

Exploring the Translation of Non-verbal Behaviour in Fiction into Malay

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ABSTRACT

Non-verbal behaviour is often incorporated in literary fiction to complement or replace the verbal behaviour of characters. Because of its ability to convey messages, it is considered as equally important as verbal behaviour in a literary text. Taking this as a starting point, this study aims to explore the issue of non-verbal behaviour in translation. More specifically, the study aims to determine how the translation of non-verbal behaviour is dealt with in literary fiction, to discuss the implications of the use of different techniques in translating non-verbal behaviour, and finally to suggest techniques that can successfully convey the meaning of non-verbal behaviour in translation. The study uses as its source of data an English novel entitled *A Thousand Splendid Suns*, and its Malay translation, *Seribu Matahari Syurga*, and is guided by Poyatos' (2002b) framework on how non-verbal behaviour can be communicated in fiction. The analysis shows that non-verbal behaviour is either described or omitted in translation. The description of non-verbal behaviour, however, does not guarantee that meaning is successfully conveyed to the target readers. Likewise, the omission of non-verbal behaviour in the translation does not automatically imply loss of meaning. What is important is the reproduction of the same function or meaning in the translated text. The findings of this study underline the importance of properly addressing non-verbal behaviour in translation and demonstrate how the functional approach in translation can be employed to find not only suitable solutions to translations problems but also those which are meaningful to the target readers.

Keywords: non-verbal behaviour; communicative function; literary translation; Khaled Hosseini; Malay translation

INTRODUCTION

In real-life situations, communication can be established through both verbal and non-verbal means. Communication through verbal means involves conveying messages and meaning through the use of language. Messages, however, can also be communicated through non-verbal behaviour, for instance, through facial expression (smiling, frowning, grinning), body movement (drumming or tapping the fingers, crossing the arms, twirling the hair), eye behaviour (gazing, squinting, raising the eyebrows), spatial position (sitting close together, maintaining distance), tactile communication (rubbing someone's shoulders, giving a firm handshake), and non-verbal sounds (clearing the throat, panting).

Non-verbal behaviour may precede or succeed verbal behaviour, or occur simultaneously as the verbal behaviour. Non-verbal behaviour is linked to verbal behaviour in a number of ways. Non-verbal behaviour may add information to verbal behaviour, and it may also support, duplicate, emphasise, weaken, contradict, mask, disclaim, economise or even replace verbal behaviour. In addition to that, the occurrence of non-verbal behaviour may also be linked to verbal deficiency or emotional interference (Poyatos, 2002a).

The significance of non-verbal behaviour in communicating meaning is seen in the fact that it is subject to detailed analysis in a number of real-life situations. This is seen most clearly in the areas of crime and punishment, classroom behaviour and courtship behaviour (Knapp &

Hall, 2002), politics (Grebelsky-Lichtman, 2010, 2016; Rominiecka, 2008; Štěpánková, 2021) and sports (Furley, 2021; Labuschagne, 2017; Lausic et al., 2015).

While it is more common to study non-verbal behaviour in the context of real events which do not involve the written word, non-verbal behaviour has also been examined in the context of fictional texts (Burrow, 2004; Harmash et al., 2019; Kim & Klinger, 2019; Korte, 1997). The interest in non-verbal behaviour has also extended to how it is dealt with in translation, for instance, in translated plays and drama (Braga Riera, 2007; El-Shiyab, 1997; Murphy, 1972; Snell-Hornby, 1997), poem (Golden, 1997; Vermeer, 1992), film (Gamal, 2009), and also translated non-fictional texts (Al-Hamad, 2013; Tobin, 1997). Non-verbal behaviour in translated fictional texts, however, has received less attention, the only available discussion being that by Diadori (1997), Liu (2021) and Nord (1997). This paper, thus, hopes to contribute to the currently limited discussion by attempting to do the following: (1) determine how a translator deals with the translation of non-verbal behaviour in a fictional text, (2) discuss the implications of the use of different techniques in dealing with non-verbal behaviour in translation, and (3) suggest techniques that can successfully convey the meaning of non-verbal behaviour in translation. The research attempts to achieve these objectives by using as a case study a novel in English entitled *A Thousand Splendid Suns* (2007) and its Malay translation, *Seribu Matahari Syurga* (2012). The study hopes to be able to draw attention to not only the importance of non-verbal behaviour in fiction but also the need to properly address non-verbal behaviour in translated fiction.

This article will proceed as follows: the first section discusses non-verbal behaviour and its classification. Following this, some of the studies relating to non-verbal behaviour in narrative fiction and its translation are reviewed. Next, the methodology is explained. The fourth and main section focuses on non-verbal behaviour in *A Thousand Splendid Suns* and how they are conveyed in the Malay translation, *Seribu Matahari Syurga*. The article concludes by foregrounding some of the wider implications of the study and by suggesting some directions for future research.

NON-VERBAL BEHAVIOUR

Non-verbal behaviour can be defined as “any of a wide variety of human behaviours that also have the potential for forming communicative messages. Such nonverbal behaviour also becomes nonverbal communication if another person interprets the behaviour as a message and attributes meaning to it” (Richmond et al., 2008, p. 5). Due to the wide variety of behaviours that can carry communicative functions, scholars in the field have developed various ways of classifying non-verbal behaviour.

Druckman et al. (1982), for instance, divide non-verbal behaviour according to the channel or medium involved. Their classification involves four channels: (1) vocal, (2) facial, (3) body, and (4) visual. Burgoon et al. (1996), meanwhile, provide a more comprehensive classification of non-verbal behaviour, which is defined as a form of code or “a set of signals that is usually transmitted via one particular medium or channel” (p. 18). The three main types of codes involving non-verbal behaviour, according to Burgoon et al. (1996) are: (1) visual and auditory codes, (2) contact codes, and (3) place and time codes. The visual and auditory codes are signals involving (a) kinesics or body language, (b) vocalics or paralanguage, which involves any form of non-verbal vocal activity, and (c) physical appearance. Contact codes, meanwhile, are made up of (d) haptics, which involve touching as a form of communication, and (e) proxemics, or spatial behaviour as a form of communication. Finally, there are place and time codes, which comprise (f) environmental elements and artifacts which are able to communicate certain messages, and (g) chronemics, which involves the concept of time.

Andersen (1999) too provides a fairly comprehensive categorisation of non-verbal behaviour. He looks at two sources of non-verbal codes, which are the body and context. Non-verbal codes involving the body are (1) physical appearance, (2) kinesics, or body movement, which also includes facial expression, (3) oculusics, or eye behaviour, (4) proxemics, or interpersonal spatial behaviour, and (5) haptics, or tactile communication. Contextual codes, meanwhile, are made up of (1) macroenvironments, (2) microenvironments, (3) chronemics, or time-related codes, (4) olfactics, or communication through scent and smell, and (5) vocalics, or paralanguage, which refer to non-verbal elements of the voice. Andersen's categorisation is interesting in that it includes olfactics, an element which is not seen in the earlier two categorisations. Andersen (1999) also provides a separate category for oculusics or eye behaviour which, in many cases, is often subsumed under the category of kinesics.

Similar to the categorisation provided by Andersen (1999), the categorisation by Knapp and Hall (2002) is also fairly comprehensive. They divide non-verbal behaviour into three primary units – the communication environment, physical characteristics of the communicator, and body movement and position. Environmental non-verbal elements include aspects of the physical and the spatial environment which are able to convey certain messages. Messages may also be conveyed from the physical characteristics of the communicator, specifically from his/her physical attributes and objects relating to the communicator, known as artifacts. Finally, messages may also be conveyed from body movement and position, which include gestures, posture, touching behaviour, facial expressions, eye behaviour and vocal behaviour.

Regardless of the different channels through which meaning can be conveyed, non-verbal behaviour generally functions to provide information, regulate interaction, express emotion, allow metacommunication, control social situation, and form and manage impressions (Eaves & Leathers, 2018). It is not surprising then that the analysis of non-verbal behaviour in various different settings, as mentioned earlier, have acquired great significance, especially in the effort to understand and interpret the behaviour in those different settings.

It is perhaps due to the communicative function of non-verbal behaviour that they are also incorporated in narrative fiction. Additionally, because of the fact that fiction mirrors real-life experiences, fictional characters need to be portrayed in a realistic manner, communicating in the same way as their real-life counterparts. The next section will now look into the use of non-verbal behaviour in narrative fiction.

NON-VERBAL BEHAVIOUR IN NARRATIVE FICTION

Non-verbal behaviour may be employed by the author of a fictional text as a way of enhancing the portrayal of characters, that is, as a means of adding depth to the characters by describing their actions, thoughts and reactions. This often involves descriptive language which may stir the readers' imagination and help them form a mental image of what is being described. This mental image, in turn, enables the reader to feel, experience and understand what a particular character is doing or feeling. The importance of description in a text is explained in the following:

The novelist's power of visualization stimulates a corresponding imaginative energy in the reader. But, beyond this, descriptions of gesture can be made, cumulatively or even individually, a significant aspect of character portrayal. Obviously they can amplify what is spoken. A character may reveal by some action or movement an emotion he is unwilling to express, or is perhaps unaware of feeling. The inarticulate and the taciturn can be made to communicate by such a means. Even solitary behaviour can become expressive (Irwin, 1979, p. 48).

Non-verbal behaviour, thus, may be incorporated in narrative fiction because of their power to convey certain messages. Certainly, the use of non-verbal behaviour in narrative is not new, as evident in the study by Burrow (2004), which looks into the use of gestures and

looks in medieval narratives. Non-verbal behaviour remains just as important in contemporary narrative fiction, as exemplified by Korte (1997), not least because of their ability to portray a range of emotions.

The fact that emotion and non-verbal behaviour are inextricably linked is also evident in a number of other studies. For instance, Harmash et al. (2019) point out that the emotions of characters in a narrative fiction are conveyed through the use of gestures, while the study by van Meel (1995) reveals that the emotions of characters may be expressed not only through gestures but also through various other non-verbal communication channels such as physical appearance, facial expressions, gaze and looking behaviour, body movements, voice characteristics, spatial relations, and physical make-up. Kim and Klinger (2019), meanwhile, extends van Meel's (1995) analysis by mapping non-verbal communication channels to specific emotions. In their study focusing on fan fiction, Kim and Klinger (2019) find that certain emotions are conveyed predominantly through certain channels, for instance, anger through voice characteristics, anticipation and surprise through gaze or looking behaviour, disgust and fear through body movement, joy through facial expressions, sadness through physical sensations, and trust through gestures.

How can non-verbal behaviour be communicated in fictional works? Focusing specifically on non-verbal behaviour in the form of kinesics, Poyatos (2002b) suggests that an author can communicate the kinesic behaviour of characters in a literary text through the following ways: (1) by describing the kinesic behaviour but not explaining its meaning, (2) by describing the kinesic behaviour and explaining its meaning, (3) by providing the meaning but not describing the kinesic behaviour, and (4) by providing only the verbal expression which is always accompanied by a specific kinesic behaviour but not describing the kinesic behaviour itself. The first two techniques involve specifying the non-verbal behaviour in the text while the other two involves the non-description of the non-verbal behaviour. In the latter, only the meaning or function is conveyed.

In trying to understand the significance of non-verbal behaviour in fiction, it is perhaps useful to take into consideration Nord's (1991, 1997) distinction between the internal communicative situation in narrative fiction, where communication takes place between the characters in the story, and the external communicative situation, where communication takes place between the author/narrator and the readers. In other words, while it cannot be denied that non-verbal behaviour is employed in narrative fiction in order to convey certain messages, the function of the non-verbal behaviour itself must be examined in the context of the external situation, in view of the fact that the messages behind the non-verbal behaviour are intended for and communicated to the readers of the text (Nord, 1997). The significance of non-verbal behaviour in narrative fiction, therefore, must be viewed in terms of what they can communicate to the readers. In other words, of paramount importance is the meaning of the behaviour.

Within the field of Translation Studies, the transfer of meaning is a core issue, as exemplified, for instance, in the study by Abdul-Qader Khaleel Mohammed Abdul-Ghafour et al. (2017), and Haslina Haroon and Nurul Syafiqah Daud (2017). In the context of the translation of non-verbal behaviour in fiction, how the translator communicates the meaning of the non-verbal behaviour to the target readers is again a central concern. Diadori (1997), for instance, explores non-verbal behaviour in the Italian historical novel, *I Promessi Sposi*, and examines how the behaviour is translated into both English and German. The diachronic and diatopic analyses carried out reveal that the translators generally try to convey the messages behind the non-verbal behaviour either by remaining faithful to the original words, especially in cases where it is assumed that the readers would be able to understand the meaning of the behaviour, or by intervening in the translation in order to make the meaning of certain non-verbal behaviour clearer to the readers. The importance of the translator's choice in dealing

with non-verbal behaviour in translation is also highlighted by Liu (2021), who examines the translation of non-verbal behaviour in two English translations of a Chinese short story, *Pai-tzu*. Liu (2021) concludes that different choices made by the two translators lead to different ways of conveying non-verbal behaviour in the English translations, and this in turn leads to different portrayals of the same characters in the two different translations.

Nord (1997) likewise explores the issue of non-verbal behaviour in translation, focusing specifically on descriptions of paralinguistic in *Alice in Wonderland* and comparing them with paralinguistic in its German, Spanish and French translations. Nord (1997) acknowledges the importance of descriptions of paralinguistic of the fictional characters in the text by highlighting the fact that they “may shed some light on the role they are intended to play in the communicative interaction or on the relationship prevailing between the interacting persons” (p. 107). Because each paralinguistic description carries a particular communicative function, Nord (1997) proposes the use of the functional approach in dealing with paralinguistic in translation, which involves first defining the intended function, then making a list of descriptive or transcriptive procedures which can be employed to convey the same function, and finally deciding on one which would be the most suitable choice for each individual case. It can therefore be said that the success of the translation depends on whether the function which is conveyed by the non-verbal behaviour in the source text is also reflected in the translation. Nord (1997) argues that “the functional approach can lead to a much more satisfactory solution than the “true” or “faithful” reproduction of any verbal or paraverbal surface features of the original text” (p. 128).

Similar to the studies by Diadori (1997) and Liu (2021), this study too explores the translator’s choice and meaning in dealing with non-verbal behaviour in translation. The focus, however, is on a different language pair. i.e. English-Malay, which has received scant attention where the translation of non-verbal behaviour is concerned. Additionally, in view of the importance of the function of non-verbal behaviour as discussed by Nord (1997), the discussion of the data in this study will emphasise the function of the non-verbal behaviour identified and discuss the extent to which this function is conveyed in translation.

The next section will describe how the study is carried out in order to answer the three questions guiding the study:

- (1) How does a translator deal with non-verbal behaviour in English-Malay literary translation?
- (2) What are the implications of the use of different techniques in dealing with non-verbal behaviour in English-Malay literary translation?
- (3) What are some of the techniques that can successfully convey the meaning of non-verbal behaviour in English-Malay translation?

METHODOLOGY

SOURCE OF DATA

The analysis is based on Khaled Hosseini’s novel in English entitled *A Thousand Splendid Suns* (2007) and its Malay translation, *Seribu Matahari Syurga* (2012). Set in Afghanistan, the novel revolves around the life of Mariam. The readers are told in the beginning of the novel that Mariam, an illegitimate child, lives with her mother, Nana, in a small hut on the outskirts of Herat. Her father, Jalil, occasionally visits, but after her mother’s suicide, Mariam is forced to marry a much-older, widowed shoemaker by the name of Rasheed, who then takes her to Kabul. Her life in Kabul becomes intertwined with the life of Laila who, due to unforeseen circumstances, ended up being Rasheed’s second wife in spite of her deep feelings for her best friend, Tariq. The rest of the story centers on the rivalry and later the friendship between

Mariam and Laila, and ends with Mariam killing Rasheed in order to defend Laila, who is later reunited with Tariq. The story is told from the perspective of an omniscient narrator, who tells and shows the readers the feelings and thoughts of the characters. These feelings and thoughts are, in many cases, reflected in the non-verbal behaviour of the characters. Because of this, the texts lend themselves well to the analysis of non-verbal behaviour and how the meaning of the non-verbal behaviour is conveyed in translation.

METHOD

The comparative approach adopted in the study first requires the identification of non-verbal behaviour in the source text. For this purpose, the study employs the categorisation of non-verbal behaviour by Burgoon et al. (1996); however, because the study focuses on only non-verbal behaviour involving the characters in the novel, only the first two categorisation, i.e. (1) visual and auditory signals, and (2) contact signals, are taken into account. These signals involve the following non-verbal behaviour: (a) kinesics or body language, which includes facial expression and eye movement, (b) vocalics or paralanguage, which involves any form of non-verbal vocal activity, (c) physical appearance, (d) haptics, which involve touching as a form of communication, and (e) proxemics, or spatial behaviour.

Once the non-verbal behaviours in the source text are identified and discussed, they are mapped to their counterparts in the Malay translation, *Seribu Matahari Syurga* (2012). This will enable comparison to be made between the source and target language data and to determine the different ways through which the translator deals with non-verbal behaviour in the text. In trying to determine the techniques used by the translator, the study adopts Poyatos' (2002b) rather broad classification of how non-verbal behaviour can be communicated in fictional works, i.e. by describing the non-verbal behaviour in the text or by not describing the non-verbal behaviour but indicating its meaning.

In discussing the examples, the sentence exemplifying the non-verbal behaviour in the English source text (ST) will first be presented, followed by its corresponding target text (TT) in Malay. The context in which the communication takes places will also be provided. Next, the non-verbal behaviour is highlighted and its function and meaning explained. Finally, how the non-verbal behaviour is dealt with in translation is discussed.

It must be mentioned that the focus of the study is on describing the different ways the translator deals with non-verbal behaviour in translation. The study does not attempt to classify the different non-verbal behaviour, nor does it try to quantify the different techniques used in translating non-verbal behaviour. The study also does not aim to quantify the number of cases of translated and untranslated non-verbal behaviour.

THE TRANSLATION OF NON-VERBAL BEHAVIOUR IN *A THOUSAND SPLENDID SUNS* INTO MALAY

Based on the analysis carried out, it is found that the translator employs various techniques in dealing with non-verbal behaviour in translation. The techniques used generally fall under the following categories: (1) description of non-verbal behaviour, and (2) non-description of non-verbal behaviour. The following section will now discuss the techniques used.

DESCRIPTION OF NON-VERBAL BEHAVIOUR IN TRANSLATION

One way of dealing with non-verbal behaviour in the text is through the retention and description of the same behaviour in the translation. In the same way that the behaviour is presented to the source text readers without any explanation, the same behaviour is presented

to the readers of the translation without any explanation about its communicative function. This can be seen in the following examples.

Example 1

- ST : That night they went to Chaman, and, **standing behind Rasheed**, Mariam watched fireworks light up the sky, in flashes of green, pink, and yellow. (p. 79)
- TT : Malam itu mereka ke Chaman. **Berdiri di belakang Rasheed**, Mariam melihat bunga api menghiasi langit malam dalam percikan warna hijau, merah jambu, dan kuning. (p. 138)

After her arranged marriage to Rasheed, Mariam was taken to Kabul. The readers are told that Mariam's first Ramadan in Kabul was in 1974, and that for the first time in her life, she was able to experience Eid within a larger community and "saw with her eyes the Eid of her childhood imaginings" (p. 78). To celebrate, her husband, Rasheed, took her to the town of Chaman. In this excerpt, the readers are told that Mariam watched the fireworks, "standing behind Rasheed". Mariam's proxemic behaviour, i.e. her spatial position in relation to her husband, conveys the image of a submissive and obedient wife. This behaviour is also relevant in that it underlines the strained relationship between Mariam and Rasheed throughout the novel.

The Malay translation transfers this proxemic behaviour into Malay by reproducing it in a literal manner. The readers are told that Mariam "*berdiri di belakang Rasheed*" (lit. stood behind Rasheed). Just as in the English source text, the significance of this spatial distance between Mariam and her husband is not explained in the Malay translation. The readers of both the source text and the Malay translation are assumed to understand or are expected to understand the meaning and relevance of this non-verbal behaviour.

Many other non-verbal behaviour in the novel which convey various meanings are also treated in the same way. For instance, Mariam's father, Jalil, "hunkered down" (p. 27) to hug his daughter when he promised to meet her at a nearby stream, the kinesic behaviour clearly indicating Jalil's affection for his daughter. In the Malay translation, Jalil "*melutut*" (p. 47) (lit. crouched down) to embrace his daughter. In another instance, when Nana knew that Mariam begged her father to take her to the cinema and that she was going to meet her father the next day, Nana "paced around the *kolba*" (p. 27), her kinesic behaviour pointing to her anxiety and annoyance. Likewise, in the Malay translation, the readers are told that Nana "*berjalan mundar-mandir di dalam kolba*" (p. 47) (lit. walked around aimlessly in the *kolba*). Later, when Jalil was confronted by his daughter after she was told about her arranged marriage to Rasheed, Jalil kept quiet and "kept twirling his wedding band" (p. 49), his kinesic behaviour clearly indicating his nervousness. The readers are told in the Malay translation that Jalil "*memutar-mutarkan cincin perkahwinannya*" (p. 86) (lit. twirled his wedding band). In none of these cases is the meaning behind the non-verbal behaviour explained. Vermeer (1992) cautions against word-for-word rendering of non-verbal behaviour in translation as this technique does not ensure that meaning is carried across to the target receptors. The adoption of this technique by the translator in the examples shown is most likely due to the assumption that the meaning of the non-verbal behaviour can be easily understood by the target readers because of the universal recognisability and understandability of the signals. This is in line with Diadori's (1997) conclusion that translators often choose to be faithful to the words of the source text if it is assumed that the meaning can be easily and successfully conveyed.

In the next example, the translator also retains the same non-verbal behaviour in the translation. This time, however, the communicative function of the behaviour is inserted into

the translation. In other words, the translator intervenes by explaining to the target readers the meaning of the non-verbal behaviour.

Example 2

- | | |
|----|---|
| ST | : When they informed him that he had a new daughter, Nana said, Jalil had shrugged , kept brushing his horse's mane, and stayed in Takht-e-Safar another two weeks. (p. 12) |
| TT | : Menurut Nana, sebaik sahaja mereka memberitahu Jalil yang dia telah mendapat bayi perempuan, Jalil hanya mengangkat bahu tidak peduli , dan terus memberus bulu kudanya. Malah kata Nana lagi, Jalil juga tidak balik untuk menjenguk keadaannya, sebaliknya terus berada di Takht-e-Safar selama dua minggu lagi. (p. 20) |

In this excerpt, Mariam's mother, Nana, related to her the circumstances surrounding her birth and her father's indifference when he was told about the birth. Jalil's lack of concern was due to the fact that Mariam was an illegitimate child, and Nana fell pregnant while working as his housekeeper. Mariam was told that her father merely "shrugged" when hearing the news. The word 'shrug' is a kinesic behaviour which means 'to raise your shoulders to show that you are not interested in something or that you do not know or care about something' (HarperCollins, n.d.). This kinesic behaviour is important in conveying to the readers Jalil's nonchalant attitude towards the news of the birth.

The Malay translation retains the same kinesic behaviour, i.e. "*mengangkat bahu*" (lit. raising the shoulders), but with the addition of its meaning, i.e. "*tidak peduli*" (lit. unconcerned). While the reason behind the insertion of the function or meaning of the non-verbal behaviour in the translation cannot be determined, it is clear that by describing the kinesic behaviour and making its intended meaning more explicit in the translation, the translator is able to successfully convey Jalil's indifference to the target readers.

The next example also shows how the retention of the non-verbal behaviour and the addition of its meaning are able to convey the meaning to the readers.

Example 3

- | | |
|----|--|
| ST | : "Tomorrow is Friday," Rasheed said. "What do you say I show you around?"
"Around Kabul?"
"No. Calcutta."
Mariam blinked . (p. 68) |
| TT | : "Esok hari Jumaat," kata Rasheed. "Apa kata saya bawa awak bersiar-siar?"
"Sekeliling Kabul?"
"Bukan. Calcutta."
Mariam terkebil, kebingungan . (p. 119) |

In this excerpt, the readers are told that Rasheed one day offered to take Mariam out to show her around the city. Mariam, perhaps as a way of seeking confirmation, responded by asking whether he was taking her around Kabul. Rasheed, in turn, jokingly replied by saying that he was taking her around Calcutta. Mariam missed the joke and thus became confused and puzzled, which is reflected in the fact that she "blinked" upon hearing Rasheed's answer. The verb 'blink', which involves shutting one's eyes and quickly opening them again (HarperCollins, n.d.), is an oculosic behaviour which is subsumed under the category of kinesics. This behaviour plays a communicative role by conveying to the readers Mariam's confusion and bewilderment.

In the Malay translation, Mariam's confusion is likewise conveyed through the same kinesic behaviour, i.e. "*terkebil*" (lit. blinked). While it is believed that the word "*terkebil*" alone would have sufficed in conveying Mariam's confusion to the readers, the insertion of an explanatory detail, i.e. "*kebingungan*" (lit. confused), makes explicit the communicative function of Mariam's eye movement.

In contrast to Examples 1, 2 and 3 in which the same non-verbal behaviour is retained in the translation, in the next few examples, the non-verbal behaviour is replaced with a different non-verbal behaviour. The replacement of non-verbal behaviour in the source text with a different non-verbal behaviour in the translation is possible in the following cases due to the fact that the two different behaviours are able to convey similar meaning.

Example 4

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|----|---|
| ST | : "You're a sad, miserable woman," Laila said.
Mariam flinched , then recovered, pursed her lips. (p. 227) |
| TT | : "Memang dasar perempuan yang menyedihkan," tegas Laila.
Mariam mengerutkan kening , sebelum kembali seperti sedia kala, dan menggetapkan mulutnya. (p. 387) |

This excerpt relates the first argument that took place between Mariam and her husband's second wife, Laila, which centered around a missing wooden spoon. Laila, trying to help, suggested that the spoon could have been misplaced, while Mariam, clearly unhappy with the presence of the much younger Laila in the house, accused Laila of hiding the spoon in order to annoy her. The accusation angered Laila, who retaliated by calling Mariam "a sad, miserable woman". The verbal attack clearly shocked Mariam, who immediately "flinched". The use of the verb 'flinch', which means 'to make a sudden movement, especially when something surprises you or hurts you' (HarperCollins, n.d.), is important, as this kinesic behaviour conveys to the readers Mariam's surprise and anger at Laila's accusation. To further reinforce the image of Mariam as someone who is angry and upset, Mariam's kinesic behaviour in the form of body movement is complemented by her pursed lips, another classic sign of tension and anger.

In the Malay translation, Mariam reacted to Laila's personal attack by "*mengerutkan kening*" (lit. contracting the brows). Thus, in the Malay translation, Mariam's anger and surprise is not conveyed through a kinesic behaviour in the form of a sudden body movement but through a different kinesic behaviour, i.e. facial expression in the form of her furrowed brows.

The next example also involves the replacement of a non-verbal behaviour with a different non-verbal behaviour.

Example 5

- | | |
|----|--|
| ST | : "Nay, nay, nay." Mullah Faizullah put his hand on her knee . (p. 43) |
| TT | : "Tak! Tak!" Mullah Faizullah menepukkan tangannya ke lutut Mariam . (p. 76) |

The close relationship between Mariam and her elderly Koran tutor, Mullah Faizullah, is reflected in this excerpt, which shows their first meeting after she was taken to her father's house after the death of her mother. Mariam confided in Mullah Faizullah that she had been thinking about her mother's last words to her before she left. Mullah Faizullah, however, tried

to stop Mariam from blaming herself for her mother's suicide. He gave her reassurance, not only through his words but also through his haptic behaviour, i.e. by placing his hand on her knee. Through this non-verbal behaviour, the image projected of the Mullah is of a caring and concerned mentor and father figure.

Likewise, Mullah Faizullah offered reassurance to Mariam in the Malay translation, but instead of putting his hand on her knee as a way of comforting her, he is depicted as engaging in a different haptic behaviour, i.e. "*menepukkan tangannya ke lutut Mariam*" (lit. patting Mariam's knee). While the Malay translation adopts the use of a haptic behaviour which is slightly different from that in the English source text, it is still able to project the image of a caring and concerned Mullah. Similar to Example 1, the meaning of the non-verbal behaviour in Examples 4 and 5 is also left unexplained, which is most likely due to the translator's assumption regarding the ability of the target receptors to understand the meaning.

The next example also involves the replacement of a non-verbal behaviour with a different non-verbal behaviour, but with additional information in the text.

Example 6

ST	: A man sitting two rows up turned around and shushed them . (p. 154)
TT	: Seorang lelaki yang duduk dua baris di hadapan mereka menoleh dan mendengus marah (pp. 261-262)

Through this excerpt, the readers get a glimpse of the blossoming relationship between Laila and Tariq. In January 1989, they saw the last Soviet convoys leave Kabul. Later that day, they went to watch a movie at Cinema Park, where they "had to settle for a Soviet film that was dubbed, to unintentionally comic effect, in Farsi" (pp. 153-154). They both ended up in "a hopeless attack of laughter" (p. 154), which irritated a man who was sitting nearby. The man therefore "turned around and shushed them". The word 'shush' is a vocalic or paralinguistic element which conveys the idea that one person is asking another to be quiet by saying 'shush' or 'sh' or by indicating in some other manner (HarperCollins, n.d.). In real life, this paralinguistic element is also commonly accompanied by the kinesic behaviour of putting the index finger over the lips. In this novel, however, the paralinguistic element alone is enough to convey to the readers the irritation felt by the man because of Laila's and Tariq's laughter.

The paralinguistic element in the source text is not carried over into the Malay translation but is instead replaced with a different paralinguistic element, "*mendengus*" (lit. to snort). This refers to the forcing of one's breath through the nose and producing a sound, usually with the aim of expressing annoyance or irritation. It is clear that the use of this non-verbal behaviour on its own in the translation is sufficient to convey the idea that the man was irritated by their laughter. The translator, however, added the word "*marah*" (lit. angry) to ensure that the message is properly conveyed.

In Examples 4, 5 and 6, the replacement involves different behaviours within the same category of non-verbal behaviour, i.e. from one kinesic behaviour to another kinesic behaviour, from one haptic behaviour to a different haptic behaviour, and from one paralinguistic element to another paralinguistic element. The following example also illustrates the replacement of non-verbal behaviour but instead of involving the same category of non-verbal behaviour, the replacement involves a different category of non-verbal behaviour.

Example 7

- | | |
|----|--|
| ST | : They got out of the taxi. Babi pointed. “There they are. Look.”
Tariq gasped . Laila did too. And she knew then that she could live to be a hundred and she would never again see a thing as magnificent. (p. 145) |
| TT | : Mereka keluar dari teksi itu ketika ayah Laila menunjukkan sesuatu. “Itu dia. Tengoklah.”
Tariq tercengang . Begitu juga Laila. Mereka terkejut kerana tidak pernah melihat sesuatu yang sehebat itu. (p. 246) |

In this excerpt, the readers see Laila’s father, Hakim, taking Laila and her good friend, Tariq, for an excursion to the Bamiyan Valley to see the giant sculptures of Buddha. The moment Tariq saw the sculptures, the readers are told that he “gasped”. A gasp is a specific form of paralinguistic or vocalic element, which involves a quick and sharp inhalation of air through the mouth, especially when one is surprised, shocked or in pain (HarperCollins, n.d.). In this particular instance, Tariq’s gasp carries a specific meaning, i.e. it serves to convey to the readers Tariq’s surprise at seeing the magnificent giant sculptures.

The paralinguistic element in the English source text, however, is not translated into an equivalent paralinguistic element in Malay. Instead, it is replaced with a kinesic behaviour, specifically in the form of a facial expression which conveys the meaning of surprise. As seen in the excerpt, Tariq “*tercengang*” (lit. surprised or bewildered, with eyes wide open and jaws dropped) upon seeing the sculptures. This particular case illustrates the possibility of translating a non-verbal behaviour in the form of paralinguistic or vocalics into a non-verbal behaviour in the form of kinesics, while retaining the same communicative function as intended by the non-verbal behaviour in the source text.

The next example is interesting in that it involves a unique form of replacement.

Example 8

- | | |
|----|--|
| ST | : The only task Mammy never neglected was her five daily <i>namaz</i> prayers. She ended each <i>namaz</i> with her head hung low, hands held before her face, palms up , muttering a prayer for God to bring victory to the Mujahideen. (p. 139) |
| TT | : Satu-satunya perkara yang tidak pernah diabaikan Fariba ialah solat, <i>namaz</i> , dan selalunya diakhirinya dengan doa supaya Tuhan memberikan kemenangan kepada puak Mujahidin. (p. 239) |

The description in this excerpt relates to Laila’s mother, Fariba/Mammy. Her condition continued to deteriorate after the death of her two sons, Ahmad and Noor. She, however, never failed to perform her daily prayers, ending each by making a supplication to God. In the English source text, Fariba is described as making her supplication in a way that is commonly adopted by Muslims when offering a prayer of invocation, i.e. with “her head hung low, hands held before her face, palms up”. The readers can clearly visualise the kinesic behaviour that accompanies Fariba’s verbal request to God.

If we compare the English source text with its Malay counterpart, it can be seen that Fariba’s non-verbal behaviour does not appear to have been carried over into the Malay translation. What remains in the Malay translation is only her verbal request, i.e. “*doa supaya Tuhan memberikan kemenangan kepada puak Mujahidin*” (lit. praying that God grants victory to the Mujahidin). It must, however, be emphasised that the Malay word “*doa*” encompasses both the verbal plea to God and the non-verbal behaviour of raising the hands to the face with the palms facing upwards in a slightly cupped manner. That the word “*doa*” involves both the verbal and the non-verbal aspects is most likely understood by readers of the Malay translation,

particularly Muslim readers. In this sense then, it can be said that the explicit non-verbal behaviour in the source text is replaced with an implicit one. Readers are still able to visualise the physical behaviour which accompanies the verbal request due the unique semantic qualities of the Malay word “*doa*”.

In contrast to the examples shown which involve the description of non-verbal behaviour in the Malay translation, the following example will show how the translator deals with non-verbal behaviour through the technique of non-description.

NON-DESCRIPTION OF NON-VERBAL BEHAVIOUR IN TRANSLATION

Through this technique, the description of the actual behaviour, action or movement is not evident or not included in the translation. The following example illustrates the use of this technique.

Example 9

- | | |
|----|--|
| ST | : Laila was there when Rasheed sprang the news on Mariam in a high, dramatic voice – Laila had never before witnessed such cheerful cruelty. Mariam’s lashes fluttered when she heard. (p. 222) |
| TT | : Laila ada ketika Rasheed menyampaikan khabar itu kepada Mariam dengan nada yang terlalu dramatik. Laila belum pernah melihat kekejaman yang diselindung keceriaan seperti itu sebelum ini. Mariam kelihatan terkejut . (p. 378) |

The readers are shown in this excerpt how Rasheed reacted to the news of the pregnancy of his second wife, Laila. Having previously lost his son in a drowning accident, Rasheed was overjoyed at the news, and “immediately hopped on his bicycle, ridden to the mosque and prayed for a boy” (p. 222). During dinner that night, he broke the news to his first wife, Mariam, whose “lashes fluttered” when she received the news. The verb ‘flutter’, a non-verbal kinesic behaviour in the form of rapid movement of the lashes (HarperCollins, n.d.), conveys to the readers the fact that Mariam was surprised and stressed by the news, not least because she herself could not bear Rasheed a child after experiencing several miscarriages during their marriage.

Mariam’s reaction is likewise conveyed to the readers of the Malay translation. The reaction, however, is presented not in the form of a description of the kinesic behaviour but in the form of the meaning of the behaviour. The readers are told that “*Mariam kelihatan terkejut*” (lit. Mariam appeared surprised). Therefore, instead of being shown how Mariam felt, the readers are told how she felt. Here, only the meaning behind the non-verbal behaviour in the English source text is conveyed to the target readers. The non-verbal behaviour itself is not described in the Malay translation.

In the following example, the non-verbal behaviour is also omitted in the translation.

Example 10

- | | |
|----|---|
| ST | : When the barrow was empty, the boys scuffled back and pushed it away. (p. 14) |
| TT | : Setelah semua muatan kereta sorong itu dipindahkan, budak-budak lelaki itu pun mula mengatur langkah, pulang . (p. 25) |

The boys in this excerpt are Mariam’s half-brothers, who would occasionally bring rations to Mariam and her mother, Nana, at their small *kolba* or hut on the outskirts of Gul Daman. Nana’s dislike of the boys was such that on ration day, she would fill her pockets with

walnut-sized rocks to be hurled at the boys, who thus knew not to get too close to the hut. As such, when they finished unloading the rations, they “scuffled back”. ‘Scuffle’ is a kinesic behaviour which refers to moving in a hurried or confused manner (HarperCollins, n.d.). The use of the word ‘scuffle’ is highly pertinent, as it conveys to the readers the idea that the boys are hurrying to leave to avoid being targeted by Nana.

In the Malay translation, the boys merely walked away, as indicated by “*mengatur langkah, pulang*” (lit. taking the steps to return home). The readers are told that the boys returned home after sending the rations, but the manner in which they did so is not described. In other words, the hasty action of the boys, as indicated by “scuffled back”, is not present in “*mengatur langkah, pulang*”. As a result, there is loss of meaning in the Malay translation compared to the English source text. This example clearly underlines the importance of giving attention to the non-verbal behaviour of the characters in the text and in translation.

The final example also illustrates the importance of non-verbal behaviour and the implication when it is not adequately addressed in translation.

Example 11

- | | |
|----|---|
| ST | : “That’s one thing I can’t stand,” he said, scowling , “the sound of a woman crying. I’m sorry. I have no patience for it.” (p. 58) |
| TT | : “Satu-satunya perkara yang saya tak tahan...,” katanya, “suara perempuan menangis. Saya minta maaf. Saya memang tak tahan.” (p. 101) |

After the death of her mother and her marriage to Rasheed, Mariam is taken to his home in the Deh-Mazang district of Kabul. Upon their arrival, Rasheed showed Mariam around his house. While the house was definitely bigger and more comfortable than her old hut, she suddenly found herself thinking about and missing her mother, her Koran tutor, Mullah Faizullah, and her old life in Herat. Mariam subsequently broke down in tears. Her husband, “scowling”, immediately told her that he could not stand the sound of a woman crying. The word ‘scowl’ is a kinesic behaviour in the form of facial expression, which conveys the meaning of anger and hostility (HarperCollins, n.d.). Rasheed’s ‘scowl’, thus, serves the function of conveying to the readers his irritation caused by her cries.

Rasheed’s hostile facial expression, however, is not transferred into the Malay translation. Through the use of the word “*katanya*” (lit. he said), the readers can see that Rasheed merely uttered to Mariam that he could not stand the sound of a woman crying. How Rasheed felt is not conveyed to the readers. The fact that the “scowling” is not carried across to the Malay translation means that the target readers are presented with a less hostile and less irritated Rasheed in this particular instance.

The final example also illustrates the importance of non-verbal behaviour in a text, but instead of focusing on kinesic behaviour, it focuses on a non-verbal behaviour in the form of vocalics or paralanguage.

Example 12

- | | |
|----|--|
| ST | : “What’s the matter?” Mariam asked, hating the apologetic tone of her voice. She could feel her pulse quicken, her skin shrinking.
“What’s the matter?” he mewled , mimicking her. “What’s the matter is that you’ve done it again.” (p. 102) |
| TT | : “Kenapa?” tanya Mariam, membenci nada memohon maaf dalam suaranya. Dia dapat merasakan denyut nadinya semakin pantas dan kulitnya mengecut. |

“Kenapa?” ulang Rasheed, menyindirnya. “Nasi ni tak masak. Awak tahu tak yang lagi-lagi awak ulang kesalahan yang sama.” (p. 177)

Throughout the novel, Mariam suffered constant abuse at the hands of her violent and hot-headed husband, and this excerpt shows one incident during which she was mistreated. In this instance, Rasheed felt that the rice served to him during dinner was undercooked and in anger, spat it out. Mariam, unsure of what she did wrong, then asked Rasheed what the matter was. Rasheed then “mewled” while repeating what Mariam said. The verb ‘mewl’ in this example is a vocalic element which means ‘to cry weakly; whimper’ (HarperCollins, n.d.). Rasheed’s ‘mewl’ is a form of paralanguage which serves as a way of showing to the readers how Rasheed mocked his terrified wife. Additionally, the mewl also contributes to the depiction of Rasheed as a nasty and unpleasant person.

Rasheed’s whimpering is not reproduced in any way in the Malay translation. In the source text, Rashid “mewled”, but through “*ulang Rasheed*” (lit. repeated Rasheed) in the translation, the readers can see that Rasheed merely repeated Mariam’s question, without the whimper. Subsequently, Rasheed does not come across as terribly nasty in this particular instance when compared to the source text. It is clear from Examples 10, 11 and 12 that loss of meaning occurs when non-verbal behaviour is not described in the translation or when its meaning is not made clear. Examples 11 and 12 in particular illustrate how the choices made by the translator with regard to the translation of non-verbal behaviour result in a change in how a character is portrayed, similar to the conclusion made by Liu (2021).

The analysis carried out shows that the translator has employed the use of two general techniques in dealing with non-verbal behaviour in translation, i.e. through the description of the non-verbal behaviour or through the deletion of the non-verbal behaviour. Non-verbal behaviour is described in the translation through the use of the same non-verbal behaviour or through the replacement of the behaviour with a different non-verbal behaviour but one which carries the same function or meaning as the non-verbal behaviour in the source text. The mere description of non-verbal behaviour, however, does not guarantee that the intended meaning is successfully conveyed to the target readers. In other words, a clear understanding of the signals depends on the ability of the readers themselves to recognise the significance of the behaviour. We have also seen that loss of meaning can occur when non-verbal behaviour is omitted, resulting in a relatively different depiction of the characters in the novel. The omission of non-verbal behavior in the translation, however, does not automatically imply loss of meaning, as we have seen that the intended meaning can still be conveyed despite the omission of the actual behaviour, i.e. through the reproduction of the same function or meaning in the translated text. Translators, thus, need to be aware of the role of non-verbal behaviour in literary texts and of the need to properly address non-verbal behaviour in translation, specifically by focusing on the function of the behaviour.

The general approach that can be taken when addressing non-verbal behaviour in literary translation is summarised in the following:

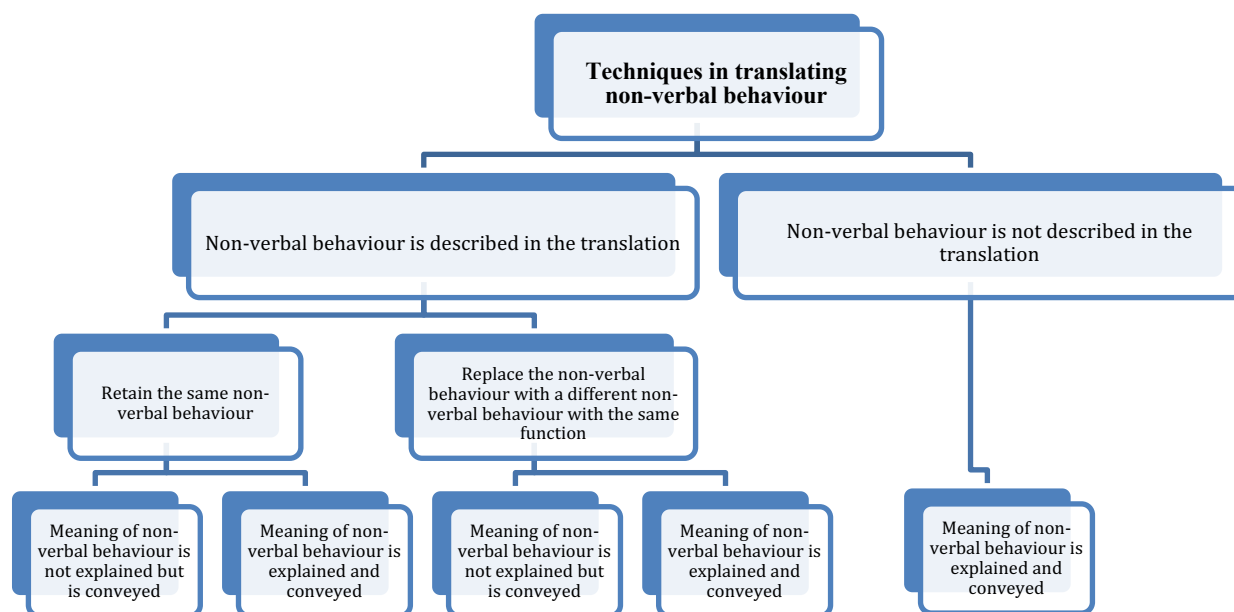


FIGURE 1. Techniques in translating non-verbal behaviour in literary fiction

In short, translators can choose either to describe or not to describe the non-verbal behaviour in their translation. If a translator chooses not to describe the non-verbal behaviour in the translation, the translator needs to ensure that the meaning is explained and conveyed to the target receptors. Meanwhile, if a translator chooses to describe the non-verbal behaviour in the translation, the translator can either reproduce the same behaviour in the translation, or replace the non-verbal behaviour with one which carries the same meaning in the target language. Whether the non-verbal behaviour is retained or replaced in translation, the decision to explain the meaning of the non-verbal behaviour is dependent on the translator's assumption regarding his intended readership. It must be noted, however, that the proposed techniques are based on the analysis of a single source text-target text pair and are by no means exhaustive. Further research involving different texts and/or language pairs could help add to or refine the proposed techniques.

CONCLUSION

Non-verbal behaviour serves an important communicative function in narrative fiction. It contributes to the portrayal of characters and assists in revealing their innermost thoughts, feelings and emotions to the readers. The non-verbal behaviour that the fictional characters engage in or display contributes to the way they are understood and perceived by the readers. In view of the importance of non-verbal behaviour in narrative fiction, this paper has tried to show how non-verbal behaviour is dealt with in translation and to discuss the implications of the use of different techniques in dealing with the translation of non-verbal behaviour. It is clear here that of utmost importance in the translation of non-verbal behaviour in narrative fiction is not the retention of the non-verbal behaviour itself but the retention of the function or meaning carried by the non-verbal behaviour in the source text. This is in line with Nord's (1997) suggestion regarding the use of the functional approach in translating non-verbal behaviour, as it prioritises meaning over form. Taking into account the findings of the study,

the paper has also put forward some suggestions on how non-verbal behaviour can be addressed in translation.

As mentioned earlier, the scope of this study is limited in that it focuses only on the translation of non-verbal behaviour of the characters in the form of visual, auditory and contact signals. There are also non-verbal signals in the form of environmental elements and artifacts which may also communicate meaning but which have not been subjected to deeper analysis where literary translation is concerned. Further studies could therefore explore these non-verbal signals and their translation in greater detail. It is also worth noting that while some non-verbal signals which are included in literary fiction are universally recognised and understood, there are others which may be tied to specific cultures or religion. As such, further studies could explore how translators address this issue in literary translation, especially if the translation involves cultures which are widely divergent.

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