My good lord/ you trifler

The last group covers the relations between couples (Hotspur and his wife Lady Percy) and how their relations fluctuate which is obviously shown through address terms. Lady Percy is Hotspur's wife and the sister of Mortimer who was heir to the throne instead of King Henry IV. Lady Percy addresses Hotspur 'good lord' while she tries to know his absence and prevents him from fighting Mortimer. Moreover, Lady Percy's use of this address term avoids FTA in order to know the reason of his absence by following negative strategy. The phonic clue 'the term good lord ends with d' is relevant to what Lady Percy intends to achieve. By referring to register aspects, the tenor of discourse is formality between Lady Percy and Hotspur which should be transferred to be consistent with the field (historic and comedic genre). This formality is intended for an implied sarcastic function; Lady Percy uses this term to deceive Hotspur to fulfill her goals.

Mashati translates the term into “سيدي الكريم” by following formal equivalence. He follows this strategy in order to keep strict to the ST to justify Hotspur’s use of the following term ‘you trifler’. Habeeb translates the term literally as well as he provides transliteration. Habeeb’s translation introduces Lady Percy as she addresses her husband with a kind of affectation while Mashati’s translation is appropriate as he keeps the formal relation between them. However, there’s a translation loss in both Mashati’s and Habeeb’s translation at the phonic level as the source address term ends with the same sounds [d]. Therefore, the two translated versions subvert the poetics of the historical genre of the play and they ignore the speaker’s attitude in choosing these similar sounds to impress Hotspur. However, both translations maintain the gender factor which keeps Lady Percy subverted and her personality is marginalized. Moreover, both translations maintain implicature.

Hotspur addresses his wife using a qualifier describing her character and as a term of endearment. Hotspur uses the address term ‘you trifler’ as a reaction to his wife’s blame floating the quantity maxim because he says less than is required causing implicature. The discourse connectives of *Henry IV* provide a clue to the relation of the use of this term to the previous interactions. Therefore, this term strengthens the previous assumptions; Lady Percy inclines to disclose his actions and absence and the change of Hotspur and Lady Percy’s relation. Habeeb uses formal equivalence in translating the term into “أيتها التافهة” which is a direct translation of the meaning of the words without taking into consideration

any hidden meaning of that term. Formal equivalent doesn't convey the idea of implicature. While Mashati translates it into “يا محتالة”, it is a functional translation of the term. Mashati's translation is felicitous due to its relevance to the previous utterance. Even Mashati's translation lost the lexical equivalence, the textual effect is restored at the pragmatic level. It's worth mentioning that both versions serve the comedic genre.

Mistress Doll / you whoreson chops

There is another couple in the play; Falstaff and Doll Tearsheet. Doll Tearsheet is a friend of the proprietor of the Boar's Head Tavern Mistress Quickly and she has a relation with Falstaff. Falstaff addresses Doll using her first name with a title which reflects the distance that exists between them at the beginning of their relation. Besides, Falstaff uses that term as a way to avoid FTA by following negative politeness. The title 'mistress' means according to *Dictionary.com* “a woman who has a continuing, extramarital sexual relationship with one man, especially a man who, in return for an exclusive and continuing liaison, provides her with financial support” (“mistress”, n.d). This term has an implicated meaning which is subverting the status of Doll.

Mashati translates “Mistress Doll” denotatively into “السيدة دمية” by referring to its direct equivalence in the target text. However, he translates the term by referring to the implicature of 'mistress'. So he uses the word ‘دمية’ to compensate and capture the intended function of this term (marginalizing). While Habeeb translates the term into “يا سيدة دول” by using

transliteration as this term is a name and he is unaware of the pragmatic meaning of the term. Therefore, Mashati's translation is efficient at that context.

Doll addresses Falstaff using "you whoreson chops" which indicates how their relation develops. The semantic representation provides a clue to Doll's character as she has a repertoire of insults and she is offensive. Mashati and Habeeb follow functional equivalence. Mashati translates it into "أيها الفتى، أنت ساذج"; this translation is a transfer of the intended meaning so Mashati sacrifices the originality of the ST for the fluency of the TT. He translates the content without transferring the same form. Habeeb translates it into "أيها المنتفخ الأوداج" which is a common address term between the audiences. So he follows cultural transplantation. Both translations convey the illocutionary force: insulting. Habeeb's translation is more appropriate because he finds equivalence to the term in the target culture and is closer to the content of the ST.

Power Relations

Henry IV shows power relations which are highly conveyed through the use of terms of address. I'll analyze the terms of address related to power and subversion and the power relations between the addresser and the addressee.

Table (4): Power Relation

No.	Part	Shakespeare's wording (Act. scene. line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	1	My liege (1.1. 34)	Westmoreland/ King Henry	يا مليكي المفدى	مولاي
2	2	Good captain Pistol (2.4. 139)	Mrs. Quickly/ Pistol	أيها القائد بيستولي	أيها اليوزباشي الطيب بستول
3	2	My Jove (5.5.46)	Falstaff/ Prince Hal	يا هرقل الجبار	إلهي، جوبيتر

My liege

This address term is used by Westmoreland to address King Henry. Obviously, using this term indicates that King Henry is superior to Westmoreland and the aim of this term is to show respect. It also shows a distance between them as it determines their relationship. Therefore, using this term will automatically separate both the interlocutors, and there will be two oppositions at the range of power either superior or inferior because of the scale of formality. Westmoreland uses negative politeness in order to avoid threat to his image and to keep his position safe toward the king.

Mashati maintains this term by translating it literally and adding an adjective. Adding this adjective "المفدى" is an overstatement to the term and it may lead to another interpretation such as the speaker is someone from the public. Habeeb translates that term literally following formal equivalence in order to introduce the right image of their relations at that time. In both translations, power is saved which serves the historical genre and its features. Therefore, both of the translated versions are viable.

Good Captain Pistol

This term is used by the hostess Mrs. Quickly to address Pistol. Pistol serves under Falstaff in the army and he's aggressive. Mrs. Quickly uses this term as an indirect speech act; she says one thing but she means something else. She uses this term to prevent Pistol from performing any violent action against Doll Tearsheet in order to protect herself and her reputation. Therefore, her use of that term is a negative politeness as she saves her face by avoiding FTA through these terms of address. However, the formal use of that term is applied to cheat Pistol. We notice that there is a predominant conception of women; they have to be conformist to the rules and customs of their culture. Therefore, the gender at that position has a significant role in understanding the events of the play and its connection to the Renaissance period. Brotton (2006) argues that "women were denied the benefits of many of the cultural and social developments of the Renaissance, but were key to its functioning as the bearers of male heirs to perpetuate its male dominated culture" (p.6). Renaissance was a male dominated period which controlled the role of women, their speech and their talk turn.

Mashati and Habeeb maintain this term by following formal equivalence in a way acceptable to their target audience. Mashati, a Lebanese translator, translates captain into "القائد" influenced by his culture. Habeeb, an Egyptian translator, translates captain into "اليوزباشي" which is a familiar term among his target audience. They maintain the peripheral role

of women and the indirect speech act. Habeeb's translation is more appropriate than Mashati's translation because he keeps the qualifier "good". We have the same order of the address term in the ST and the TT that they start with the title then the name because the emphasis is on the title to maintain the negative politeness.

My Jove

Falstaff addresses Prince Hal using 'my Jove' after Prince Hal is crowned to King V and using that term reflects the distance between them. This is a confession that Falstaff is inferior to Prince Hal. The style that the speaker uses provides clues of the change of the relation between Falstaff and Prince Hal. The use of formal term is to show deference and acceptance. The speaker addresses the king by referring to mythical figure "Jove". This shows how their relation fades as in the first part; Prince Hal and Falstaff are close and they are together at the tavern, so terms such as lad or first name are applied.

Habeeb follows formal equivalence as he maintains the terms in the TT, preserving the originality of the ST. He translates the myth as it is without explanation. Mashati sacrifices the originality of the ST for the fluency of the TT. He follows cultural transplantation by translating "Jove" into "هرقل" as he's known of his power in the target culture. Applying relevance theory, Falstaff's use of that term is an exaggeration to save his friendship with Hal, and this term represents his power and strength. Both of the translated versions serve the power of Prince Hal; however,

Mashati's rendering is more applicable in that context because he provides a term common in the target culture.

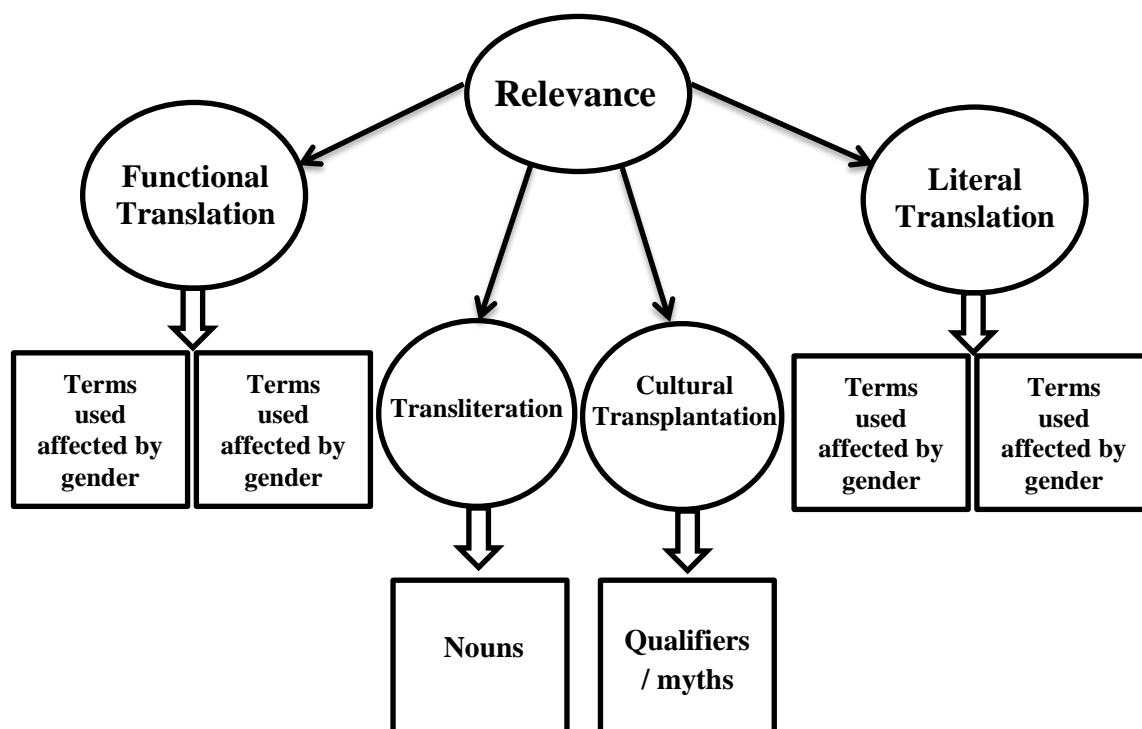


Figure (3.1): The translation strategies for relations

Criteria for Assessment [Comprehensibility]

Mashati and Habeeb maintain both the social and power relations between characters by following either formal or functional equivalence conveying the function of these terms of address which are intimacy, formality, superiority and inferiority. Habeeb uses formal equivalence in translating these terms to be faithful to the ST, and he follows functional equivalence where his culture has a similar equivalence. Mashati follows functional equivalence in order to convey the intended meaning of the terms of address. They also follow techniques for translating some terms such as omission, addition, transliteration and cultural transplantation.

Mashati and Habeeb follow functional equivalence to translate the illocutionary force and implicatures embedded in terms of address. The characters change in their use of term to formality in their relation with the addressee (tenor) to fulfill their goals: deceiving, accepting and cheating. By applying relevance and politeness theories, functional equivalence is a good strategy for the reader's comprehension where relation address terms depend on the context in which they are used. However, formal equivalence is felicitous in this section especially the translation of titles or names. Mashati's strategies of translation are adequate and comprehensible for the readers.

Section Two: Terms of address, irony and identity

The characters shift in their use of terms of address with the same characters. This shift can be acceptable if the same person shifts in her/his speech with different people at different situations. Nevertheless, the shift is not normal when the same person shifts in her/his speech with the same persons at different or similar occasions. This will be more surprising if the speaker addresses someone who is superior to her/him. In fact, this shift makes sense in the communicative situations as the speaker intends to use this style for certain purposes.

The scenes featuring Prince Henry and Falstaff exhibit a different shift of styles through the use of terms of address. Prince Henry and Falstaff are friends, but Prince Henry is in a position superior to Falstaff that he is the son of the king. However, Prince Henry tends to be careless and corrupt by

accompanying Falstaff in order to shock the public when he becomes king by acting friendly and wisely through his authority. Falstaff who is a friend to Prince Henry, uses a variety of terms of address to refer to Prince Henry. Nevertheless, the shift in these terms expresses different functions: irony and identity.

Table (5): The Function of Irony

No.	Category	Part	Shakespeare's wording (Act. Scene. line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	Soft expression	1	Sweet wag (1.2. 17)	Falstaff/ Prince Hal	أيها الساخر أيها الساقى	يا فتاي العزيز
2	Deference	1	My old lad of the castle (1.2.44)	Prince Hal/ Falstaff	يا غلام الفندق	أيها العجوز العرييد (أولد كاسل) يا ربيب الحانات
3	Myths	2	You rascally Althea's dream (2.2.86)	Page/ Bardolph	يا حلم الدجال المشؤوم	يا حلم الثيا اللعين ²

Shifting the use of terms of address between characters creates irony as it is awkward to address someone who is superior to you using an informal address term. The aim of irony between characters is creating a sense of humor. The translator has a burden to maintain humor sense and the relations between interlocutors in the play in order to maintain the style of genre.

² حلم الثيا: رأت هكببا في منامها قبل أن تلد باريس إنها ولدت شعلة نار ولما ولدت مليجر قيل لها إنه سيظل حياً ما دامت الشعلة لم تحترق. وسواء كان شكسبير هو الذي خلط بين الأسطورتين أو لم يكن فإن صدور هذا القول من الغلام يدل على أنه شيئاً من العلم بالأدب القديم.

Sweet wag

Falstaff uses ‘sweet wag’ to address Prince Hal. The connotation and style clues of the previous speech help in recognizing the ironical function of this term. The connotative clues are represented after Prince Henry wonders the reason of Falstaff’s question about time as it is not important for him. It’s worth mentioning that Falstaff uses this term not for expressing respect or inferiority but as a way to save his negative face after he is mocked; it’s an application of off record politeness as he employs generic address terms to not be imposed on his face by Prince Hal. Falstaff’s aim of using this term is to mitigate the sarcastic effect toward him, and this means that Prince Henry is satiric. Sweat (2011) argues that “Although Hal had just mocked Falstaff’s wine abuse and afternoon naps, Falstaff takes an endearing tone towards his friend. Calling his friend “sweet,” Falstaff appeals to the king’s compassionate side” (p.4). However, Falstaff’s use of this term contradicts his goals, being a noble man and performing illegal actions without punishment when Prince Hal will be in power. Falstaff expresses irony as Falstaff uses an indirect speech act by asking Prince Hal to execute his deeds when he is crowned, but he means that his authority will be weak and controlled by highwaymen such as Poins and Falstaff. In fact, there is an implication in Falstaff’s use of this term; Falstaff makes fun of Prince Henry that he’s going to be the king, but his decisions will be driven from Falstaff and they will be consistent with the thieves, particularly Falstaff.

Mashati translates this term by following formal equivalence and addition. Mashati maintains the image of Prince Henry as a character using mockery. Mashati's translation has two oppositional words: "الساحر" and "الساقى". "الساحر" is a term used to depict one who is careless and takes matters ironically and "الساقى" is used to describe one who can lead you to the right road and is used among mystics. Habeeb translates the meaning of the address term without translating the form. He forms a pun and maintains the implicature in his translation 'يا فتاي العزيز' that his actions and speech are not meant like a boy who is not blamed for his childish actions. Habeeb's aim is to lead the readers to imagine Hal as a follower to Falstaff. In Habeeb's translation, the ironical function of the address term is lost but the off record politeness strategy and indirect speech act are maintained. Mashati's translation maintains the poetics of the comedic play and the chaos in Falstaff's character by rendering the implicature; hence, his translation is appropriate to the field of discourse (comedic).

My old lad of the castle

Prince Henry uses the term "my old lad of the castle" in addressing Falstaff to make irony of him. This term provides semantic representation clues of Falstaff's relation to the tavern. The type of irony at this context is verbal irony which means that the speaker says something and means something else; its surface meaning is a term to represent solidarity as a positive politeness, but its deep meaning is ironical. Prince Hal flouts the manner maxim as this term is ambiguous. The reader can infer the

implication of the term that Falstaff is always at the tavern to the extent that he seems a worker.

Mashati uses formal equivalence in his rendering which enables him to transfer the intended message that the Prince implicates. Moreover, he keeps the humor sense in his translation. On the other hand, Habeeb uses transliteration and over translation. He conveys the message to the readers with explanation, so the readers get it and they don't need to connect the deeds and manners of Falstaff to that term. Therefore, there is no irony in his translation because he provides explanation. Therefore, Mashati's translation is suitable for this term as it preserved the politeness strategy and semantic clue.

You rascally Althea's dream

Page is hired by Prince Henry to be a servant for Falstaff after Falstaff promulgates the news that he's the murderer of Hotspur. Page employs this term to address Bardolph who is a friend of Falstaff and Prince Hal due to Bardolph's mocking of Page. The reason that leads Bardolph to make irony of Page is Page's description of Bardolph's face as red as the red window of the tavern. Page explains his use of 'you rascally Althea's dream' in the following dialogue 'Marry, my lord, Althea dreamt she was delivered of a firebrand, and therefore I call him her dream' (2.2. 87-88). Bardolph sees in his dream that Althea saves him from a firebrand which is a representation of formulaic expression clues. Johnson (1789) points out that Shakespeare's confusion that the firebrand of Althea was

real, but Hecuba dreamed that he was delivered of a firebrand (p.267). Page flouts the quality maxim as he says something that contradicts truth causing an implicature. Page uses verbal irony by employing this myth, but he means that Bardolph pretends to be a powerful leader while this is a dream. Page performs the FTA indirectly ‘off record strategy’ by providing verbal hints, which is the address term.

Mashati follows formal equivalence in his translation, but the myth of the ST was lost by replacing it with a religious connotation of the TT. Mashati preserves both the off record strategy and the clues. He follows this strategy because this myth is explained in the following dialogue. Habeeb follows transliteration strategy and provides explanation in a footnote to this address term because this myth is not known in the target culture. Moreover, he adds his own opinion of Shakespeare’s aim of that term. By referring to relevance theory, translating that term without providing the translator’s opinion is sufficient to preserve its ironical function. Both translations lost the content and the effective function. The appropriate strategies to render this term are a mix of both translation strategies: formal equivalence and transliteration in order to maintain the implicature and then the comedic and historic genre.

Table (6): Characterization of the Identity

No.	Part	Shakespeare's wording (Act. Scene. Line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	1	My sweet-creature of bombast (2.4.339)	Prince Hal/ Falstaff	أيها المخلوق اللطيف السخيف	أيها العزيز المتنازل ككيس القطن الكبوس
2	2	Thou honeyseed rogue (2.1.53)	Mistress Doll/ Falstaff	أيها القاتل, أيها المجرم	أيها الشقي القاتل السفاك
3	2	Thou hempseed (2.1.59)	Mistress Doll/ Falstaff	تباً لك من قاتل خسيس	أيها الشقي يا سفاك الدماء

Identity, in *Henry IV*, means, as Leary and Tangeney (2012) define it, the traits and characteristics and social group memberships that define who one is (p.69). Through terms of address, we can infer the characters' identities. I'll study Falstaff's interactions with Prince Henry and Doll Tearsheet. The choice of these three characters relates to their relation to Falstaff as Prince Hal is his friend and Doll Tearsheet is his companion.

My sweet creature of bombast

Prince Hal addresses Falstaff using 'My sweet creature of bombast' after Falstaff starts telling lies about his valiant fight at the robbery. Falstaff robs travellers but then what he steals is stolen by masked men who are Prince Hal and Poin. After he returns to the Prince with nothing, he starts telling how he fights the men who try to steal him and he allows them to take the money. Applying politeness theory, Prince Hal uses off record politeness strategy as he jeers at Falstaff and his abilities. Prince Hal

provides a characteristic of Falstaff's speech that he chooses embellished and meaningless phrases (bombast). It is a verbal irony that he makes fun of him by flattering Falstaff with "my sweet creature". Falstaff's name can be analyzed into two parts reflecting Falstaff's speech.

Falstaff= false + taffy

The first part of Falstaff's name represents false and the second is taffy; combining them gives us the word bombast. This means that Falstaff is a talkative character and uses flattery to boost his value and position among people. However, he receives nearly the same address terms which have the same functions: humiliation, degradation and vicious description of his body as we will see in section three. This term makes the task of translation problematic due to the pun that the term contains. The relationship between Falstaff and Prince Hal fluctuates as Prince Hal seems polite to Falstaff, but actually he deceives Falstaff.

Mashati follows formal equivalence in his translation ignoring the identity of Falstaff that the term represents. This strategy conveys the meaning of the address term. However, the pun isn't rendered and the identity of Falstaff's speech is concealed. Habeeb translates the pun into an equivalent pun in the TT. He translates the pun "bombast" into 'المتائل ككيس' 'القطن المكبوس' which is a functional translation. He maintains the pun specifically in the word 'المتائل'. This word has the meaning of three words 'optimistic/ المتقائل', 'pessimistic/ المتشائم' and 'plodded/ المتثاقل', and the translator uses it for an artistic function- a 'pun'. These three words reflect

the identity of Falstaff that he's funny, gloomy and fat. However, this word is not sufficient to convey his bombast. Habeeb provides a simile that his actions are like the sack of cotton that seems heavy, while it's light. Similarly we think that Falstaff's old age will produce wise speech, yet Falstaff has no meaningful discourse. Habeeb's translation is appropriate because it conveys the intended image of Falstaff. He maintains the address term at the pragmatic level by finding an equivalent to the semantic representation clue 'bombast' and the unstable relation of Falstaff and Prince Hal. Moreover, his translation suits the following interactions that Doll uses 'Thou honeyseed rogue, Thou hempseed' which maintain the comedic genre.

Thou honeyseed rogue/ Thou hempseed

Doll Tearsheet uses the term 'Thou honeyseed rogue, Thou hempseed' in addressing Falstaff to rebuke him for asking Bardoloph to throw her in the channel. Therefore, she modifies her way of speaking with Falstaff from intimacy to hatred as Falstaff's identity of killing and giving up the persons emerged. She uses the direct speech act by employing these terms that suit the illocutionary force (insulting). These terms show Falstaff as a cunning, treacherous and malicious character. These two terms are close that both of them have the syllable 'seed'. However, their connotative meaning is "homicide" as the sound of the former two words is similar to this one. The connotative clues represented at the phonological level provide that the manipulation of words is meant. She flouts the manner

maxim because she uses unclear terms to reflect a paradox in Doll either to stay close to Falstaff or to keep her away from him. She performs the FTA directly in order to save herself and her face after she has been threatened.

Mashati and Habeeb follow formal equivalence in their translations ignoring the paradox implicated in Doll's speech. This strategy of translation is the appropriate method as we don't have words in the Arabic language that have the same sound of "قاتل". Nevertheless, Mashati and Habeeb express the identity of Falstaff that he is a careless murderer. Mashati and Habeeb maintain the direct use of address term at the lexical level not the phonic one. Nevertheless, their translations lost the hesitant side of Doll and her marginalized character because they observe the manner maxim.

Criteria for Assessment [Humor]

Mashati's and Habeeb's strategies vary because they have to maintain the two functions of terms of address, irony and identity. Moreover, they have to balance the rendering of these two functions with the humor. The major strategy used by the two translators was formal equivalence. This strategy is the suitable way to maintain irony and identity to create humor and maintain the comedic field aspect of register. Habeeb follows over translation and footnote, and these strategies are not appropriate because the humor sense should not be explained. Habeeb also follows functional equivalence to maintain the pun in the ST "bombast". It is appropriate due to its adherence to the comedic genre of the play. The

challenge that faced Mashati and Habeeb at this section was the transfer of sounds. Yet, the transfer of sounds was translated by following formal equivalence because the system of the phonetics of English and Arabic language is not similar.

Section Three: Food Epithets

Table (7): Food Epithets

No.	Part	Shakespeare's wording (Act. Scene. Line no.)	The addresser/ the addressee	Mashati's translation	Habeeb's translation
1	1	You fat-kidneyed rascal (2.2.5)	Prince Hal/ Falstaff	يا أحمق	أيها الوغد المكننز شحماً
2	1	You fat guts (2.2.33)	Prince Hal/ Falstaff	يا جبان	أيها البطن المكننز
3	1	Sir John Paunch (2.2.68)	Prince Hal/ Falstaff	تبا للأمير جون "لا بانس"	يا سير جون الضخم البطن
4	1	Bacon-fed knaves (2.2.87)	Falstaff/ Travellers	يا أكلة الدهن البلهاء	الذين اكتنزوا شحماً ولحمًا من أكل خيرات الأرض
5	1	Ya fat paunch (2.4.149)	Poins/ Falstaff	يا كيس التبن	أيها المكننز الغليظ البطن
6	1	You stock fish (2.4.255)	Falstaff/ Prince Hal	يا كومة النفايات	يا أيها السمك القديد
7	1	My sweet beef (3.3.188)	Prince Hal/ Falstaff	يا عزيزي الأكل الشره	يا ثوري الحبيب
8	2	You fat fool (2.4.303)	Mistress Doll/ Falstaff	أيها الأحمق الضخم الجسد	أيها البدين الأحمق

Food epithets are used between Prince Henry and Falstaff at many times by addressing each other with different kinds of food revealing their status. Consequently, these food epithets are the key tools to enable the reader to construct the personality and relations of characters (tenor). These

two characters' interactions have escalations. Therefore, their personalities are constructed and redefined through the symbolism implied in these food terms. Moreover, Falstaff uses food terms to address travellers revealing more characteristics of Falstaff. Falstaff is addressed also by Poins and Doll Tearsheet. Therefore, food terms are not exception to Falstaff and Prince Henry; they represented the Elizabethan period.

You fat-kidneyed rascal/Ye fat-guts

Prince Henry addresses Falstaff using these terms 'you fat-kidneyed rascal' and 'fat-guts'. Prince Hal uses these address terms after Falstaff asks Hal to find his horse as he is going to perform a robbery. Consequently, Prince Henry commands Falstaff to lie down to inform him of the arrivals of travelers to steal them. Prince Henry uses a direct speech act; he uses these address terms to perform an illocutionary force (command) to exert an influence on Falstaff. Due to Prince Hal's position 'the heir to the throne', Hal uses these terms to command Falstaff directly which are bald on record strategy. Prince Henry doesn't just command Falstaff but also insults him. Hal introduces Falstaff with bad characteristics contrary to the qualities that a knight should have and they relate to the description of Falstaff's body. Therefore, these terms are semantic clues providing a rich source of information about Falstaff. Fat is an element of food which can be extracted from meat so this represents Falstaff as a rich person as meat is associated with rich people during the Renaissance period. However, the whole phrase "rascal" and "fat-guts" will

reflect a negative image because they represent these fats as something internal close which is dangerous and harmful. Therefore, this will show that Falstaff is not important and has no value. On the other hand, Hal's using of these colloquial terms also reveals his personality that he is trivial and concerned with material aspects. This confusion in his character affects the cohesion of the play and then the cohesion of his nation. Therefore, these address terms are significant to be conveyed appropriately.

Mashati translates these terms into 'يا أحمق' and 'يا جبان' by following free translation. He finds another term that can be equivalent to the term in the ST; however, they have no connection to the ST. The translator ignores that the author uses a term helping the readers to imagine how Falstaff looks like, and he ignores the associations connected to the term. If we refer to the previous context of the utterance spoken by Falstaff, we can conclude the reason behind the translator's choice. In the previous context, Falstaff threatens Prince Henry that he is going to kill Poin. Therefore, this translation may be appropriate as it's relevant to the precedent context. Habeeb follows formal equivalence in his rendering, so he maintains the image. Habeeb sticks to the ST because Falstaff's character is important; moreover, his translation maintains and supports the assumptions of the ST and the semantic clues. Thus, his translation is appropriate. However, both translations maintain baldness on the record of politeness strategy and the colloquial style of their relation.

Sir John Paunch/ Ya fat paunch

Prince Hal and Poins use ‘Sir John Paunch, Ya fat paunch’ to address Falstaff. Prince Hal uses this term as a reminder of Falstaff of his weight that you’re huge and should not be scary of those travellers. Prince Hal uses that term as a good advantage of Falstaff’s weight. Prince Hal moves to the formality scale of his relation with Falstaff to make irony of him. Also Poins uses the same term after Falstaff addresses him that he is a coward. Sir John is a term used by all Europe to address Falstaff as Falstaff states in part 2, act2, scene2; therefore, they use this term as Falstaff is not their friend. Paunch is a large belly resulted from eating a lot of fat food. Mashati translates the term used by Hal by following formal equivalence ‘تَباً لِلْأَمِيرِ جُونْ’ and transliteration ‘لا بانس’. He translates sir into “الأمير”, yet “sir” is a term used to address inferior people. The choice makes his translation not felicitous and changes the formality relation. However, Mashati follows functional translation at the second position as Poins uses that term to insult him. Habeeb follows formal equivalence in translating both terms with a little change in the words at the second position for variation in the text. Habeeb’s strategy is appropriate because it gains the intended message.

By applying relevance theory, Habeeb’s translation is more faithful to the ST than Mashati’s translation. This refers to Habeeb’s strategy that maintains the assumptions of the Falstaff’s character which in its turn strengthens the existing assumptions ‘Falstaff is fat and old’. However,

they both preserve the politeness strategy: bald on record as they address him directly.

Bacon-fed knaves

Falstaff addresses travelers using ‘bacon-fed knaves’. Falstaff is going to steal the travelers, so his use of that term is to insult them by expressing the implied personality of those travelers that they eat bacon to the extent that made them knaves. Here, the use of bacon doesn’t refer to those travelers as rich, but as inferior. Therefore, his use of that term is to justify his action of stealing them. Moreover, Falstaff saves his face by addressing them directly.

Mashati translates this term of address literally maintaining both the form and the content. Habeeb translates this term functionally by studying the relevant surrounding context, the intended meaning and characterization of travelers which enables the audience to imagine a visual image of the travelers. Although both translators convey the meaning and save Falstaff’s face, there are factors that enable Habeeb’s translation to be better. First, Habeeb’s translation expresses what Falstaff intended to convey and the characterization of travelers as greed. Also, Falstaff intends to shuffle his image of gluttony to another.

You stock-fish!

Falstaff uses food terms to insult Prince Henry. This term expresses the personality of Prince Henry which fluctuates between superiority and

derogatory function. Stock holds a connotative clue that Stock refers to the change of the prices of money which represents Prince Hal that he's downgraded by others when he was away from his father. Then, he elevates when he becomes the king. The maxim of manner is flouted and the implicature of this term is the thin body shape of Prince Hal and his changeable status.

Mashati translates it functionally to be consistent with the terms of address used in the same interaction such as 'you elfskin, you dried neat's tongue, you bull's pizzle' (Act 2, scene 4, LL. 254-255). However, translating it not as a food term will weaken the play's historical nature as a source of the types of food at that time. Stock fish is a dried fish used at that time because of the gap of sea food, and it was sold in a cheap price. Habeeb translates it literally "يا أيها السمك القديد". So the translator here documents the type of food used and maintains the genre and implicature by following formal equivalence. He also produces a TT with a less processing effort. Therefore, Habeeb's translation is appropriate.

O, my sweet beef

Prince Henry addresses Falstaff using a term of food, so this reflects the personality of Falstaff as someone who loves food, particularly fat food. Addressing one with a type of food would be normal as someone loves food; however, addressing Falstaff by food terms is meant to reflect some of his personality. Therefore, we can infer that he's a greedy man of anything under the material needs. Prince Henry uses the word sweet with

the food term to mitigate the effect of using the food term which is considered as an insult to Falstaff. Also, he tends to deceive the hearer by using that word as Bonvillain (2000) states that “politeness is achieved, in part, by acting in accordance with cultural approved ways of speaking” (p.91). The speakers use terms that are consistent with their self-esteem, their culture and its principles of politeness.

Mashati translates it using the indirect translation strategy by translating the intended meaning as proposed by Hatim which is translating freely without any respect of the source text. So, he ignores the food epithets and the associations related to Falstaff by translating only the message. This strategy can be useful to the reader to help him/her get the intended meaning; however, it costs the play its effect and weakens the genre. *Henry IV* is a comedic and a historical play, so transferring such terms is important. Address terms in *Henry IV* which refer to kinds of food were known at that time, and we can document the types of food. Therefore, it will be a confident reference to food that was popular at that time either for the rich or poor people. This term also creates a sense of fun, and deleting it will cost the play its humor. Habeeb translates it into "أواه يا ثوري الحبيب". Here the translator translates it literally regardless of the context, but it is not appropriate as it doesn't convey the intended personality of Falstaff. They should translate this food term either literally or use another term of food which can be understood by the reader.

You fat fool

Doll uses that term after Falstaff calls her a whoreson. Falstaff's relation with Doll changed from intimacy to distance after the entry of Prince Hal the tavern. This reflects that Falstaff is not a trusted man. Falstaff is addressed by the same term "fat" or others related to that type of food. This refers to the major characteristic of Falstaff and his greed. Moreover, his foolishness may relate to his weight and greed.

Mashati and Habeeb follow formal equivalence in this translation due to the existing assumptions that he insulted her. This strategy is consistent in that position because it maintains the artistic and comedic function in the play and the relation of Falstaff and Doll.

Criteria for assessment [Relevance]

Mashati and Habeeb follow functional and formal equivalence strategies for translating food epithets. Although functional equivalence conveys the intended meaning of the terms used by the speakers and is relevant to the immediate surrounding context and the function of referent used, it isn't relevant to the genre of the play which is comedic and historical. Therefore, this strategy isn't successful to convey the humor sense. Formal equivalence conveys both the meaning and function of the address term preserving the genre of the play and the relations between characters. However, both translation strategies maintain politeness strategy.

Chapter Four

Conclusion

This thesis studies the terms of address in *Henry IV* part 1 and part 2 and their two translations by Antwan Rizq-Allah Mashati (1990) and Mustafa Taha Habeeb (1966) in order to measure the consistency between English and Arabic systems in producing the effect of the ST on the audience. The researcher adopted relevance, politeness, register, speech act and conversational maxims theories to analyze the collected data and measure its felicity. Relevance theory has been applied through the use of assumptions and the use of communicative clues that have varied between the phonological, semantic, formulaic and connotative clues. The assumptions helped to strengthen the existing assumptions of characters; for example, the assumption of Falstaff as a fat man is strengthened by the address term 'ya fat-guts'. The communicative clues have helped in understanding the address terms by enabling the audience to imagine and draw conclusions. For example, the semantic clues that the address term 'my old lad of the castle' contains helped in imaging Falstaff as a person who indulges in drinks. These clues have helped in recognizing the function of the address term and then translating it. The politeness theory has indicated the characters' perseverance to save their face by following politeness strategies such as positive, negative, bald on record and off record. These strategies have contributed in the translations. Register indicates the functions of terms of address in showing the relationships.

Speech acts and conversational maxims focus on the pragmatic content of address terms.

Theories related to translations have been employed to measure the success of the translations that Mashati and Habeeb adopted to convey the intended message and the genre of *Henry IV*. Equivalence theories are adopted due to their efficiency to answer the proposed questions of consistency and maintaining the functions of the address terms. For example, Mashati and Habeeb translated ‘cousin’ and ‘coz’ by finding a direct denotative equivalence which maintained the historical genre.

The functions of terms of address in *Henry IV* are rendered and maintained appropriately. However, the functions are expressed deficiently when the translator provides explanation at the wrong position such as the functional translation of “my old lad of the castle” by Mashati which leads to the loss of humor function.

The translator should connect the translation strategies with the genre. Therefore, Mashati’s translation is felicitous in the relation section because he maintains the historical genre. Moreover, Mashati’s use of formal equivalence in the irony section is appropriate to the comedic genre. Habeeb’s style of translation is successful in the identity and food epithet sections because he is faithful to the comedic and historic genre.

The data that has been collected has been classified into three groups according to the type of the address term. The first group includes social

and power relations, the second group includes irony and identity and the third group includes the food epithets.

The first group discusses the social and power relations in *Henry IV* and how the characters [King Henry IV, Westmoreland, Hotspur, Worcester, Prince Henry, Falstaff, Lady Percy, Doll Tearsheet and Mrs. Quickly] exploit address terms to consolidate or subvert the social and political hierarchy. Those characters follow positive politeness strategy when they tend to create harmony while negative politeness was employed when the addressee is superior to them either by his position or gender.

Mashati and Habeeb maintain both the social and power relations between characters by following either formal or functional equivalence. Moreover, the semantic and formulaic clues as well as the discourse connective are rich sources to infer the functions of address terms. Mashati's strategies of translation are adequate and comprehensible for the readers at that section.

Section two examines the characters' (Falstaff, Prince Henry, Page and Doll Tearsheet) shift in using terms of address which produce irony and identity. The scenes featuring Prince Henry and Falstaff exhibit different shift of styles which provide ironical scenes of Hal such as 'sweet wag' and Falstaff 'my old lad of the castle'. The shift of choosing terms of address discloses the identity of Falstaff who is slavish, cowardly, cunning, malicious and inferior. The politeness strategies and communicative clues help in enhancing the meaning of terms of address and contribute in translation.

Mashati and Habeeb use nearly formal equivalence in translating the terms in this section which maintains the comedic genre. This strategy is the suitable way to maintain irony and identity to create humor. Over translation and footnote are not appropriate because the humor sense should not be explained.

The focus of section three is on food epithets. Mashati and Habeeb follow functional and formal equivalence strategies in translating food epithets. Functional equivalence isn't relevant to the genre of the play which is comedic and historical. Therefore, this strategy isn't successful to convey the humor sense. Formal equivalence conveys both the meaning and function of the address term preserving the genre of the play.

Implicature is translated in the relation section by functional equivalence which is successful in order to show the relations. Formal equivalence is the suitable strategy to translate implicature in irony section because the humor is embedded in the maxims that are flouted. Moreover, formal equivalence is successful in translating the terms that represent the relations between characters (formality, intimacy, colloquialism and casual). The illocutionary force can be translated formally or functionally without any change to the meaning.

Nevertheless, there is a consistency between the ST and the TTs. Therefore, terms of address must be observed and analyzed in accordance with the culture of the society.

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ب

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الملخص

تُستخدم مصطلحات التخاطب في كل تفاعل تقريباً بسبب وظائفها المختلفة التي تمكن المتحاورين من تحديد هوياتهم ومواقعهم. تم تصميم هذه الأطروحة من أجل قياس ترجمات مصطلحات التخاطب في مسرحية شكسبير هنري الرابع بجزأها الأول والثاني والتي ترجمها أنطوان رزق الله مشاطي ومصطفى طه حبيب. تدرس هذه الأطروحة عملية الحفاظ على وظيفة وتأثير مصطلحات التخاطب وتبحث في المشكلات والاستراتيجيات التي استخدمها مشاطي وحبيب. وكما توظف هذه الأطروحة نظريات علم اللغويات الاجتماعي وعلم المقامية: المواءمة والتهديب والسجل (اللغويات) والأفعال اللغوية ومبادئ التخاطب لتحليل البيانات. تساعد الافتراضات والقرائن التواصلية ومبادئ التخاطب في التعرف على وظائف مصطلحات التخاطب ومعناها التأويلية. وكما تساهم استراتيجيات التهديب والسجل في فهم المحتوى وكيفية استخدام الشخصيات مصطلحات التخاطب للحفاظ أو إنشاء علاقاتهم. وكما استخدمت الشخصيات الأفعال اللغوية بأسلوب مباشر أو غير مباشر لفرض سلطتهم أو ليكونوا مهذبين. تتبنى هذه الرسالة المنهجين الوصفي والتحليلي من خلال جمع مصطلحات التخاطب وتصنيفها حسب وظائفها إلى ثلاث مجموعات: العلاقات الاجتماعية وعلاقات القوة و السخرية والهوية و ألقاب الطعام. تكشف هذه الأطروحة أن استخدام التكافؤ الشكلي هو استراتيجية ناجحة لترجمة العلاقات الاجتماعية وعلاقات القوة والمصطلحات الساخرة. بينما تعد الإستراتيجية الوظيفية فعالة في حالة العثور على مكافئ في النص المترجم لتمكين الجمهور من فهم المصطلحات. يتم الحفاظ على الأنواع التاريخية والكوميديّة عندما يتم استخدام هذه الاستراتيجيات بشكل مناسب.