

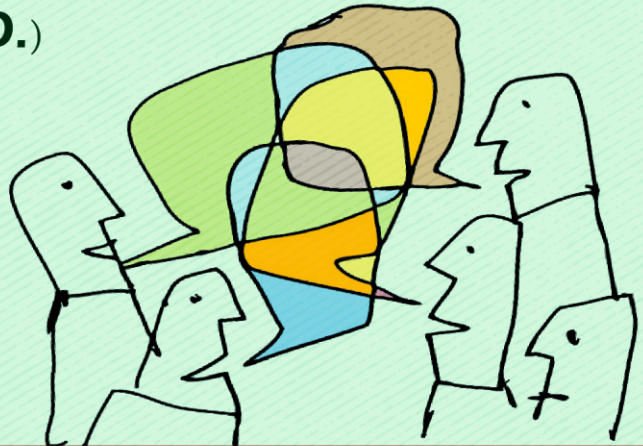
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**Scholar Series for linguistic & literary studies & translation (SLLST)**

## **Directions in Language, Discourse & Literature:**

**An Introductory Reader in Translation Studies**

**Editor:  
Dhahir Jafar (Ph.D.)**



**Scholar**  
Scholar Worldwide

**2023**



**Scholar Series for linguistic & literary  
studies & translation (SLLST)**

**Book Title:** Directions in Language, Discourse & Literature: An Introductory Reader in Translation Studies

**The Editor:** Dr. Dhahir Jafar

**Cover Design:** Al- Yousif Printing

**Cover Tableau:**

**Publisher:** Scholar Worldwide (Schwlar)

**Website:** [www.schwlar.coma](http://www.schwlar.coma)

**ISBN: 978-9922-9838-2-0**



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First Edition

**Schwlar Series for linguistic & literary studies & translation  
(SLLST)**

**Issued by Scholar worldwide(Schwlar) for studies & research papers**

**Directions in Language, Discourse  
& Literature:**

**An Introductory Reader in Translation  
Studies**

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### Series Aims

*This series* aims to explore specific areas in translation studies across Arabic and English. It also attempts to follow and develop methodologies, areas of interest and conceptual frameworks within the field of translation. What is new in this series is the attempt to bridge the gap between translation and other disciplines such as literature and discourse analysis. This series also focuses on cultural facets of translation while translating across Arabic and English. What enriches this series is the participation of great scholars and researchers from different countries.

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## Introduction

We wrote the first edition of Schwlar Series for Linguistic & Literary Studies & Translation (SLLST) with the intention of providing an overview of discourse, literature and translation studies. To this end, we look at both the topics that have been investigated by the researchers and the techniques and methods that researchers have employed for collecting data, intercepting the data, and presenting the results.

The purpose of this edition of 'Directions in Language, Discourse and Literature: An Introductory Reader in Translation Studies' is to produce a comprehensive introduction to the profession of discourse, literature and translation studies. The goal has been to maintain a balance between theory and practice as well as providing necessary background information for readers.

This edition covers the areas I believe to be critical to successful instruction in discourse, literature and translation. We have tried to produce an introduction to these topics that would be of sufficient depth and breadth to be suitable for professions, yet straightforward enough not to needlessly bewilder the novice. This edition covers a lot of topics and contributing authors.

Jabir examined the interpersonal metafunction of the paratactic projections in the Quranic verses (27-30) of Al-Mā'idah Sura from a systemic functional perspective. He tried to evaluate the translations of these verses into English and to compare these verses with their translations into English by applying the functional linguistics and the findings of complexity theory in translation. He found that the translation under investigation could not cope with the interpersonal metafunction of the paratactic projections of these Quranic verses. The author believed that Arabic mood and modality system is richer than English, and different particles that introduce Arabic clauses result in different propositions and proposals.

Regarding lexical semantics, Saifuldeen shed the light on the ambiguous nature of the Arabic and English polysemous words, which create lexical and syntactic ambiguity in both languages. He also focused on and the problem polysemous words impose on English/Arabic translators with specific reference to their translation in AsSayyab's Rain Song. The author hypothesized that the translators make use of the context in which polysemous words are used and eliminate their ambiguity.

On the other hand, Jafar performed a discourse analysis to examine the influence of beauty products advertising labels on consumers, especially women, and to analyze how producers of labels are trying to hoodwink women into modifying their potential behaviour and purchasing the targeted beauty products in the light of advertising labels used by producers of these labels. The author found that the producers of the advertising labels of beauty products target women and try to capture their minds by using catchy language and positive elements to influence the women for purchasing the beauty products. He deduced that the concept of beauty is constructed and reconstructed via flamboyant positive linguistic features as well as promoting how beauty products are associated with an ideal perfect beautiful and garish skin.

Concerning the cultural problems in translation, Sadkhan reviewed the cultural problems in translation and their bearings on the dis/communication through touching upon Bremer's *My Year in Iraq: the Struggle to Build a Future of Hope* (2006) in juxtaposition with its Arabic version (2006). He found that this problem is approached via taking into account two variables that contribute to the misplaced renderings rife in the TL Arabic version. The author inferred that a kind of miscommunication ensues because TL is double distanced from the original – once by the author and once again by the translator. Furthermore, Those two variables are related to a third one: the left -outs –the technique that is resorted to by the translator to eliminate some culturally- connotative linguistic elements.

In the field on literature, Abood surveyed American women that began their study of the stereotyped characterization of women in men's writing



in 1960s. The author found that Mary Elman, in *Thinking about Women* (1968) discusses stereotypes of women in literature written by men and alternative and subversive points of view in some writings by women. He concluded that women are dehumanized in the novels of male writers like Henry Miller, Norman Mailer, Jean Genet and D. H. Lawrence. According to her, patriarchy is the sole cause of women's oppression where women are subordinated by the male, and they are assigned an inferior position. She argues that 'sex' is biologically determined but 'gender' is a psychological concept which is cultural identity.

Concerning pragmatics, Ahmed and Majeed pragmatically investigated hedging devices in political discourse to find out how hedging devices are manipulated in Salar Mahmoud's answers to different questions raised by the researchers in an interview concerning the economic crises in Kurdistan Regional Government on the one hand and a UK Parliament debate banning Donald Trump from Britain on the other hand. The authors speculated that hedging pragmatically can be seen in the observance of the maxims presented by Paul Grice (1989).

Six authors contributed in this edition:

1. The Interpersonal Component in Qur'anic Paratactic Projections: Critique of Translation into English (Jawad Kadhim Jabir)
2. The Implications of Polysemous Words for Arabic/English Translators, With Specific Reference to Badr Shakir As-Sayyab's Rain Song (Abdulsalam Abdulmajeed Saifuldeen)
3. Discourse Analysis of Beauty Products Labels: An Evaluative Study (Dhahir Jafar Khaza'I)
4. Lost in Translation with Reference to Bremer's My Year in Iraq: A Cultural Perspective (Ramadhan M. Sadkhan)
5. Concept of Womanism in Alice Walker's 'The Color Purple': An analysis (Mugdad Abudulimam Abood)
6. A Pragmatic Investigation of Hedging in Selected English and Kurdish Parliament Debates (Aveen Hidayat Ahmed Media Rafiq Majeed)

**The Editor**  
**Dhahir Jafar**

# The Interpersonal Component in Qur'anic Paratactic Projections: Critique of Translation into English

Dr. Jawad Kadhim Jabir <sup>(1)</sup>

University of Basra

## Abstract

This study examines the interpersonal metafunction of the paratactic projections in the Quranic verses (27-30) of Al-Mä'idah Sura from a systemic functional perspective. The study also attempts to evaluate the translations of these verses into English. There are about 73 translations of the Qur'an into English. In this study, Talal Itani's (2015) translation is selected because the translator has researched and studied the Qur'an for about 15 years before translating it and he adopted both Sunni and Shiite exegeses. The analytic framework used is Halliday and Matthiessenn's (2004). The findings showed that the mood and modality categories were quite complex and more varied in Arabic than English. The translation under investigation could not cope with the interpersonal metafunction of the paratactic projections of these Quranic verses. It is argued that Arabic mood and modality system is richer than English. For instance, different particles that introduce Arabic clauses result in different propositions and proposals. The researcher recommended that translators should be well acquainted with the components of the interpersonal metafunction of the incipient text.

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(1) University of Basra, College of Arts, Department of Translation.

## 1. Introduction:

This study is an attempt to analyze the interpersonal meaning of some of the Quranic verses that involve verbal processes from a systemic functional grammar perspective. It also attempts to compare these verses with their translations into English by applying the functional linguistics and the findings of complexity theory in translation. Direct speech in functional linguistics is set within the territory of paratactic projections. Bloor and Bloor (2004, p. 205) summarized the whole issue in that

Paratactic projection clauses are typically 'direct speech' [ ... ] Projecting and projected clauses may occur in any order, or projecting clauses may interrupt projected clauses. Paratactic clauses are labelled 1, 2, and so on, in sequential order of occurrence, regardless of whether the projecting clause or the projected clause comes first. The most important aspect in paratactic projections is that they "can represent any dialogic features of what was said..." (Halliday and Matthiessen, 2004, p. 453).

Because paratactic projections can probe into a variety of 'dialogic features', the researcher selected some of the projections of Quranic verses (27-30) of Al-Mä'idah Sura. It is important to note that modality system can express speech functions through projecting clause complexes consisting of mental and idea clauses, e.g., I think ..., I believe ... " (explicit subjective) or objectively, e.g. "it is possible to argue that ..." (explicit objective). (p.3) (for more information, see section 2). Sometimes, these meanings are realized through the adoption of modal auxiliary verbs in English. In fact, texts are "configurations of multifunctional meanings, rather than [ ...] containers of content" (Steiner & Yallop, 2001, p. 3, emphasis in the original).

Halliday (2001, p. 16) defines translation equivalence in terms of the ideational meaning in that " ... if a text does not match its source text ideationally, it does not qualify as a translation [...]. For precisely this reason, one of the commonest criticisms made of translated texts is that, while they are equivalent ideationally they are not equivalent in respect of the other metafunctions – interpersonally, or textually or both". This account will be tackled in the translation of the verbal clauses of the Quranic verses (27-30) of Al-Mä'idah Sura. Ideationally, they seem equivalent, but to a large extent such texts do not match on the

interpersonal and the textual levels. Little research has been done to examine the interpersonal metafunction in an Arabic context especially in the Quranic verses (Aziz, 1988; Bardi, 2008; Al-Hindawi & Al-Ebadi, 2016). The present study is done to fulfill part of this account.

Thompson (2004, p. 58) defines Mood as "the property of the clause" (p.128). The clause can be either in the indicative mood or in the imperative one. The indicative is further divided into declarative or interrogative; whereas the imperative is either suggestive or regular imperative. In Arabic, there are three moods which an imperfect verb can take: *raf'*, *naṣb* and *jazm* (for more details about mood system in Arabic, see Al-Ġalāyīnī, 2004, pp. 286 -304). These categories of mood "are often translated into English as indicative, subjunctive and jussive, respectively" (Sadan, 2012, p. xi). In the last two moods, there are particles that are used with the Arabic imperfective verbs that induce either a subjunctive (*maṣṣūb*) or jussive (*majzūm*) verb. These particles (*'awāmil*) are either preceding the verb or attached as a prefix to the verb. In the Quranic verses that are used as data to be analyzed, what is prevalent is the subjunctive (*naṣb*) mood. Out of examining the influential figures in Arabic grammar, Sadan (2012, p. xi) points out that "The *naṣb* mood [ ... ] is used to denote a hypothetical action or event whose occurrence is dependent on another, such as desire and fear". To him, these are "certain *'awāmil* factors which affect and determine the form of the verb, under certain conditions".

As far as the Arabic mood system is concerned, by referring to al-Farrā, Sadan (2012, p. 5) shows that the particle (أَنْ) ('an), which makes the Arabic imperfective verb subjunctive, makes a tense shift: it turns the verb into future because the mood is *naṣb* (subjunctive). He further shows that the important thing in this mood is that the use of (أَنْ) ('an) depends on the main clause to decide whether what is conveyed is "a real fact or unrealized action" (p. 14). It is interesting to note that the modality of uncertainty can be conveyed in Arabic when the particle ('an) is followed by a subjunctive (*maṣṣūb*) verb; in such a case the speaker is uncertain of what he is saying (p. 22). Verbs that are used to denote uncertainty in such a context include verbs of fear and desire with the insertion of the particle ('an); on the other hand, the particle ('anna) "followed by a noun in (*naṣb*) is used after verbs indicating that the speaker is certain that the relevant action has occurred or will occur in reality, such as verbs denoting certain knowledge" (p. 28). The type of the verb in Arabic has a role to play; for

example, if the particle ('an) is preceded by a verb denoting fear or desire, the verb following it is in the subjunctive mood; if it is preceded by a verb denoting certain knowledge, the verb after it is in the indicative mood (raf') (p. 29).

Another important particle that can induce different types of mood in Arabic is the particle (fa-) which is attached as a prefix to the word following it. One of its important uses is that it "introduces a new sentence, unconnected to the preceding one, and therefore the verb following fa-takes raf' [indicative mood]". This is called ['isti'näf] in Arabic (Sadan, 2012, p. 132) which means introducing a new clause. This particle can occur in the naşb mood in the context of an ('an muđmara) (p. 170). These points are highly significant in the teaching of Arabic and in making contrastive studies with other languages especially English (for more details about the relevance of functional grammar and the teaching of second language, see Lock, 1996).

In studying the religious identities and ideologies in literary texts, Kamalu and Tamunobelega (2013) found that adopting the mood analysis from a systemic functional perspective has been effective in examining the interpersonal relationships in which participants are involved. The system of mood together with transitivity can provide the potential to penetrate the individual and group experiences and probe into the social interactions. In their study, they showed how discourse can represent these negative act of hatred and the choice of lexical items and their underlying images. One of their interesting findings is that using interrogative structures is one of the ways to reflect identity, ideology, power relations and social space. The latter can be a social gathering or online social media or a social institution and the like. Such findings go in line with the procedure of the present study.

Attempting to explore the pragmatization of the if-constructions interpersonally, Lasters-López (2020) proposes a functional – pragmatic approach to analyze the uses and functions of the constructions of English conditional clauses. In her study, the findings show that "certain morphosyntactic features traditionally associated with conditionals, such as the presence of a modal verb in the apodosis [main clause] or the occurrence of the if – clause [protasis] in a sentence" (p.68). In the Quranic verses of the present study, there are conditional clauses that give shades of mood and modality. The interpersonal component in if-constructions

reveals the realizations of the pragmatic stance and engagement (for a rich account of Stance and Engagement in pragmatics, see Nir and Zima, 2017). On a par with this line of thinking, and building on Systemic Functional Grammar, Kitis (2004) examined English conditional clauses as rhetorical structures. Interestingly, she referred to Comrie's (1986) account of conditional constructions used to reflect unassertability, but she refuted this claim. She proved that conditional clauses are used to "enhance the assertability of the apodotic proposition of the construction, and fuse in the if-clause a pluralization of voices" (p. 30). In the present paper, the assertability of some conditional structures in Arabic is highlighted.

As shown above, little has been done to examine Arabic texts on the interpersonal level. This study is meant to fill part of this gap in this aspect. It attempts to answer the following questions:

1. How do the Quranic paratactic clauses employ mood and modality?
2. To what extent does the translation of the Quran into English adopt the incipient mood and modality?
3. Is the interpersonal metafunction influential in the meaning potential of paratactic clauses?

These questions will be highlighted and examined in the following sections. First, mood and modality together with parataxis in Arabic will be explained. Then, the methodological side is presented to go into the details of the analyses in question.

## 2.Parataxis and Modality in Arabic

Parataxis is defined as "Placing together phrases, clauses, and sentences, often without conjunctions, often with and, but, so, and minimal or no use of subordination" (McArthur, 1992, p. 750). In parataxis, groups and phrases, which are of equal status, "can be linked [ ... ] by apposition and by co-ordination" (Halliday & Matthiessen, 2004, p. 489). Groups function as elaborating, but phrases function as extending. In Arabic, parataxis is set within the notion of ('Atf) co-ordination. In Arabic, co-ordination is a Follower used either to explain the Followed if it is definite or to identify it if the Followed is indefinite (Al-Ġalāyīnī, 2004, p. 574). An example given by Al-Ġalāyīnī is the following: ( إشتريت كتاباً: روايةً ) / ištaraḡtu kitāban riwāyatan/ (I bought a book: a novel). The nominal group (كتاباً) (a book) is indefinite, so the Following item is used to identify it. In Hallidayan terminology, it is the Identified and the Following nominal group (روايةً) ( a novel) is the Identifier. One of the characteristic of Arabic parataxis is that the second group or phrase is in concord with the first one in parsing, number, gender, and (in) definiteness. There are two important paratactic coordinators: (أَيَّ) ('ayya), which is used to join lexical items and clauses, and (أَنْ) (an), which joins clauses of saying. Al-Ġalāyīnī provides the following example:

(كُتِبْتُ إِلَيْهِ , أَنْ: عَجَلْ بِالْحَضُورِ) / katabtu 'ilayhi 'an 'aġil bilḡiḡḡoor/ (I wrote to him that he should come quickly)

In the above example, there is an instance of paratactic projection. The clause (عَجَلْ بِالْحَضُورِ) / 'aġil bilḡiḡḡoor / ( he should come quickly) is a representation of what is written. The particle (أَنْ) (an) occurs in the middle between the verbal clause, which represents the saying or wording, and the Quote (For more information about parataxis and hypotaxis in Arabic, see (Khalil, 2011); on parataxis (Johnstone, 1987); on paratactic conditionals (Al-Hilal, 2017).

Regarding Arabic modality, in all Arabic grammar books there is no separate mention for the system of modality. However, Arabic does express the two basic types of modality, viz. epistemic and deontic, via the use of certain lexical items that show degrees of obligation, necessity, usuality, inclination and what is related to them (El – Hassan, 1990, p. 164 cited in Boudemagh, 2010, p. 23). She also pointed to the fact that "Arabic does not seem to have grammaticalised modality; hence a variety of lexical

items are used to express the meaning of a single English modal auxiliary" (p. 24). But, this is not the case because there are grammatical categories through which the concept of modality can be expressed such as the use of the particles (إِنَّ) ('inna) and its sisters, (كَانَ) (kāna) and its sisters, negative particles (لَا) (lä) and (لَمْ) (lam) (Firanescu, 2008, pp. 234 – 235 cited in Matskevych, 2016, p. 57). El-Hassan (1990) used the term (الموقفية) (mawqifiyya) as an equivalent to the English term modality (p. 58). He also subcategorized Arabic modality into epistemic and deontic, which is mapped onto the English modality as a semantic domain in which propositions are related to epistemic modality; whereas proposals including offers and commands are set within the deontic modality. The latter involves obligation and inclination.

Modalities in Arabic are adequately studied and historically traced in Grigori and Sitaru (2016). In the same volume, Matskevych, 2016) examined the notion of modality in Arabic linguistics stating that the concept of modality began to appear in medieval Arabic culture dominated by Aristotle's logical thinking of modality. This notion of modality "reveals the nature of attitudes between subject and predicate in the premiss through examining the logical operators (i.e. modalities) that are commonly stating necessity or possibility of being or action and indicating the way (i.e. mode) of understanding the premiss" (p. 56). In this case, the notion of (الجهة) (ġiha) is connected to Aristotle's logic. Regarding the notion of (ġiha), Arabic utilizes certain modal lexical items such as "mumkin 'possible', đaruri 'necessary', muhtamal 'probable', mumtani 'impossible', waġib 'obligatory', qabih 'disgusting', ġamil 'beautiful', yanbaġi 'to be necessary', yaġibu 'to be obligatory', yuġtamalu 'to be probable', yumkinu 'to be possible', yamtani·u 'to be impossible', etc. " (Al-Färäbi, 1976, p. 42, cited in Matskevych, 2016, p. 56).

From another perspective, 'al-Haġġ Musa Ĥaliṭ (cited in Matskevych, 2016, p. 58 – 59) used the term (mawqif) for modality which "may be expressed by 'verb form' [ ... ] and various 'grammatical particles' [ ... ]". These function as follows:

- 1.'confirmation of the utterance' [ ...], e.g. particle [إِنَّ] 'inna [...], particle [قَدْ] qad with perfect verb form [past verb]
- 2.'negation of the utterance' [...], particle [لَا] lä with imperfect verb form [non-past] [ ... ], particle [لَمْ] lam with imperfect jussive verb form [...]



3. indication of 'doubt' [...], 'probability' [...] and 'request' [...], e.g. particle [لعل] la'alla [...], particle [قد] qad with imperfect verb form [...].

From a semantic – pragmatic point of view, 'al-Habaša (2008, cited in Matskevych, 2016, p. 60) adopted the term (ġiha) influenced by Anne Reboul and Jacques Moschler. To him, the term modality refers to the speaker's attitudes developed towards " a content of his speech (i.e. proposition) [ ... ] and has such meanings as: 10 'modality related to possibility' [...]; 20 'modality related to necessity' [...]; 30 'modality related to duration' [...]" (Matskevych, 2016, p. 60). According to 'al-Habaša (2008), Arabic modality can be realized by using certain lexical items such as denoting possibility and wishes, and can also be realized by particles such as (قد) (qad) and (ربّ – ما) (rubba – ma) (Matskevych, 2016, p. 60) (for an account of Arabic modalities and modalization, see Anghelescu, 2016; for an account of agent and speaker-oriented modality in one of the Arabic dialects, see D' Anna, 2016; for the relationship holding between grammaticalization and modality, see Hassan, 2016).

### 3. The Analytic Framework

This paper addresses the mood system of the paratactic projections of Adam's two sons in the Quran. The mood system of these Quranic verses and their English translation are analyzed by adopting the interpretation of the clause as an Exchange according to Halliday and Matthiessen (2004). Because what is signaled for analysis is the verbal clause domain, the exchange being analyzed is information. In such encounters, "the listener has considerable discretion" ( p. 109), i.e. freedom to express himself and interpret the proposition entailed. Again, because it is a matter of exchanging information, the clause functions as a proposition, which denotes "an interactive event" because statements and questions can be either confirmed or denied. However, in the analysis of the projections of the selected Quranic verses, it has been found that even proposals can prevail in interactive events.

Mood consists of two components: Mood and Residue. The former is the one which encapsulates the argument of a given clause; this Mood component is further divided into Subject and Finite (Halliday and Matthiessen, 2004, p. 111). The Finite is part of the verbal group. This Finite carries Tense polarity and Modality values. It is important to hold that the

two parts of the mood, subject and finite, are "closely linked together...." (p. 113). In Functional linguistics, the English Mood system can be either indicative or imperative. The indicative can be subcategorized into declarative or interrogative. The indicative mood is "the grammatical category that is characteristically used to exchange information ...." (p. 114), a category which encapsulates statements and questions. The finite element is the part which "relates the proposition to its context in the speech event" (p. 115). This element refers to the time of an action or event and the speaker's attitude, i.e. the modality of the clause. Thus, the verbal operator has two functions: temporal and modal, a case which represents the "interpersonal deixis"(p. 116). In a proposition, polarity is also important, and this is also achieved through the finite element.

The Residue consists of Predicator, Complement and Adjunct. A predicator consists of the non-finite element of the clause. There are four functions accomplished by Residue (Halliday and Matthiessen (2004, p. 122). It can specify the secondary tense as the primary tense is manifested via the finite element, aspect, voice, and the type of process. A complement, like a subject, is a nominal group. A circumstantial adjunct is represented by an adverbial group or a prepositional phrase, having an experiential function. In addition, there are modal Adjuncts and conjunctive ones, which "do not fall within the Residue at all" (p.125). These two types are interpersonal and textual in function. Modal adjuncts are of two types: mood and comment. The former can give three types of modal assessment: temporality, modality, and intensity. As for comment Adjuncts, they are either propositional or speech-functional (p. 126) (for more details on Adjuncts in English, see Bloor & Bloor, 2004, p. 55). Modality adjuncts can work as modalization or modulation adverbs. It is stated that "Modality is a rich resource for speakers to intrude their own views into the discourse: their assessments of what is likely or typical, their judgments of the rights and wrongs of the situation and of where other people stand in this regard" (p.10):

**Modalization: probability + usuality =**

|           |          |           |
|-----------|----------|-----------|
| certainly | Probably | Possibly  |
| Always    | Usually  | Sometimes |
| must be   | will be  | may be    |

|            |           |         |
|------------|-----------|---------|
| required   | supposed, | Allowed |
| Determined | Keen      | Willing |
| must do    | will do   | may do  |

**Modulation: obligation + inclination =**

According to Fontaine (2013, p. 121), modalization is represented via epistemic modality which is "a kind of connotative meaning relating to the degree of certainty the speaker wants to express about what he or she is saying or the estimation of the probability associated to what is being said". On the other hand, modulation is realized through deontic modality which is also connotative but it relates to obligation or permission, including willingness and ability. In the same vein, Salkie (2008) discussed the relationship between modality and typology (for more details about the relationship between language typology and functional theory, see Caffarel, Martin and Matthiessen, 2004). He raised four criteria for the sake of contrasting modals across languages (pp., 86 – 91). These are (1) possibility and necessity, (2) epistemic and deontic, (3) subjectivity, and (4) extremes of the modality scale. As for subjectivity, it is further divided into three components: commitment by the speaker, primary pragmatic processes including personal pronouns as well as tenses and the sharp distinction between the modal expression and the propositional content. Regarding extremes of the modality scale, there are three degrees: possibly, probably and almost certainly. These three are 'degrees of probability' according to Halliday and Matthiessen (2004, p.147) while talking about the relationship holding between propositions and polarity. These are equivalent to "'either yes or no', that is, maybe yes, maybe no, with different degrees of likelihood attached" (p. 147). Together with

degrees of usuality, these two represent what is called modalization referred to above. On the other hand, scales of obligation and inclination are set within the scope of modulation (p. 147).

A projection entails the representation of speech or thought; this representation can be a Quote or Report. The former is within the territory of paratactic representation while the latter is hypotactic one. According to Halliday and Matthiessen (2004, pp. 443 – 444), there are three points related to a projection. These are (1) level of projection, (2) mode of projection, and (3) speech function of the projection. The level of projection concerns the representation of a given clause. In this respect, there are two categories of a given projection: either to represent 'ideas' within the realm of mental clause or to represent 'locutions' construing 'what is said' in a verbal clause. In the representation of ideas, the projection represents 'meaning' whereas in locutions the representation is that of 'wording' (p. 443). In the mode of projection, there are two components to be considered: either a paratactic projection where what is represented is a Quote or a hypotactic projection in which a Report is projected (p. 443). Concerning the speech function of the projection, in a paratactic projection, a speaker/ writer can quote both propositions and proposals; the same holds true in the hypotactic projections (p. 444). The relationship between the two parts of a projection is that of dependency parataxis where the "the two parts have equal status [ in the sense that] The projected clause retains all the interactive features of the clause as exchange [ ....]" (p. 447).

In light of the above thinking, the researcher will analyze the verbal clauses in the Quranic verses ( 27 – 30) in Al-Mä'idah Sura. The translations of the targeted verses are of Talal Itani (2015), which will be examined in light of systemic functional grammar perspectives.

## 4.Data Analysis

According to Al-Ṭabāṭabā'ī's (2004) Exegesis Al-Mizan (The Scale), these verses narrate the story of Adam's two sons. Both sons provided an offering to Allah who looked with favour on Abel but not on Cain. The approval of Abel's offering ignites the fire of envy inside Cain, a case which lets sin crouches at his soul. Then, he killed his brother (p.330).

The grammatical parsing of these Quranic verses are taken from Al-Darweesh (1992, vol. 2, pp. 449-454), which also provides some of the rhetorical nuances related. As mentioned in the introduction, this paper examines the paratactic verbal clauses and their English renderings in the Quranic story of Adam's two sons on the interpersonal level. The first verbal clause is:

قَالَ لَأَقْتُلَنَّكَ ۗ قَالَ إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ (المائدة: 27)

/ qāla la'qtulannaka – qāl 'innama yataqbalu illaha minal-mutaqīn

| Metaphenomenon                    | Phenomenon      |
|-----------------------------------|-----------------|
| لَأَقْتُلَنَّكَ (I will kill you) | قَالَ (He said) |
| 2                                 | 1               |
| Quote                             | Verbal clause   |
| Residue                           | Mood            |

| Metaphenomenon   | Phenomenon      |
|--|-----------------|
| إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ<br>(God accepts only from the righteous) | قَالَ (He said) |
| 2  | 1               |
| Quote  | Verbal clause   |
| Residue  | Mood            |

(27). He said, "I will kill you." He Said, "God accepts only from the righteous.")

The verb (قَالَ) / qāla / (said) is the verb of saying which represents the projecting clause; the mode of projection here is a Quote, which

indicates that what is said is projected paratactically (Halliday and Matthiessen, 2004, p. 443). The verb of saying also represents the phenomenon and the content of what is said is the metaphenomenon. The former is the projecting clause, i.e. the verb of saying, and the latter is the projected clause (p. 447). In the above verse, there are two verbal clauses: the first is said by the killer, Cain, and the response is said by the victim, Abel. In Arabic grammar, the metaphenomenon functions as an accusative projected clause. The first metaphenomenon (لأقتلنَّكَ) / la'qtulannaka/ (lit. I will kill you) is parsed as follows: the first morpheme (اللام) /la-/ is a result of an omitted oath; (أقتلنَّكَ) is an Energetic mood present verb due to the attached emphatic morpheme (- nun). The second projected clause said by the second son is parsed as follows: (إِنَّمَا) /'innima/ is a restrictive emphatic particle; (يَتَقَبَّلُ) /yataqabalu/ (accept) is a present verb in the indicative mood; (الله) (Allah) is the subject. Through the use of an oath and Energetic form of the verb, the speaker is trying to impose his power and authority. In this regard, Bartlett (2014, p. 358) shows that "Authority can derive from either a speaker's social position or their knowledge [ ...]". He shows his stance through the choice of his locutions. Out of the implications gained from this verse, one can add to these two factors, i.e. social position and knowledge, the inner motifs that force an individual to do something. Moreover, the killer is older than the killed son. Through his language, the first son is exerting his power ( for a good treatment of the relationship of language and power, see Andersen, 1988; Clark and Fairclough, 1990).

Regarding the three components of analyzing the projection in a verbal clause, Halliday and Matthiessen (2004, p.443-444) refer to: level of projection, mode of projection, and the speech function of the projection. In this verse and the subsequent one, they are analyzed as follows: (1) level of projection as locutions, (2) mode of projection as paratactic , and (3) the speech function of the projection as either a proposition or a proposal.

Concerning mood as a system, the phenomenon clauses (projecting clauses) in both the incipient text (original) and the subsequent text (target) are equivalent. This is clarified below:

|                    |                     |
|--------------------|---------------------|
| Subject (implicit) | Verb                |
| (هو)               | قال                 |
| He                 | said                |
| Subject            | Finite / Predicator |
| Mood               |                     |

As for modality of the projected clause of this Quranic verse, in the first Quote (wording) which is the threat of the first son (لأقتلنك) / la'qtulannaka/ (lit. I will kill you), there is an intent and a determination to fulfil the action of killing. This is evident through the use of (اللام) (lam) subsequent to an implied oath together with the suffixation of the Energetic morpheme (-nun), which is used to emphasize the Arabic verb. Because there is an inclination of killing here, the Quote represents a proposal, which is part of modulation in the modality system. Thus, it has its own mood system where the verb and its attached subject represent the mood part and the Complement is the Residue.

Now, we turn to the response of the second son, which is shown below:

|  |                           |
|--|---------------------------|
| Quote (Metaphenomenon)   | Phenomenon (Verb+subject) |
| إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ<br>(God accepts only from the righteous) | قال<br>(He said)          |
| Residue  | Mood                      |

The mood part of the two texts are parallel. The Residue itself consists of mood and residue as clarified in the figure below:

|                                       |   |
|---------------------------------------|---|
| Metaphenomenon Continued              |   |
| من المتقين<br>only from the righteous | إِنَّمَا يَتَقَبَّلُ اللَّهُ<br>God accepts |
| Residue                               | Mood  |

The Arabic text is introduced by an emphatic particle annexed to a restrictive one, having (إِنَّمَا) ('innama), where the mood part consists of a

nominal group complex. The Energetic / emphatic part in Arabic is considered one of the mood types of the verb. The translator neither emphasizes the mood part nor includes an equivalent to this restrictive emphatic particle. What he does is that he moves the restrictive adverb (only) to the Residue part. The meaning of the whole clause is that God does not accept except from those who are righteous. In fact, in the semantic domain of projection, this is considered as a type of assessment and it can be included within the mood adjuncts in a given proposition. The Adjunct (only) is an adverb of intensity used to show counterexpectancy of the type limiting (see Halliday and Matthiessen, 2004, p.128). The two annexed particles (إنَّمَا) can indicate modality as referred to by Campbell (2015, p. 27) in the sense that "modality is indicated by a modal system (e.g., modal particles, modal verbs) or by mood, which is marked directly on the verb itself, or by a combination of the two". This notion is supported by Palmer (2001). The clause (إنَّمَا يَقْبَلُ اللَّهُ مِنَ الْمُتَّقِينَ) /'innama yataqabalu allahu minal- mutaqin/ (Truly, God does accept from the righteous) is in the indicative Energetic mood of the declarative type.

As for the modality of this projection, it is a proposition of a positive polarity. It is a statement in which the speaker expresses an epistemic meaning of the paradigm 'high certain' with an 'outer value' (Halliday and Matthiessen, p. 149). The verbal form (يَقْبَلُ) /yataqabalu/ (accept) "carries a subjective loading – it is the speaker's own judgement on which the validity of the proposition is made to rest" (p. 150).

لَئِنْ بَسَطْتَ إِلَيَّ يَدَكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطٍ يَدِيَ لَكَ لَأَقْتُلَنَّكَ إِنِّي أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ (28)

/la'in baṣata ilyya yadaka li-taqtulani mā 'anā bi-bāṣiī yadi li-'qtulaka – 'inni 'xāfulul-lāha rabbal-'aālamīn/

| Metaphenomenon   | Metaphenomenon   |
|--|--|
| <p>لَئِنْ بَسَطْتَ إِلَيَّ يَدَكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطٍ يَدِيَ لَكَ لَأَقْتُلَنَّكَ إِنِّي أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ</p> <p>(for I fear God, Lord of the Worlds)</p> | <p>لَئِنْ بَسَطْتَ إِلَيَّ يَدَكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطٍ يَدِيَ لَكَ لَأَقْتُلَنَّكَ</p> <p>(If you extend your hand to kill me, I will not extend my hand to kill you)</p> |
| 2 continued  | 2 continued < α , β >  |
| Quote  | Quote  |
| Residue  | Residue  |



(28) "If you extend your hand to kill me, I will not extend my hand to kill you; for I fear God, Lord of the Worlds."

These two verbal clauses are uttered by the second son, the victim. They are in continuation of the previous projection. The first morpheme (اللام) (la-) is a particle introducing the result of an implied oath; the particle (إن) /in/ is a jussive conditional particle; (بسط) /baṣaṭa/ is jussive present verb with the attached (تاء) /ta-/ as the subject. The verbal clause (لتقتلني) /li-taqtulani/ (to kill me) starts with the morpheme (اللام) /la-/ which is a particle of purpose resulting in subjunctive present verb. In the result clause, there is also a verbal clause which is (لأقتلك) /li-'aqtulaka/ whose first morpheme is of purpose and the present verb is subjunctive and the attached pronoun (الكاف) /kaf-/ is an object.

The next verse is purposive having an emphatic particle (إن) /'inna/ whose noun is the pronominal enclitic (الياء) /-ya/; the verbal clause (أخاف الله) /'axāfu 'allaha/ (I fear God) is the Rheme of the emphatic particle. Functionally speaking, this continued projection is a conditional clause whose Result clause is negative, labelled as  $\langle \alpha, \beta \rangle$ . This is a hypotactic enhancement, expressing a dependency relationship which is one of the circumstantial relationships. The Arabic conditional clause starting with (إن) (in) expresses an expected action to happen, and this expectation is enhanced in the Result clause due to the use of the negative particle. The most suitable modal auxiliary that expresses expectation in English is (should). The past verb (بسطت) /baṣaṭa/ (lit. extend) is in the jussive mood in Arabic. The jussive is one of the semantic components in the semantic domain of modality (Bybee and Fleischman, 1995, p. 2). The mood system of hypotactic conditional clauses can be analyzed in the following figure:

| Metaphenomenon Continued                   |                             |
|--|-----------------------------|
| التي يدك لتقتلني<br>(your hand to kill me) | لئن بسطت<br>(If you extend) |
| Residue                                    | Mood                        |

| Metaphenomenon Continued                 |                                     |
|--|-------------------------------------|
| يدي إليك لأقتلك<br>(my hand to kill you) | ما أنا ببساط<br>(I will not extend) |
| Residue                                  | Mood                                |

It is quite clear that the translator tried to match the two texts literally, but he missed the point in recognizing the metaphoric meaning of the verbal group with its Complement (بسطت يدي) / *başaṭu yadi* / and its equivalent part in the Result clause (باسط يدي) / *bäşiṭu yadi*/.

The second part of this verse (إني أخاف الله رب العالمين) /'inni 'xäfu illaha rabu il-'älamîn/ (Truly, I fear God, Lord of the Worlds). This is a justification or a reason for the speaker (the second son) for not endeavoring to kill his brother. This clause shows an indicative Energetic mood. The deictic element of the tense is the present simple because the speaker is conveying something true of his intention and attitude as an adequate equivalent for the Arabic nominal clause which serves the same function. However, the translator does not successfully represent the emphatic part of (إن) (inna) which is a particle used to emphasize a nominal clause in Arabic.

(إني أريد أن تبوء بإثمي وإثمك فتكون من أصحاب النار وذلك جزاء الظالمين) 29)

/'inni 'urīdu 'an tabü'a bi-'iṯmi wa 'iṯmika fa-taküna min 'šhäbil-när- wa ðälika ġazä'ul-djälimîn/

| Metaphenomenon  | Metaphenomenon   |
|---|--|
| و ذلك جزاء الظالمين<br>(Such is the reward for the evildoers) | إني أريد أن تبوء بإثمي وإثمك فتكون من أصحاب النار<br>(I would rather you bear my sin and your sin, and you become among the inmates of the Fire. |
| 2 continued   | 2 continued  |
| Quote   | Quote  |
| Residue   | Residue  |

(29). “I would rather you bear my sin and your sin, and you become among the inmates of the Fire. Such is the reward for the evildoers.”

This metaphenomenon is also a verbal clause which is a continuation of the projections said by the second son. This clause is also in the indicative Energetic mood. The verb (تكون) /*takün*/ (to be) is a subjunctive relational present verb whose noun is an implicit pronoun (أنت) /'anta/ (you).

From a rhetorical point of view, according to Al-Darweesh (1992, vol. 2, p. 454), these verses are clear except the last one which needs an explanation. The meaning of ( أَنِي أُرِيدُ أَنْ تَبُوءَ بِإِثْمِي وَإِثْمِكَ ) /'inni 'urīdu 'an tabū'a bi-'iθmi wa 'iθmika/ (you will bear my sin and yours) is that the second son has no intention to kill his brother. At that time, you are not allowed to defend yourself by killing another one even if the latter intends to kill you. When he says (بِإِثْمِي) /bi- 'iθmi/ (my sin), he means he is not going to give his brother the opportunity to drive him to commit murder even to defend himself. So, he is going to sacrifice himself so that he can die as a martyr by letting his brother kill him. This is because he already knows that his brother is a disbeliever. When he is killed, the murderer for sure will be in hell and his sacrifice lavishes martyrdom upon himself. So, the reading of this phrase (بِإِثْمِي) /bi- 'iθmi / does not signify that the second son is sinful by being killed at the hands of his brother, viz. Cain. The above grammatical and rhetorical analyses testify to the findings of complexity theory in translation as proved by Marais and Meylaerts (2019) referred to previously.

The mood of this projection is an indicative declarative mood with a positive polarity. There is also an emphatic particle introducing this projection. The mood division of this projection is shown in the following figure:

|   |                                    |
|---|------------------------------------|
| أَنْ تَبُوءَ بِإِثْمِي وَإِثْمِكَ فَتَكُونَ مِنْ أَصْحَابِ النَّارِ<br>(you bear my sin and your sin, and you become among the inmates of the Fire) | أَنِي أُرِيدُ<br>( I would rather) |
| Residue   | Mood                               |

In the incipient text, there is a mental process (أُرِيدُ) /'urīdu/ (I want) whose semantic scope is choosing one path, but the translator uses (would rather) which is used to show preference (Leech and Svartvik, p. 159) where there are at least two alternatives and you select one of them. This is not the case in this proposition: the speaker has made up his mind, i.e. there are no options to choose from. From a philosophical point of view, Weissman (2006, p. 176) put it that "people who participate in a core system typically accept their responsibility to it". As mentioned above, the core system at that time did not allow killing others for the sake of

defending yourself. The second son truly accepts his responsibility in sacrificing himself for the sake of God's obedience and decided not to kill his brother. The mental process (أريد) /'uridu / (I want ) is in the present simple tense, which represents the Phenomenon and the Subject is implied in the verb group which is " إ ", which represents the Sensor. The Complement is the verbal noun (أن تبوء) /'an tabū'a/ (you bear) which means to confess and bear something which is the guilt here. In Merriam-Webster, the entry of (guilt) as a noun means "the fact of having committed a breach of conduct especially violating law and involving a penalty", and as a verb, it means "to cause someone to feel guilty [and] often followed by (into)".

This projection has two parts which are both in a paratactic relationship because they are coordinated by the particle (fa-). The second part of this proposition can be shown in the following figure:

| Metaphenomenon Continued |       |
|--------------------------|-------|
| من أصحاب النار           | فتكون |
| Residue                  | Mood  |

The mood part consists of the defective verb (تكون) /takūna / (to be) and an implied Subject (أنت) /'anta / (you). Thus, the verb group here represents a Relational process in which the Identified is the implied Subject (أنت ) /anta / and the Identifier is (من أصحاب النار) /min 'aṣḥābil- nār/ (from the dwellers of fire). This is an intensive Relational clause.

As for the modality of this proposition, the category represented here is of 'high probability' where we have expressions such as 'I am certain that ...' or 'it is certain that ...'. The use of the adverb 'certainly' "is a way of objectifying the speaker's evaluation, [...] – it is the speaker's own judgment on which the validity of the proposition is made to rest" (Halliday and Matthiessen, 2004, p. 149-150). Because this projection is introduced with (إنّ) (inna), the speaker is certain of what he is conveying.).

The last metaphenomenon is (و ذلك جزاء الظالمين) /wa ḏālika ġazā'uil-Ṭālimin/ (This is the penalty of wrongdoers) . The nominal group (ذلك) /ḏālika/ (that) is a substitute for the preceding clause (فتكون من اصحاب النار) /fa takūna min 'ṣḥābil- nār/. That is, there is an anaphoric reference here.

Its function is cohesive. Thus, we can figure out the mood system of this nominal clause as follows:

| Metaphenomenon Continued |            |
|--------------------------|------------|
| جزاء الظالمين            | و ذلك      |
| Residue                  | Mood       |
| Identifier               | Identified |

This is an intensive Relational process with an attributive function. It is a positive declarative clause. It represents a fact the penalty of wrongdoers is to be a dweller of fire. Again, it is a paratactic relationship of the exposition type where the speaker is reinforcing his message in his secondary clause (Halliday and Matthiessen, 2004, p. 397).

## 5. Results and Discussion

This study examines the characteristics of the projection clauses in Arabic and the effect of understanding the interpersonal meaning on rendering into English. Halliday and Matthiessen's (2004) account is adopted in analyzing the mood and modality categories in the paratactic projections of the Quranic verses (27-30) of Al-Mä'idah Sura. Let's start with the first paratactic verse which says:

(قَالَ لَأَقْتُلَنَّكَ) © قَالَ إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ

In this verse, there are two Quotes: the first represents the wording of the first son (Cain), the killer and the second is for the second son (Abel), the victim. In the first projection, we have the clause (لَأَقْتُلَنَّكَ) /la-a'qtulannaka/ (lit. I will kill you) wherein the present verb is in the Energetic mood, and it exemplifies an instance of 'Event Modality' which manifests 'potential events' according to Palmer (2001, p. 70). These meanings are set within the scope of Deontic and Dynamic modality. This son is in a position to entitle himself as having the power to kill his brother through the use of (lam-) of oath and the Emphatic (-nun). According to (Kamalu and Tamunobelega, 2013), religious identity and ideology can be reflected through the choice of lexical items. Hence, this selection of (لَأَقْتُلَنَّكَ) reflects the evil identity of the first son and his aggressive ideology. However, in

Talal Itan's translation of this Quote, viz. (I will kill you), we find the finite modal (will) which conveys lack of determinacy. That is, by using (will), "the speaker is less determinate" (Halliday and Matthiessen, 2004, p. 147). Because this is a proposal in which the speaker is expressing his threat and inclination to kill his brother, the following rendition is suggested (I should kill you), supporting himself with Halliday and Matthiessen's (p. 147) claim that there are ways to express inclination, and one of these ways is achieved through the use of the finite modal (should) which expresses the willingness and determination to fulfill the action intended. Thus, the mismatching between the incipient text and the subsequent (translated) text is clear in that the original text expresses **modulation** but the target one shows **modalization**. The second projection reads as follows:

(إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ) / 'innama yatqabalu 'allahu minal- mutaqqin/

This projection can be considered as a **clarification** that is **evaluative comment** on the previous projection of the first speaker (Halliday and Matthiessen, 2004, p. 399). The mood of this projected clause is indicative; thus, what is indicated is epistemic modality in which the speaker explains his certainty of the mental process of God's acceptance and approval of his actions and sacrifice. Thus, it is best to render it into English as (**In fact, God does only accept from the righteous**). The adverb (in fact) is a factual type of speech-functional comment Adjunct (p. 130). The use of the operator (does) is to give emphasis to the verb (Quirk, Greenbaum, Leech and Svartvik, 1972, p. 79). Thus, it is included within the interpersonal component realizing the clause as an Exchange.

The second verse reads as follows:

(لَنْ بَسَطْتُ إِلَىٰ يَدِكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطٍ يَدِي لِأَقْتُلَكَ ۖ أَنِّي أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ )

In this verse, there are two projection: the first one is a hypotactic projection because we have a conditional sentence. The past verb (بَسَطْتُ) is in the jussive mood because it is preceded by the conditional particle (in) (إِن). According to Jones (2005, p. 227), the particle "in [إِن]" indicates that the conditional proposition is expected to happen or has happened: a future or past real condition". In this Quranic verse, the proposition of killing is expected to happen. Jones adds that when "in [إِن]" is preceded by the particle la-, indicating the jawáb [result clause] will be an oath or a strong statement. Most of these have a jawáb beginning with la-, usually with the Energetic, but occasionally, without it. In a few cases the jawáb begins with inna ... la-, or with idhan, or with a negative". In this verse, there

is a negative particle which is (ما). This indicates that the other brother was determined to kill his brother. There are two other present verbs in the same projection (تقتل) /taqtul/ (you should kill) and (أقتل) /'aqtul/ (I would kill). Both are in the subjunctive mood because they are annexed to the particle (lam-) of purpose. The nominal group (بأسط) /bäşıṭ/, which is an active participle, is taken from the verb (بسط) /başaṭa/. The difference is that the active participle shows that the action is changing, i.e. not constant, unlike the verb (بسط) /başaṭa/ which is in the jussive mood, i.e. the action is to be done. The emphasis on not doing the action of killing by the second son is achieved by the annexation of the particle ((الباء (ba-)with the active participle (بأسط) /bäşıṭ/. Now, let's have a look at the translation:

**(If you extend your hand to kill me, I will not extend my hand to kill you)**

It is a literal translation in which the translator conveys only the semanto-syntactic equivalence. According to James (1980, p. 178), achieving translation equivalents should require both the semantic and the pragmatic equivalents. This is also asserted by Krzeszowski (1990, pp. 18-19) who highlighted the significance of the functional aspects in translating a text. The use of the finite modal auxiliary (will) indicates probability within the epistemic modality system, reflecting indeterminacy, unlike what is expressed in the incipient Quranic text. The verb (extend) is not appropriate here because the intended meaning is metaphoric. It is not adequate to render it literally. The meaning of (بسطت يدك) is an endeavor to do something. Now, the researcher is in a position to rephrase the above translation of the above verse as follows:

**(If you endeavor to kill me, I should not do the same)**

What we get here is a non-congruent element resulting in a grammatical metaphor whose "general effect [ is that] it construes additional layers of meaning and wording" (Halliday and Matthiessen, 2004, p. 626). In the incipient text, there is a verb with its Complement, but in the subsequent text we have only a verbal group (endeavor). This expansion of meaning is realized "by creating new patterns of structural realization" (p. 626). Now, we turn to the second part of this verse:

( إني أخاف الله رب العالمين )

The reason which prevents the second son from defending himself by killing his older brother is the fear of God. This fact is realized by the indicative declarative mood of this projection. This proposition is also asserted by the introduction of the Energetic particle (إِنَّ) ('inna). In systemic grammar, this is considered as a **paratactic elaboration** of the **exposition** type (p. 397). In this type of elaboration, "the secondary clause restates the thesis of the primary clause in different words, to present it from another point of view, or perhaps just to reinforce the message" (p. 397). Thus, the speaker here is enhancing his position through his attitude that he fears God. In the translation of this part, the translator adequately uses the enhancing circumstantial element (for) which indicates reason (p. 262) and then he uses an indicative mood of the declarative type. The translator of this verse uses the following:

**(for I fear God, Lord of the Worlds)**

The present researcher suggests the following attempt: **(for I totally fear God the Lord of the Worlds)**. The Adjunct (totally) is of degree of high type within the mood Adjuncts (p. 129). This is to cope with the intensity particle in Arabic.

The third Quranic verse is also a continuation of the projections said by the second son. It reads as follows:

( إني أريد أن تبوءَ بإثمي وِإثمك فتكونَ من أصحاب النار © و ذلك جزاءُ الظالمين )

These projections were translated as follows:

**(I would rather you bear my sin and your sin, and you become among the inmates of the Fire. Such is the reward for the evildoers)**

The two parts are paratactic projections. The first one is coordinated by the conjunction (الفاء) /fa-/ (and). Both are declarative indicative in their mood system. The first projection is emphasized by the Energetic particle (إِنَّ) (inna); the mental process is represented by the verbal group (أريد) (want); the verb (تبوء) is in the subjunctive mood due to the particle (أَنْ) (an), showing a hypothetical action or event which may or may not happen. Sadan (2012) refers to this fact in Arabic where such actions to be fulfilled depend on other ones especially with verbs of fear and desire. This mental process of (أريد) /'urīdu/ (I want) is a process of desire. However, introducing the projection by the Energetic particle shifts the balance towards the occurrence of the action indicated. The verb (تكون)



/takün/ (to be) is also subjunctive due to the coordinating particle annexed to it, realizing an intensive relational process. The last projection is a nominal clause, indicating that what is referred to is not a bone of contention; it should happen. That is, the penalty of wrongdoers is to be in hell. This projection is also an intensive relational clause. It is a proposition in which the speaker expresses his certainty. Thus, it is best to avoid the auxiliary (would rather) weakens this certainty. Out of the above account, the present researcher suggests the following attempt: (**Truly I want to guilt you into bearing my guilt and you become a dweller of fire; This is truly the penalty of wrongdoers**).). The nominal group (inmates) used by the translator is defined in most of the dictionaries as "a person who is confined to an institution such as a prison or hospital" (Cobuild Dictionary). The present researcher has changed the nominal group (reward) into (penalty) because (evildoers or wrongdoers) cannot be rewarded but punished. In Hallidayan linguistics, the lexicogrammatical relationships are important. In Oxford Advanced Learner Dictionary, a reward is defined as "a thing that you are given because you have done something good, worked hard, etc.". Thus, the contradiction can be easily recognized in the translation of the Quranic verses under investigation.

## 6. Conclusion

In this section, the research questions will be answered. To recapitulate, the first question reads as follows:

1. How does the Quranic paratactic clauses employ mood and modality?

As stated above, this study is confined with the projection clauses in the Quranic verses (27-30) of Al-Maa'idah Sura. It has been found out that there are several types of Mood such as the indicative, the subjunctive, the jussive and the Energetic. For example, the first projected verse starts with the Energetic mood, but the translator inadequately rendered it as a simple declarative indicative mood, i.e. he did not render the intended message of the killer. As for its modality, in the incipient text what is expressed is modulation but in the subsequent text there is modalization. That is to say, deontic modality has been rendered as epistemic. Another instance of the incompatibility of the mood and modality categories between the incipient text and the subsequent one is the following rendering:

### **(If you extend your hand to kill me, I will not extend my hand to kill you)**

This is a hypotactic projection. Again, we have an epistemic modality with a subjunctive mood represented by the if-construction. Pragmatically, the conditional clause refers to the stance of the first son, and the second refers to the stance of the second son. This modalization meaning has been rendered into a modulation one. In the Arabic version, there is a jussive mood in which the speaker is certain of what he is saying. Thus, translators should be aware of the mood and modality categories in the original text so as to give adequate equivalent translations. It can be deduced that particles introducing Arabic clauses play a significant role in deciding upon the mood and modality categories. For example, different conditional particles lead to different propositions and proposals. Now, we turn into the second research question:

2. To what extent does the translation of the Quran into English adopt the incipient mood and modality?

This question is highly related to the first one, and out of the analyses and discussions, it can be easily recognized that the translation of the Quran in question did not adopt the incipient mood and modality, That is, what is conveyed seems that the focus was on the literal meaning of the texts. This leads to inadequacy in rendering the intended message especially in religious texts. One of the idiosyncrasies of Arabic is the type of nominal clauses. In Arabic, nominal clauses are in the indicative mood because they express a fact or something constant: something which does not undergo change. However, if such nominal clauses are introduced by emphatic particles such as (inna) (إِنَّ), the mood shifts into the Energetic. This Energetic mood should be attended to in the translated texts. Mood is a system which is the representation of the clause as an Exchange, which is a set of choices. Thus, rendering a given choice into a wrong one results in misunderstanding on the interpersonal level. That is, there will be a breakdown in the communicative interactions. These communicative interactions are realized basically via the interpersonal component in systemic functional linguistics, which is the scope of the third question below.

### 3. Is the interpersonal metafunction influential in meaning potential of paratactic clauses?

The interpersonal meaning basically involves the mood and modality realizations. It involves the representation of the speaker's attitudes and commitment towards the propositional content of the clause and the intentions of the proposals incurred in the communicative interactions among interlocutors. It is a perspective targeting the particular stance and engagement of speakers and listeners. There are different scales in the modality component; to Halliday they are degrees of probability ranging from extreme certainty up to low probability or no certainty. These criteria should be examined carefully in order to analyze chunks of language. On a par with this, translators should be aware of the effectiveness of the interpersonal level in tailoring a complete picture of the propositional content of a given utterance. As shown in the projections analyzed in this study, ignoring the interpersonal component brings about a distorted picture of the overall meaning potential of a given text.

It is significant to highlight the importance of examining the pragmatic equivalence together with the semanto-syntactic equivalence. This study proves the significance of this finding. As far as limitation is concerned, this study is limited to examine the interpersonal function because it involves mood and modality systems of the paratactic projections under investigation. Further studies can be conducted upon analyzing the hypotactic projections via examining the three metafunctions advocated by Halliday. This study is of significance to contrastive studies and translation across Arabic and English.

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# **The Implications of Polysemous Words for Arabic/English Translators, With Specific Reference to Badr Shakir As-Sayyab's Rain Song**

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## **Abstract**

Lexical semantics, which is a branch of linguistic semantics, studies the meanings and relations of words. In this regard, dealing with the meanings of lexical items or words requires paying close attention to the cases where multiple meanings of a certain word are existent. Within the field of lexical semantics, polysemy is of main concern. It is defined as the association of two or more related senses with a single linguistic form.

This means that polysemy refers to a lexical relation where a single linguistic form has different senses that are related to each other by means of regular shifts or extensions from the basic meaning. Polysemy is derived from the Greek poly- , 'many', and sem- 'sense' or 'meaning'. Therefore, polysemy is mainly the case of a single lexical item having multiple meanings. For instance, the word 'fix' has many meanings such as arrange, attach, get ready (food or drinks), set right (the hair), punish, and repair.

This paper, in its theoretical and practical parts, will shed the light on the ambiguous nature of the Arabic and English polysemous words, which create lexical and syntactic ambiguity in both languages, while translating. It will also focus on and the problem polysemous words impose on English/Arabic translators with specific reference to their translation in As-Sayyab's Rain Song. In order to investigate this problem, the researcher hypothesizes that if the translators make use of the context in which polysemous words are used and eliminate their ambiguity , they will succeed in translating them.

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## 1. The Notion of Polysemy in English

### 1.1. Polysemy in English

Kalakattawi (1) states that polysemy means having many meanings. He maintains that it could be defined morphologically as the phenomenon of a word acquiring new usages which, over time, are likely to become more like new meanings. And the translators should deal semantically with this phenomenon in which the verb run, for example, could have more than one meaning as in (1) run a race which means on foot, is clearly different from the one in (2) run for office, which means to manage this office, for that matter, in (4) the motor is running, which means that this motor is working now, (5) the water is running down the roof, which means that the water is dripping down, and (6) run a computer program, which means to start working this program.

Siblot (1995:24) states that Aristotle was highly critical of polysemy. Words of ambiguous meanings are chiefly useful to enable the sophist to mislead his learners. Lyons (1981: 146) defines it more precisely as " a property of single lexemes; where a single lexeme has several distinguishable meanings and these meanings should be synchronically related".

However, to Panman (1982: 108), it is the phenomenon that two or more identical forms have different, but related meanings. Hutford and Hasley (1983: 123) say that it is where a word has several very closely related senses. Mojela (1991: 31) follows the same track saying that it is a case where one word may have a set of more than one different but related meaning.

According to Taylor (1989: 99), it is the establishment of two or more related senses with a single linguistic form. For example, he says: The word bird can refer to many different kinds of creature, such as robins, penguins, ostriches, etc. As a result, these different kinds of creature should be recognized by translators as members of the category in virtue of similarity to a single prototype representation.

Palmer (1986: 100-101) states that it is so hard to clearly distinguish whether two meanings are the same or different and, therefore, determine exactly how many meanings a word has. This is because of that meaning is not easily so distinguished from other meanings. For instance, the verb eat,

the dictionary will distinguish the literal sense of taking food and the derived meanings of use up and corrode. The translators should, perhaps, treat these three interpretations as three different meanings. But at the same time they must also distinguish between eating meat and eating soup, where the former is with a knife and fork and the latter is with a spoon. Moreover, translators can talk about drinking soup as well.

Ghazala (1995: 63) defines polysemy as a phenomenon when a word is having other meanings more than its common meaning which is the more popular one. This meaning is called the core meaning. In such a way this word is called a polysemous word. To explain this definition, Ghazala (1995: 63) gives the word sound as an example. The translators in turn must recognize that the word has the core meaning of the noise coming from the mouth through the vocal cords. However, the other meanings are less popular than the core meaning and they are: (firm, solid, wise, valid, channel... etc.).

Kearns (2000:15) states that polysemy is when a word that has two or more distinct but related meanings. Lobner (2002: 43) defines it as the case when one lexeme is having several interrelated meanings. He (2002: 45) argues that it plays a major role in the historical development of word meanings because the lexical items change their meanings continually and develop new meaning variants.

Cobley (2005: 238) on the other hand states that it is the capacity of signs or texts to have different related meanings. He gives the word crack as an example, this word should be considered by the translators both as a verb, as in the fireworks began to crack, and as a noun as in there is a big crack in the wall. It is also a verb to do with breakage, as in I decided to crack it open, and a noun like the money fell into the crack.

Davies and Elder (2004:50) define it as the case where a word has two or more related but distinguishable meanings, like the word chip in a chip of wood, a potato chip, and a computer chip, where all should be recognized by the translators to have the idea of a small piece as part of their meaning.

According to Cruse (2006:133), a word having more than one distinct but related meaning is said to be polysemous word or to show multiplicity. Many cases of polysemous words are regarded to be systematic in the sense that the same relation between multiple senses can be observed over

a range of words. As a result, the existence of it can be partly predicted by the translators on the basis of meaning, i.e. by depending on meaning.

Cruse (2006:133) gives the word good as an example, this word must be recognized by the translator as it has three distinct but related meanings as in (1) he is a good man, where good here means that this man is perfect, (2) the wine is good, where good here means that this wine is delicious, and (3) as in this is a good movie, where good means here that this movie is amazing. Translators, as a result, should treat these three interpretations as three different meanings. They must also distinguish between good whether it means perfect, delicious or amazing.

Evans (2007: 163) gives a definition to polysemy as "the phenomenon where a single linguistic item implies multiple distinct but related meanings". Traditionally, this term is restricted to the area of word meaning (lexical semantics), where it is used to describe words like body which should be known by the translators as a range of distinct meanings that are nevertheless related as in, the human body, a corpse, the trunk of the human body, and the main or central part of something.

Hutford (2007: 130-132) defines polysemy as "the word having several very closely related senses". A native speaker of the language has clear intuitions that the different senses of a word are related to each other in some way. For example the word Mouth as in (1) the mouth of the river, and as in (2) the mouth of the animal, is a case of polysemy. The translators then should recognize that the first mouth means the beginning of the river, which is the primary meaning of the word, while the second is the primary meaning of the word which means the mouth of that animal.

Talking about the primary meaning and secondary meaning, Larson (1998:109) states that:"The primary meaning is the one that is suggested by the word when it is used alone". It is the first meaning or usage which a word will suggest to most people when the word is said in isolation. It is the meaning that the translators should learn early in life and is likely to have reference to a physical situation. For instance, the translators should know that the word run in isolation will mean something like move rapidly by moving the legs rapidly. But the same word may have a different meaning when it is used in a context with other words. This is the secondary sense which depends on the context in which a word is used. For instance, if the same word run is used in the context of river as in the river runs, we will find that run has nothing to do with legs or rapidity and it has another

meaning; however the idea of motion is still there. Thus run in the context of river means to flow.

Larson (1998: 110) maintains that the primary meaning of a lexical item is easier to translate than a secondary meaning. This is because the receptor language will often have a lexical equivalent for the primary meaning which very nearly matches the meaning of the lexical item in the source language.

Crystal (2008: 373) maintains that polysemy is a term used in semantic analysis to refer to a lexical item which has a range of different meanings". For instance, the translators must know that the meaning of the word plain means (1) clear as in this is a plain question, (2) unadorned as in this house is plain , and (3) obvious as in this is a plain matter.

According to Crystal (2008: 373) it is also called polysemy. Mey (2009: 620) says that "it can be defined as the phenomenon in which a single word form has many related senses", like the word cut in (1) cut paper, (2) cut the budget, and (3) cut corners. The translators should recognize then that the meanings of all those verbs are close to each others.

Yule (2010: 120) states that " polysemy is one form, whether written or spoken having multiple meanings that are all related to each other". For instance, the word head, which is used to refer to (1) the object on top of your body, like, my head starts killing me (2) froth on top of a glass of beer, like, the head of your beer glass looks delicious, (3) person at the top of a company or department, like, the head of the company refused hiring me. Translators, as a result, should treat these three interpretations as three different meanings.

Falkum (2011: 9) states that traditional studies aim to consider polysemy as a case of different senses that are listed under a single lexical entry, with the comprehension of a multiple word involving the selection of the contextually appropriate sense from among the list of senses. Another traditional study considers it as being represented in terms of a single meaning from which the contextually appropriate senses are derived.

It seems that there may be more than one meaning expressed by one and the same word-form, or a similar meaning may be shared by several different word-forms. The problem with the polysemous words view is that very often the relation between form and meaning is not one- to- one. Semantic relationships of this kind are not always handled consistently.

## 1.2. Polysemy in Dictionary

English dictionaries distinguish multiple meanings, focusing on a particular class of words identifications in dictionary classification. Bejoint (2000: 228) states that "the comparison of how a certain number of dictionaries distinguish multiple meanings is potentially interesting".

Parent (2009:9-10) states that "it is no great revelation that dictionaries ascribe different numbers of senses to various words". This is not a fault, since after all, different dictionaries have different purposes. The Oxford English Dictionary (OED) and the Shorter Oxford English Dictionary (SOED) trace the etymology of a word and include senses that have fallen out of use in English. The COBUILD, on the other hand, not only ignores these senses, but also omits senses that do have some currency in the language but fall below a certain threshold level of frequency.

Jorgenson (1990:187) makes a test on some people by asking them to distinguish senses of highly polysemous words, like, head, for which they found twenty one dictionary senses, life, for which they found eighteen dictionary senses, world, for which they found fourteen dictionary senses, way, for which they found twelve dictionary senses, side, for which they found twelve dictionary senses, and hand, for which they found eleven dictionary senses. This means that the meaning is not in words but in the context in which they occur, and translators should deal with these different interpretations of words appropriately to get an accurate translation.

Jorgensen (1990: 168) states that "dictionary entries for some words do inflate the number of sense categories beyond those normally distinguished by speakers". One difficulty people will have in using the dictionary is in distinguishing major and minor senses, since most dictionaries treat all senses as equally important, which is clearly misleading.

Therefore Croft and Cruse (2004: 111) state that polysemous words are listed under single main heading and are treated as different meanings of the same word.

It is clear that every word of the language leads beyond it, refers to something staying behind the language. The existence stands behind the language. However, the essence of language remains undisclosed.



### 1.3. Polysemy and Monosemy

Cruse (2000:114) states that in most accounts of contextual variation in the meaning of a word, a sharp distinction is drawn between "one meaning" and "many meanings". Akmajian and et. al (2010: 235) state that "the opposite of polysemy is monosemy : a word is monosemous if it contains only a single meaning".

According to Riemer (2010: 161), a word is monosemous if it has only a single meaning. Many technical terms are considered as monosemous, for instance, the word *orrery* has no other recorded more meaning in English than a clockwork model of the solar system, and *appendectomy* means only excision of the appendix.

Riemer (2010: 261) maintains that monosemous words may often be general over a variety of distinct readings. For instance, the English noun *cousin*, is general over the readings *son of father's sister*, *daughter of mother's brother*, *son of father's brother*, etc., but it should be considered by translators as having only the single meaning which is the offspring of parent's sibling.

According to Cruse (2006:354) "polysemy contrasts simultaneously with monosemy, which is the situation when a word has a single meaning. A word having only one meaning is called monosemantic, for example, *hydrogen*, and *molecule*. Such words are few in number, while polysemy is the case when two related words happen to share the same written form. In spite of the clearness of the differences between these two concepts, there are many examples where it is not clear whether a word should be analyzed as polysemous or monosemous, and no absolute criteria have ever been proposed which will successfully differentiate between them.

The analysis of a word as monosemous or polysemous may well need to be relativized to a specific level of lexical abstraction, for each such level there are only two logical possibilities: either the word's meaning can be adequately represented by a single gloss, in which case it must be considered monosemous, or it cannot, in which case it is polysemous. (Cruse, 2006:354)

The divergence between monosemous and polysemous is therefore not a false one, since they name the only two logical possibilities for the structure of a lexical category on a given level of lexical abstraction.

## 1.4. Types of Polysemy

Cruse (1995:111) states that there are many types of polysemy, some of which view polysemy as having primary meaning and secondary meaning, i.e. the meaning which a word refers to in the external world and what it refers to in the second understanding of the word. While others deal with polysemous words lexically, i.e. these types view the literal meaning and the figurative meaning of the polysemous word. Accordingly, we have referential polysemy, and lexical polysemy which is subdivided into linear polysemy and subsuming polysemy. Referential polysemy means that the objects can be viewed from a number of points of view, for instance, the word piano can be viewed as a music instrument or as a piece of furniture. This type is called referential polysemy. Lexical polysemy is the type of that find when the lexical item refers to objects that we think of as being somehow related. Lexical polysemy is of two types.

Linear polysemy occurs when the lexical item has either literal or derived or figurative meaning. For instance, mouse has a literal meaning as in mouse-rodent, where the literal meaning of mouse is the rodent. And it has derived or figurative meaning as in computer-mouse. For example, the literal meaning of mouse is the rodent; a derived meaning is the computer mouse. Another example is the word bed can be used literally as a piece of furniture that you lie on, it is also something flat at the bottom of something else, like arriver bed, or a place where something can be found in abundance, like a shellfish bed, or a bed of roses in a figurative way. According to this point of view, words do possess a literal meaning; all other meanings are merely derived and figurative. But literal meanings are not always easy to know, for example, the word position can be used physically as in a crouched position, or psychologically as in the Soviet position on German unity, that is to say, point of view or stand, and can be used as a social position, a job, as in his position was as a manager. So, which one of those is the literal meaning? We may tend to think it is the physical one is the literal, but we are not sure as the case with mouse or bed. (ibid:112)

Subsuming polysemy means that words are having a core meaning, and they have also specific meaning which is traced either by the context or by generative rules. So the real question is that why do we think there is a resemblance between the Soviet position and a crouched position and not between river bank and Bank of England? This question can by

answered by making semiotic and cultural analysis. We live in a changing world of physical-cultural objects that are loosely connected to an unlimited set of signs, some of these signs refer to many aspects of an object (referential multiple meanings), some refer to a number of resembling objects (lexical multiple meanings), and others refer to unconnected objects. Mankind has kept trying to organize and comprehend the real world, essentially by matching it with language. (Ibid:113).

## 2.The Notion of Polysemy in Arabic

According to Marzari (2006: 15)," Arabic language is very rich of many concepts that make it remarkable and unique". Polysemy is one of these concepts in Arabic language which is based on the principle of metaphor where words can be used in new conceptual meanings. For Matuq (2012: 88), most well-known book in Arabic language is *al-Munjid fi ma ittafqa Lafḍah wa Akhtalaf Ma`nah*, which is written by Ali Ibn al-Hassan al-Hanay. This book includes about 900 polysemous words.

Al-Munjid (1999: 15) argues that polysemy is a common linguistic phenomenon in all natural languages. He considers polysemy as multiplicity of meaning in which one word has different meanings. Shahin (1980: 27) defines polysemy in Arabic language as *Al-Mushtarak Al-Lafthy*. For instance, the word *ra`s* / head has more than one meaning, like, (1) The upper part of the body which contains the brain, eyes, mouth, nose and ears, as in *ra`s al-insan* / head of the man. (2) Head of the firm, as in *ra`s al-sharikah* / head of the company. Translators, as a result, should treat these interpretations as different meanings.

Accordingly, Bishr (1962: 402) presents the following examples of the polysemous word (*ra`s* / head) with its various related meanings as in (1) *ra`s al-insan* / head of the man. (2) *ra`s al-jabal* / head of the mountain. (3) *ra`s al-qabīlah* / head of the tribe. (4) *ra`s al-ḥikmah* / the peak of wisdom. (5) *ra`s al-nakhlah* / top of the palm tree.

Translators then should treat these five interpretations as five different meanings. But at the same time they must also distinguish between head of the man, head of the mountain, head of the tribe, the peak of wisdom, and top of the palm tree.

It is quite apparent that (*ra`s* / head) in (1), (2) and (5) expresses the primary meaning of the word. While in (3) it expresses a cultural dimension,

because culturally the leader of the tribe is called ra`s al-qabīlah / head of the tribe. (4) expresses metaphorical meaning of the word, i.e. ra`s here is used metaphorically which means the result for having a wisdom.

Sibawayhi (1983: 180) defines polysemy earnings in Arabic as ittifaq al-lafthayn wa-khtilaf al-manayayn / the correspondence of two words and the divergence of the two meanings. For instance, the word wajada has two distinct meanings in its different linguistic contexts as in (1) wajadtu alayhi / I felt sad for him, and (2) wajadtu ḡallati / I found what I was looking for.

Al-Khuly (2000:142) gives another example and argues that the polysemous word (fasl) has five distinct meanings in five different linguistic contexts. It means (1) chapter, as in qaratu al-fasl al-khamis min al-kitab/ I have read the fifth chapter of the book, (2) season, as in al-rab`a ajmal fusol al-sana / spring is the best season in the year, (3) term, as in nahn alan fi al-fasl al-dirasi al-awal min al-sana / we are now in the first term of the year, (4) act, as in shahadna al-fasl al-thani min al-masrahya / we watched the second act of the play, and (5) dismissal statement, as in lam yastalim qararat al-fasl min al-amal / He has not yet received his dismissal statement. As a result, translators should treat these interpretations as having different meanings and being distinguished by translators to select the right senses of words.

The verb (Fataha / Open - Conquered) is considered as polysemous verb, for it has two different meanings, (1) Open, as in fataha Muhammed al-bab / Muhammed opened the door. (2) Conquered, as in fataha al-muslimon bilad al-andalus / Muslims conquered Al-Andalus. The verb (Fatah) in Arabic has more than one interpretation according to the context of the text, so that it cannot be translated into English using the core meaning. The same verb has two translations or interpretations depending on the object in each sentence. If translators recognize that the object in sentence (1) is a name of an old city, they translate it as above conquer; otherwise, they have to translate it as in sentence (2). Another multiple verb meanings is (Ya`mal / Do – apply – try), this verb has three different meanings, (1) Do, as in ya`mal khairan / he does goodness. (2) Apply, as in ya`mal bilqanon / he applies the law. (3) Try, as in ya`mal ala qol al-haqiqa / he tries to say the truth. One word in Arabic can be translated into different words in English; this is because of the different contexts of the text in which this word is used. (Ibid:142)

Hence, Words tend to reflect a society's beliefs and practice They are related to ways of thinking and behaving within a particular language community. Due to this, translators should treat these interpretations as they are different in meaning and use contextual cues to choose suitable senses of words. And the meaning of a given word is best understood as the contribution that word can make to the meaning of the whole linguistic utterance where that word occurs. It is governed not only by the external object or idea that it is supposed to refer to, but also by its use of a particular context.

### 3.The Translation of Polysemous Words in the First Three Stanzas of As-Sayyab's "Rain Song" Poem

There are many approaches that can be undergone in translation. These approaches have different purposes. The first approach, literal translation, tries to preserve the same linguistic, semantic, and stylistic levels of the source text in target text. The second approach, interpretive approach, tries to go to the depths of the original text to uncover the inner meaning of the text. The third approach, creative translation, focuses on the linguistic and stylistic features of the structure used. This approach sometimes ignores the semantic level of the original text by creating a totally different meaning for the translated text, since the main focus of this approach is the accessibility of the translated text for the target readership. This means that translation thinking has opened the door to the concept of multiplicity of word and text interpretations as the case with the polysemous words in As-Sayyab's "Rain Song" bellow:

| English Polysemous Word     | Arabic Polysemous Words     | "Rain Song" Poem                      | "Rain Song" Translating   |
|-----------------------------|-----------------------------|---------------------------------------|---|
| forest-Wood-jungle-woodland | غابة-غبيضة-خميلة-أجمة       | عيناك <u>غابتا</u> نخيل ساعة السحر    | Your eyes are two palm tree <u>forests</u> in early light,          |
| recede-draw back-withdraw   | ينأى- يبتعد-نزع عن-فارق-ترك | أو شرفتان راح <u>ينأى</u> عنهما القمر | Or two balconies from which the moonlight <u>recedes</u>            |
| smile-beam-simper-sneer     | تبسمان-تضحكان-تفتران        | عيناك حين <u>تبسمان</u> تورق الكروم   | When they <u>smile</u> , your eyes,the vines put forth their eaves, |

|   |   |  |   |
|---|---|--|---|
| light-shining-<br>sunlight-candle-<br>flash-fire-lamp<br>river-flood-stream-<br>flow  | الأضواء-الأنوار<br>نهر-غدير-جدول-<br>كوثر   | وترقص الأضواء..كالأقمار<br>في نهر                            | And <u>lights</u> dance..like<br>moons in a <u>river</u>                      |
| ripple-wrinkle-<br>ruffle   | يرجه-يحرك-يهز-<br>يقفل<br>وهنا-ضعفا-فتورا   | يرجه المجداف وهنا ساعة<br>السحر                              | <u>Rippled</u> by the <u>blade</u> of an<br>oar at break of day;              |
| throb-pulse-shake-<br>pulsate-drum-beat<br>depth-bottom-<br>deepness-floor-<br>foot-<br>profoundness<br>star-shine-stary-<br>brilliant  | تنبض-تتحرك-تهتز-<br>الغور-القاع- ترتعد<br>القرار-الأسفل-القعر-<br>النجوم- العمق<br>الكواكب-الشهب-<br>الدراري        | كأنما <u>تنبض</u> في <u>غور</u> <u>يهما</u><br><u>النجوم</u> | As if <u>stars</u> were <u>throbbing</u> in<br>the <u>depth</u> of them       |
| drown-sink-deluge-<br>dispose of-shake<br>off<br>mist-fog-haze-mirk<br>sorrow-sadness-<br>pain-regret-<br>depression-anger<br>translucent-slim-<br>skinny-slender-<br>thin-bony | تغرقان-تغوصان-<br>تغوران-ترسبان<br>ضباب-غيم-ظلمة<br>اسى-حزن-غم-شجن-<br>ترح-كمد-كابة-كربة<br>شفيف-ضعيف-نحيل-<br>هزيل | وتغرقان في ضباب من اسى<br><u>شفيف</u>                        | And they <u>drown</u> in a <u>mist</u> of<br><u>sorrow translucent</u>        |
| stroked-get out-<br>release-loose-open-<br>liberate   | سرح-أخرج-أطلق-<br>حرر   | كالبحر سرح اليبدين فوقه<br>المساء                            | Like the sea <u>stroked</u> by the<br>hand of nightfall                       |
| warmth-hot-chill-<br>heat<br>shake-tremble-<br>twitter-vibration  | دفي- حرارة-سخونة-<br>قيظ-حمامة<br>ارتعاشة-قشعريرة-<br>ارتجاج-تشنج   | دفي الشتاء فيه وارتعاشة<br>الخريف                            | The <u>warmth</u> of winter is in<br>it, and the <u>shudder</u> of<br>autumn, |

|   |   |                                    |   |
|---|---|------------------------------------|---|
| death-killing-<br>murder-dying<br>darkness-black-<br>dim-blind-hidden                     | الموت-الفناء-الوفاة-<br>الردى-الهلاك<br>ظلام-غموض-<br>سرية-خفاء-داكن-قائم | والموت والميلاد والظلام<br>والضياء | And <u>death</u> and birth,<br><u>darkness</u> and light;                               |
| Soul-core-spirit  | الروح-الجوهر  | فتستفيق ملء روعي رعدة<br>البياء    | A sobbing flares up to<br>tremble in my <u>soul</u>                                     |
| elation-ecstasy-<br>happiness-delight-<br>joy embrace-<br>include-hug-adopt-<br>contain   | نشوة-ابتهاج-فرح-<br>سرور-بهجة-اعتباط<br>تعانق-تضم-تجمع-<br>تحضن           | ونشوة وحشية تعانق السماء           | And a savage <u>elation</u><br><u>embracing</u> the sky                                 |
| child-kid-baby  | الطفل-الوليد-المولود-<br>الغلام-الرضيع-<br>الفطيم-الابن-النجل             | كنشوة الطفل إذا خاف من<br>القمر    | Frenzy of a <u>child</u> frightened<br>by the moon                                      |
| fog-mist-shadow   | الغيوم-السحاب-<br>المزن   | كان أقواس السحاب تشرب<br>الغيوم    | It is as if archways of mist<br>drank the <u>clouds</u>                                 |
| dissolved-thaw-<br>melt-render-<br>levigate-liquid  | تذوب-تموج-تتحل-<br>تسيل   | وقطرة قطرة تذوب في<br>المطر        | And drop by drop <u>dissolved</u><br>in the rain  |
| powers-arbor-<br>arbour-shrub-tree  | عرائش-مساند-دعائم-<br>أعمدة-أركان   | وكرر الأطفال في عرائش<br>الكروم    | As if children snickered in<br>the vineyard <u>bowers</u>                               |
| silence-calmness-<br>quietness<br>birds-finches-<br>sparrows-chick<br>ripple-wave-ruffle- | صمت-سكوت-هدوء<br>عصافير-طيور-<br>كتاكيت<br>دغدغ-تموج-ترقرق-<br>هدير-خرير  | ودغدغة صمت العصافير<br>على الشجر   | The song of a rain <u>rippled</u><br>the <u>silence</u> of <u>birds</u> in the<br>trees |
| Song-poem-poetry-<br>vocalization   | انشودة-غناء-قصيدة-<br>شعر-تعزيب   | أنشودة المطر                       | Rain <u>song</u>  |
| Rain-wet-<br>rainstorm-flood-<br>stream   | مطر-وايل-غيث-<br>قطر-هطل  | مطر-مطر-مطر                        | <u>Drop</u> , Drop, Drop  |

Consequently, translating approaches should not limit the meanings of a word or a text to one explicit meaning. On the contrary, they should attempt to translate its implicit meanings by reading the hidden features used contextually in it. This is why we have different translations for one word or text as it is shown above and the examples given throughout the paper. The semantic level of "Rain Song" poem has different interpretations, allowing the translators of the poem to approach it in different readings. "Rain Song" poem has been translated nine times. Hence, we can see a misinterpretation of the lexical level, which in turn, leads to a misinterpretation of the semantic level.



## Conclusion

It can be concluded that translators should not submit the whole meaning of a word or a text to a single interpretation ignoring the potential multiplicity of word meanings (polysemous words). The words' stable semantic meanings have a linguistic content, but not the inferences available to translators depending upon the context in which words are used. Their meaning in isolation is not that important, but what they mean in a certain context must be attended to. They only have meaning in terms of the context in which they are used. That is, the words cannot be reduced to one final, definitive meaning.

Hence, the translators should investigate the accuracy of translating the polysemous words, and try to remove their lexical and syntactical ambiguity relying on the context in which they are used while translating.

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# Discourse Analysis of Beauty Products Labels: An Evaluative Study

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## Abstract

This paper lies within the field of discourse analysis. It seeks to examine the influence of beauty products advertising labels on consumers, especially women, and to analyze how writers of labels are trying to hoodwink women into modifying their potential behaviour and purchasing the targeted beauty products in the light of advertising labels used by writers of these labels. To this end, a qualitative approach was adopted to analyze randomly the collected data from various shops in the Iraqi local markets in the city of Basra. In order to analyze the data, the analytical framework adopted is Fairclough's (2001) discourse analysis. The findings revealed that the producers of the advertising labels of beauty products target women and try to capture their minds by using catchy language and positive elements to influence the women for purchasing the beauty products. The study revealed the ways that the writers of the beauty labels used to manipulate the women's minds via adopting flamboyant elements to promote their beauty products and captivate the women's attentions towards the products. It has been indicated that the writers of advertising labels avoided elucidating any negative side effects of these beauty products. It has been found that the concept of beauty is constructed and reconstructed via flamboyant positive linguistic features as well as promoting how beauty products are associated with an ideal perfect beautiful and garish skin.

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## 1. Introduction

The text producer of beauty products labels -as advertising discourse- try to promote their beauty products so as to bring the customers' attention. Most of these beauty products are targeted to women because all women buy such products to look more beautiful and attractive. The investigation of beauty products labels as advertising discourse has been an important research topic due to its vital role in understanding why people, particularly women, make certain decisions to purchase these beauty products and how much effort they put into those decisions. Moreover, these decisions depend mainly on the persuasive language functionalized and used by the text producers of beauty products labels.

A plethora of studies has dealt with beauty products labels as advertising discourse. Kotler and Armstrong, 2001; Durant and Lambrou, 2009 in their recent articles concerning the important role of the labels of beauty products show that the writers of these advertising labels use expressions or discourse markers so that they can promote the customers and bring their attention towards these productions. On the same argument, other studies have emphasized the social aspects of these advertising labels and the influence of the catchy language used in these advertisements to bring the customers' minds particularly women and encourage them to buy the intended beauty products ( Benwell & Stokoe, 2006; Chong, 2015; Iqbal, 2014; Kress & Leeuwen; Ringrow, 2016; Talbot, 2010; Tahseem & Hameed, 2015; Vahid & Esmaeli, 2012). Furthermore, Fairclough (1992:91) has emphasized the social effect and the vital impact of these beauty products labels as advertisements in targeting women to persuade them towards the beauty products.

However, very little research has been conducted in Arabic particularly in the Iraqi context. Thus, this paper aims at analyzing the flamboyant elements used in the beauty products labels, as advertising discourse, available in the Iraqi local markets. The second aim is to analyze the elements used by the writers of the beauty products labels and how these elements functionalized to promote the customers of their products to purchase them. As a result, this study mainly focuses on how women seem to be influenced by the beauty products labels. Advertising label can

be considered as a message written to promote a product. Labels' text producers tend to use catchy and appealing language to entice women to buy their beauty products.

In this paper, the language of beauty products labels as advertising discourse will be investigated based on Fairclough's (2001) model to analyze the flamboyant elements and expressions used by the writers of the advertising labels in order to persuade and encourage customers before buying any kind of beauty products. Thus, the analysis in this paper attempts to explain how the language written in the labels as advertising discourse creates attitudinal meanings. These attitudes can be deduced from the writers' ability to express their viewpoints so as to modify the customers' behavior and move them purchase the intended beauty products.

Generally speaking, this paper lies within the realm of discourse analysis. It aims at evaluating the language of beauty products advertising labels discourse markers and focuses on the use of the elements in beauty products labels employed by the text producers to manipulate and influence their customers especially women.

As studied above, in the field of discourse analysis, little has been done to examine beauty product labels as advertising in Arabic texts. Thus, this study is meant to fill part of this gap in this field. To fulfill the objectives of the study, this paper attempts to answer the following research questions:

1. To what extent can the flamboyant elements, adopted by the text producers of advertising labels, capture the customers' minds, especially women, towards the beauty products?
2. What are the micro-structural elements dominated to entice the Iraqi customers' attention particularly women and encourage them to purchase the beauty products?
3. What is the role of non-linguistic features utilized as a rococo sign?

## 2. Review of Literature

Beauty products advertising labels as a discourse have been the subject of investigation in a number of studies (Benwell & Stoke, 2006; Durant & Lambrou, 2009; Kotler&Armstrong, 2001; Ringger, 2016; Talbot, 2010). As argued by many researchers, using catchy expressions and persuasive language in beauty products advertising labels can have positive influence on customers' minds.

Labrador et al. (2014) have dealt with the rhetorical structure and persuasive language using online texts of beauty products advertisements. The data including one hundred samples collected from Spanish and English advertisements. The researchers analysed lexical and grammatical features of these advertisements. The result of the study showed that the grammatical and lexical features of the advertisement have positive effect on the customers. On the same argument, Kaur et al (2013) discussed the discourse of beauty products advertisements to see how the writers of the advertisements functionalize a persuasive language to manipulate or influence their customers. The results of their study show that beauty products result in a better life. Moreover, Walker (2007) states that advertising discourse has the verbal and visual rhetorical elements integrated with advertising discourse. The result of the study demonstrates that the rhetorical elements promote the customers and encourage them purchase those beauty products. Indeed, as Lunyal (2015) put it, the verbal and visual rhetoric devices in the discourse of advertisements can have the influence on the customers' minds to purchase the beauty products.

Although considerable research has dealt with advertisements of beauty products in English rather less attention has been given to beauty products advertising labels as a discourse in Arabic text particularly in Iraqi context. This paper initiates to examine and highlight the flamboyant elements and catchy expressions used by the writers of beauty products advertising labels available in the Iraqi local markets in Arabic texts. To do so, Fairclough's (2001) model of critical discourse analysis was adopted to analyse how beauty products advertising labels as a discourse construct the idea of beauty in the Iraqi women's minds and their attention is aroused then they are encouraged to buy a beauty product.



### **3. Methodology:**

In order to do a further descriptive data analysis, a qualitative analysis approach is more appropriate rather than quantitative analysis. More specifically, the data randomly collected for the investigation including beauty products on skin cream, beauty cream, beauty soap, and hair colour...etc. Moreover, the data of the study was randomly collected from the shops of the Iraqi local markets. Every advertising label was examined and analysed in detail. For the analysis of the data, Fairclough's (2001) model of critical discourse analysis was adopted. This model has three-dimensional framework including a concept of discourse as a text ( micro-level), discourse practice (meso-level) and social practice ( Macro-level).The aim is to explore the relationships among language, ideology, and power and to point out how the writers of advertising labels persuade the women to buy their beauty products. Thus, this paper is a study that aims at analysing the linguistic features and flamboyant elements of beauty products advertising labels from the shops in the Iraqi local markets. In addition, the paper focused on highlighting how the language of advertising labels tends to manipulate women's minds and encourage them to purchase the intended beauty products.

#### **3.1. Procedures:**

Different beauty products were randomly chosen from Iraqi local shops. The data were examined and analyzed from critical discourse perspective. The findings of the written discourse on the labels of those products were compiled, tabulated and analyzed qualitatively based on Fairclough's (2001) model. The findings helped to answer the research questions. The study showed how the writers of the labels functionalize the flamboyant elements as catchy and attractive language to rococo women's attention towards these beauty products. A number of procedures were followed:

1. Contrastive analysis was carried out.
2. Introducing stage aiming at clarifying the linguistic features of writing discourse on advertising labels.

#### 4. Results and Discussions:

The analysis indicated that the text producers of ingredients on beauty products labels target customers especially women and capture their minds by using various positive linguistic features and avoid referring to any negative elements or side effects to their products so as to manipulate customers to buy their beauty products. As mentioned previously, a qualitative approach is applied to analyze the data collected from the different shops of the Iraqi local markets following Fairclough's (2001) model of critical discourse analysis in order to explore how the writers of advertising labels manipulate women to purchase the beauty products

| Name of the products | English advertising label  | Translation of advertising label into Arabic  |
|----------------------|--|---|
| JEWELS: Smooth Care  | Mask With Milk<br>Brighten & Whiten Skin<br>Skin Mask With Natural Milk. Natural 100%<br>Facial mask very effective, whitening the colour of the skin and cleans and removes oily secretions and dirt accumulated on the face and removes black heads, nourishes and smoothes the skin characterized by a direct effect for the skin because it contains natural milk and useful materials for the skin. | جواهر: رعاية ناعمة<br>قناع الحليب<br>يفتح و يبيض البشرة<br>طبيعي 100%<br><br>قناع للبشرة بالحليب الطبيعي<br>قناع للوجه ذو فعالية عالية<br>يفتح لون البشرة و ينظفها<br>ويزيل الافرازات الدهنية<br>والاوساخ المتراكمة على الوجه<br>ويزيل الرؤس السوداء و يغذي<br>البشرة و ينعم البشرة<br>يتميز بمفعول مباشر للبشرة لانه<br>يحتوي على الحليب<br>الطبيعي و مواد مفيدة للبشرة. |

Table (1): JEWELS: Smooth Care جواهر: رعاية ناعمة

The table (1) indicates above, the beauty product advertiser functionalizes flamboyant linguistic features to bring women's minds and capture their attentions. To promote and make their products more persuasive and attractive, linguistic features such as "smooth care" "رعاية ناعمة", "Brighten & whiten the skin" "يفتح و يبيض البشرة", "natural milk" "بالحليب الطبيعي", "useful materials for the skin" "مواد مفيدة للبشرة", "direct effect" "مفعول مباشر" are very attractive and convincing expressions targeted women to be encouraged

for buying the intended beauty products. Furthermore, certain expressions are written in bold, coloured and capital letters to be prominent for promoting women. Syntactically speaking, short sentences and phrases are utilized in order to capture the attentions of women and avoid feeling fatigue of long sentences. In addition, a picture of very beautiful and attractive white face has been drawn on the beauty products enhanced with encouraging linguistic features. This garish face of the woman may make woman dream to be like the modal woman of the beauty product advertising label. Using non-linguistic features such as number "100%" suggests to the customers, women, the concept of trust of the intended beauty product. It means also that this product is the only beauty product that can give the woman 100% of the ideal face and make her skin flawless and make her cheeks the most beautiful and garish.

| Name of the products   | English advertising label   | Translation of advertising label into Arabic  |
|--|---|---|
| Sabaya<br>Extra Strength Formula<br>ANTI-FRIZ<br>-----<br>HAIR SERUM | Sabaya<br>ANTI-FRIZ<br>-----<br>HAIR SERUM<br>Sabaya ANTI-FRIZ HAIR<br>SERUM Silk Proteins is an<br>extra-strength hair serum<br>for coarse and frizzy hair.<br>It is a high-potency blend<br>of silicones infused with<br>Aloe Vera and Vitamin E<br>instantly transforms unruly<br>frizz for supper-shiny<br>results. Eliminates dry,<br>defiant hair extremely<br>supple, easy to manage and<br>healthy-looking. It helps<br>extend the life of color-<br>treated hair and also<br>contains sunscreen. | صبايا<br>تركيبة ذات قوة فائقة<br>مضاد للشعر المجعد<br>-----<br>سيروم للشعر<br>أن سيروم صبايا مضاد للشعر<br>المجعد ببيروتينات الحرير سيروم<br>ذو قوة فائقة لشعر خشن و مجعد.<br>أنه مزيج عالي من السيليكون<br>والألوه فيرا وفيتامين E يحول على<br>الفور الشعر المجعد الذي يصعب<br>التحكم فيه لنتائج فائقة اللمعان.<br>يقضي على الشعر الجاف ؛ و<br>الشعر الذي يصعب التحكم فيه الى<br>أبعد حد و يجعله سلس و يسهل<br>التحكم فيه ويبدو صبايا انه يساعد<br>على اطالة حياة الشعر المعالج لونيأ<br>ويحتوي ايضا على واقي من<br>الشمس. |

Table (2) Sabaya: ANTI-FRIZ مضاد للشعر المجعد صبايا

In table (2) above, the advertiser of advertising labels of beauty product of Anti-Frizz Hair Serum shows the hair serum focussing on clearly and briefly stating the purpose and the material of the hair serum " Sabaya" as an "extra strength formula". The writer of advertising label tries to capture the women attentions by functionalizing and utilizing flamboyant linguistic features such as "extra strength formula" "تركيبة ذات قوة فائقة" " high-potency blend" " مزيج عالي الفعالية " " super-shiny results" " نتائج فائقة اللمعان" ...etc. All these attributes suggest that by having rich and colourful hair, women would be beautiful and impressive. By getting this beauty product, you can accomplish this. As it stated in the labels, the major aspect is the use of adjectives to give a positive and resplendent attribution to the beauty product so as to hoodwink the women's minds towards the product. To demonstrate the beauty product's positivity, encouraging linguistic features are functionalized. Thus, these positive features are used to give women such eminent qualities by using this serum to have perfect hair results.

| Name of the product                           | English advertising label  | Translation of advertising label into Arabic  |
|---|--|---|
| Fair Joelle<br>Cinematic Water Body<br>Powder | Bends in perfectly with your skin and cover dark circle and blemish spots. Alter your skin tone in PERFECT LOOK. | جويل احلى<br>باودر جسم مائي سينمائي<br>يندمج بشكل مثالي مع البشرة و<br>يغطي الدوائر السوداء و النمش<br>الرمادية. يغير لون بشرتك و يمنحها<br>مظهراً مثالياً. |

Table (3) Fair Joelle جويل احلى

As seen in table (3), the name of the product "Fair Joelle" " جويل احلى" starts with an attractive linguistic feature "fair" as a dream to every women for having an ideal beauty. This suggests that this beauty product will give the women, as a customer, the fairness. Moreover, the name of the product is written in a red colour to, as a non-linguistic feature, make it more prominent for the customers. This colour as well as the slogan of the

product is eye catching and convincing for other women to purchase the intended product.

Other eye catching linguistic and grammatical features are functionalized for persuading and tempting the women to have the product "fair Joelle" " blends in perfectly with your skin and cover dark circle and blemish spots. Alter your skin tone in PERFECT LOOK "منتج جويل أحلى يندمج بشكل مثالي مع البشرة " ويغطي الدوائر السوداء والنمش الرمادية. يغير لون بشرتك ويمنحها مظهراً مثالياً.

The expressions have been selected by the advertising labels writers to make them very persuasive and attractive for women to have such product. For enhancing the positivity of this product, the linguistic phrase "PERFECT LOOK" has been capitalized and written in bold to encourage and bring the customers' attentions towards the product. Furthermore, this phrase indicates that having this product will give them, i.e. the women the perfect beauty and the ideal skin. In addition, repeating the possessive adjective "your" twice in the advertising label of the product as an emphatic linguistic feature elucidates the positivity of this product and results in encouraging women for purchasing the product.

| Name of the product  | English advertising label   | Translation of advertising label into Arabic   |
|--|---|--|
| Kenza<br>Beauty Cream<br>Removes dark circle, acne, wrinkles, freckles and other signs of ageing. It moisturizes skin, makes skin soft and young.<br>Protects skin against sun rays, look pretty and gorgeous than ever with Kanza Beauty Cream. | Removes dark circle, acne, wrinkles, freckles and other signs of ageing. It moisturizes skin, makes skin soft and young.<br>Protects skin against sun rays, look pretty and gorgeous than ever with Kanza Beauty Cream. | كنزّه<br>كريم الجمال<br>يزيل الدوائر السوداء وحب الشباب والتجاعيد والنمش وغيرها من علامات الشيخوخة. انه يرطب الجلد ويجعل البشرة ناعمة وشابة .<br>يحمي البشرة من أشعة الشمس ومظهراً جميلاً وفائق الجمال من ذي قبل مع كنزّه كريم الجمال. |

Table (4) Kenza: Beauty Cream

كنزّه: كريم الجمال

The advertiser of the label functionalizes rather catchy words and phrases in Table (4) in order to grab women's attention and hoodwink their minds towards this beauty product such as " New look " " " مظهر جميل " " Beauty in 3 days " "الجمال في ثلاثة أيام فقط " encourage and tempt women for having the intended product in order to appear good and new looking face. Moreover, these nominal phrases can be considered as a lure utilized by the advertiser of the label to tempt women for having this product and appear in good

and new look. The nominal phrase "Beauty in 3 days" "الجمال في ثلاثة أيام فقط" invites women to get this beauty product as a unique product that in just three days will give the women the perfect and ideal beautiful face. In addition, the use of number '3' improves the vital value of the commodity in making the dream of beauty come true, as seen in the displayed picture of the girl in the product. Other linguistic features such as 'dark circles' الدوائر السوداء, 'acne' التجاعيد, 'wrinkles' حب الشباب, 'freckles' النمش and 'signs of ageing' علامات الشيخوخة are negative features that cause problem and snag for women to get the entire beauty. Thus, in order to get rid of all these problems, the solution is to get 'Kenza Beauty Cream' 'كنزه كريم الجمال' because this product 'moisturizes skin' يرطب الجلد, 'makes skin soft and young' يجعل البشرة ناعمة و شابة and it gives the skin 'look pretty and gorgeous' 'مظهر جميل وفائق الجمال'. Thus, all these linguistic and grammatical features have emphasized the positivity of the product as well as its typicality as one of the unparalleled products.

| Name of the product  | English advertising label  | Translation of advertising label into Arabic  |
|----------------------|--|---|
| Johnson's Soft Cream | Johnson's 24 hour moisture soft cream helps stop the 3 signs of dryness.<br>Johnson's 24 hour Moisture Soft Cream with Shea butter, gently delivers 24 hour hydration to help stop the 3 signs of dryness to:<br>* reduce skin tightness *<br>reduce skin flakiness *<br>refresh dull looking skin | كريم جونسون الناعم يرطب على مدى 24 ساعة كريم ناعم .<br>كريم جونسون الناعم المرطب على مدى 24 ساعة بزيادة الشيا يمنحك ترطيباً بلطف طوال 24 ساعة ليساعد على ايقاف علامات الجفاف الثلاث حتى:<br>* يقلل شد البشرة * يقلل تقشير البشرة * ينعش البشرة باهتة المظهر |

Table (5): Johnson's Soft Cream كريم جونسون الناعم

As seen in table (5), the writer starts the labels with a statement "24 hour moisture" "يرطب على مدى 24 ساعة" to convey the positivity and genuineness of the product as well as making it plausible to the customers. In this advert, two colours are functionalized to capture the women's attentions towards this product. The first colour is the red which can be associated with the happiest feelings. It is inherently exciting and draws attention (Spence and et al. 2006). This colour was adopted by the advertising label writer to bring

women's attention towards the intended product. Furthermore, another colour was utilized in this advert. It is the blue colour which symbolizes the trust and confidence of the product as a trustworthy one.

This label also focuses on stopping the three signs of dryness that most women suffer from. The advertiser directly addresses women to have this product to get rid of the dryness and then get soft younger looking skin. This was enhanced by using the verbal phrases such as 'reduce skin tightness' 'يقلل شد البشرة', 'reduce skin flakiness' 'يقلل تقشير البشرة', 'refresh dull looking skin', 'ينعش البشرة باهتة المظهر'. These linguistic phrases invoke a desire in women to purchase this product in order to get an ideal and bright lovely young skin without dryness. Moreover, using the adjectival phrase such as 'soft cream' 'كريم ناعم' and also using the adverbial phrase 'gently delivers' 'يمنحك ترطيباً بلطف' can provoke women to purchase the product.

| Name of the product                                 | English advertising label   | Translation of advertising label into Arabic  |
|---|---|---|
| MIM Oval Sugar Past<br>New Look<br>Advanced Formula | MIM OVAL DOUBLE<br>HAIR REMOVER: 100%<br>Natural soluble sugar wax,<br>easy and safe to remove<br>undesired hair from roots<br>without pain removes dead<br>skin cells and gives your skin<br>extreme smooth and shine. | ميم عجينة السكر أوفال<br>شكل جديد<br>تركيبة مطورة<br>ميم حلاوة السكر مزيل الشعر<br>حنجور قطعتين بشكل جديد هو<br>مزيل شعر من السكر النقي و<br>الطبيعي 100% (شيرة) للتخلص<br>من الشعر الغير مرغوب فيه<br>بطريقة سهلة و سريعة ويمنح<br>بشرك نعومة و لمعان لامثيل لها<br>بفضل التخلص ايضاً من خلايا<br>الجلد الميت. |

Table (6): MIM Oval Sugar Paste أوفال ميم عجينة السكر

As indicated in table (6), there is an interesting linguistic feature "Advanced Formula" "تركيبة مطورة" which makes it interesting and eye catching. The name of the product "MIM" "ميم" is more prominent in the label and written in golden colour to promote that women's skin will be illustrious and lucent when they purchase this product. As seen in label, there are a lot of linguistic and grammatical features such as "easy and safe to remove undesired hair" "من الشعر الغير مرغوب فيه بطريقة سهلة و امنة" "gives your skin extreme smooth and shine" "ويمنح بشرك نعومة و لمعان لامثيل لها" that show that the writers of the label try to tempt and convince women that they can create their own perfect beauty by having this product. Moreover, other

attractive elements have been written on the label of this product “100% Natural Hair Remover” “%مزيل للشعر طبيعي 100”. This is very attractive and convincing for women. Thus, such expressions enhance the women’s trust in the product and increase their desire to purchase the intended product. Furthermore, the use of “100%” indicates that this product is reliable and trustworthy one. As a result, women become more confidence and without hesitation or reluctance to purchase the intended beauty product.

| Name of the product | English advertising label  | Translation of advertising label into Arabic   |
|---------------------|--|--|
| SHAMPOO: MAX LADY   | <p>The best type of shampoo suitable for different types of hair (damaged, dry and oily). These products, including charcoal shampoo, help to clean the scalp and cleanse it, nourish the follicles of hair from the roots, fight dry hair and excess fat, as well as obtain smooth, soft and wrinkle-free hair.</p> <p>Shampoo of Charcoal Max Lady has a great global popularity. It is suitable for all types of hair (normal, dry, oily and curly hair). It is characterized by its beautiful strong aroma and its foamy speed. It cleanses the scalp of head from dandruff, refreshes it, and adds softness and strength to the hair.</p> | <p><b>شامبو: مكس ليدي</b><br/> شامبو بخاصة الفحم<br/> أفضل أنواع الشامبو المناسب<br/> لمختلف أنواع الشعر ( الجاف<br/> والتالف والدهني) تساعد هذه<br/> المنتجات ومنها شامبو الفحم على<br/> تنظيف فروة الرأس و تطهيرها،<br/> تغذية بصيالات الشعر من جذورها،<br/> محااربة جفاف الشعر و الدهون<br/> الزائدة وكذلك الحصول على شعر<br/> املس ناعم وخالي من التجاعيد.<br/> شامبو الفحم مكس ليدي له شعبية<br/> عالمية كبيره فهو مناسب لمختلف<br/> أنواع الشعر ( العادي و الجاف و<br/> الدهني و كذلك الشعر المجعد).<br/> يمتاز برائحته الجميلة القوية و<br/> سرعة رغوته. ينظف فروة الرأس<br/> من القشرة و ينعشها كما و يضيف<br/> النعومة و القوة للشعر.</p> |

Table (7) SHAMPOO: MAX LADY شامبو بخاصة الفحم مكس ليدي

As seen in this table, the writers of advertising label try to mesmerize women as the customers towards this product and lead them about through functionalizing a lot of linguistic and grammatical features such as “The best types of shampoo suitable for different types of hair (damaged, dry and oily) “ لمختلف أنواع الشعر ( الجاف والتالف و الدهني



The use of superlative degree such as “the best“, it gives the prominence to the product and enhances the trust inside the women towards the product to purchase this shampoo. In addition, this product enhanced with the picture of a girl whose hair is beautiful and long. The picture of the girl on the cover of the product is very persuasive to make the dream of getting like this hair come true. In addition, other linguistic features are used to bring the customers such as “help to clean the scalp and cleanse it “ تساعد على تنظيف فروة الرأس و تطهيرها “nourish the follicles of hair from the roots محاربة جفاف الشعر “ fight dry hair and excess fat “ تغذية بصيالات الشعر من جذورها الحصول على شعر “ obtain smooth, soft and wrinkle-free hair “ و الدهون الزائدة “It is characterized by its beautiful strong aroma “ املس ناعم وخالي من التجاعيد “ “It cleanses the scalp of head from dandruff “ “يمتاز بسرعة رغوته“ “ its foamy speed “ “ refreshes it “ ينظف فروة الرأس من القشرة “ “ يضيف النعومة و القوة للشعر “ “adds softness and strength to the hair“ “ ينعشها“ . They all appeal to women and they are very persuasive to attract the women towards the product. These features are quite astonishing how they associate the product with the ideal and perfect beauty of the hair. In order to make this product more prominent to women, the writer of the advertiser functionalizes a lot of attractive and bright linguistic features enhanced with positive expressions for bringing the women’s attentions towards this product. Thus, “clean the scalp and cleanse و تنظيف فروة الرأس و تطهيرها “ “smooth, soft املس ناعم “ “softness and strength to the hair“ “ تطهيرها “ “these features describe that this product makes the hair more beautiful and can appeal fairness and attractiveness to women. Generally, both the product's linguistic features and the presence of the girl's image with long and beautiful hair are very persuasive for women to buy the intended product.

| Name of the product | English advertising label   | Translation of advertising label into Arabic  |
|---------------------|---|---|
| Berg Beauty Soap    | <p>Berg<br/>White miracle</p> <hr/> <p>Beauty Soap<br/>White youthful skin<br/>REMOVES ACNE, DARK SPOTS, BLEMISHES &amp; FRECKLE<br/>Berg whitening soap for oily &amp; acne skin. This luxurious lathering soap contains Almonds, Honey and Milk Extracts. It delicately removes away dirt and environmental pollutants trapped in oily complexions and removes all residual skin secretion. Hypoallergenic and dermatologically tested, it can be used both on the face and body.</p> | <p>برغ<br/>بيضاء معجزة</p> <hr/> <p>صابونة الجمال<br/>بشرة شابة بيضاء<br/>يزيل البقع الداكنة وحب الشباب والنمش<br/>برغ صابون التبييض للبشرة الدهنية وحب الشباب و ان هذا الصابون الفاخر يحتوي على مستخلصات اللوز و العسل و الحليب و انه يزيل الأوساخ والملوثات البيئية و كافة افراز الجلد المتبقية ويمكن استخدامه على كل من الوجه و الجسر.</p> |

Table (8): Berg Beauty Soap برغ صابون الجمال

As indicated in table (8), the product title seems to be really interesting and inspiring for women looking for the ideal perfect flawless white face. The name of the product "Berg White Miracle" "برغ بيضاء معجزة" has been functionalized to attract women's minds towards the quality of this product. The writer of the advertisement label uses other linguistic features to attract their attention to the attributes possessed by this commodity such as "White youthful skin" "بشرة شابة بيضاء", "Berg whitening soap for oily & acne skin" "برغ صابون التبييض للبشرة الدهنية و حب الشباب & FRECKLE" "يزيل البقع الداكنة وحب الشباب" are capitalized and written in a clear pink font to make them more prominent and brighter to women. That, in turn, will contribute to encourage women to buy this product. Other encouraging linguistic features "luxurious lathering soap" "صابون رغوي" "contains Almonds, Honey and Milk Extracts" "يحتوي على مستخلصات اللوز و العسل و الحليب و انه يزيل الأوساخ و الملوثات البيئية و كافة افراز الجلد المتبقية ويمكن استخدامه على كل من الوجه و الجسر."

الحليب و العسل و اللوز have been represented by the writer of the label to encourage women to use this product so as to get bright healthy face.

On the same argument, the linguistic features in "REMOVES ACNE, DARK SPOTS, BLEMISHES & FRECKLE" "يزيل البقع الداكنة وحب الشباب والنمش" indicate that it is inevitable to use this product if women want to free themselves from shackles of skin problems. In addition, through applying this product, the writer of the label implicitly advises women to gain trust. Generally, it seems that the writer of the label tries to persuade women to gain this product in order to have an ideal skin and solve the problems of acne, dark spots, blemishes, as well as freckle by having this product. In other words, using this product helps women to overcome all problems of the skin.

| Name of the product           | English advertising label   | Translation of advertising label into Arabic   |
|-------------------------------|---|--|
| NEW BORO PLUS<br>HEALTHY SKIN | NEW BORO PLUS<br>HEALTHY SKIN<br>SKIN CARE CREAM<br>FRAGRANCE FREE<br>NATURAL SHIELD<br>COMPLEX<br>Protects, Moisturizes &<br>Restores Naturally  | <p>بورو بلاس الجديد بشرة صحية<br/>كريم العناية بالبشرة<br/>خال من العطور<br/>تركيبة مواد طبيعية<br/>الحماية والترطيب واستعادة حيوية<br/>البشرة من جديد بصورة طبيعية</p> <hr/> <p>يتميز بورو بلاس الجديد الخالي من<br/>العطور للعناية بالبشرة والمعزز<br/>بمركب مواد طبيعية، بتركيبة غنية<br/>بمزيج من الاعشاب المعروفة<br/>بخصائصها المطهرة والمهدئة للبشرة،<br/>انه كريم شديد الفعالية خال من العطور<br/>يحمي البشرة من العديد من المشكلات<br/>التي تواجهها ويعد مستحضراً متعدد<br/>الأغراض لجميع أفراد الأسرة، يمنحك<br/>بشرة صحية تتألق بالجمال الطبيعي كل<br/>يوم!</p> |
|                               | NEW BORO PLUS<br>FRAGRANCE FREE SKIN<br>CARE CREAM with<br>breakthrough Nature Shield<br>Complex has combination of<br>Herbs known for their<br>Antiseptic and soothing<br>properties. It is a fragrance<br>free miracle cream with<br>effectively protects from<br>multiple skin problems and is<br>an all in one cream for the<br>entire family. It gives you a<br>Naturally Healthy Skin every<br>day! |  |

Table (9): NEW BORO PLUS HEALTHY SKIN بورو بلاس الجديد بشرة صحية

As seen in this table, the linguistic features employed by the writer of this label are positive adjectives that can be seen from the lexical items such as "healthy" "صحية", "nature shield complex" "تركيبة مواد طبيعية", "miracle" "شديد", "الفعالية". All these linguistic features demonstrate the confidence and positivity of this product and that, in turn, gives the women who use this product the impact of radiant as a youth.

The noun phrase "healthy skin" "بشرة صحية" thus carries the sense of softness and fairness that women possess at a young age. Furthermore, the text producer of the label (9) tries to enhance the trustfulness of women in the beauty product and encourage them to purchase it via using expression such as "it gives you a naturally healthy skin every day!" "يمنحك". As seen in this expression, using the pronoun "you" is a reference to address women and it is functionalized to persuade "you" as a "customer" to have this product and to confirm what this written in the label is true.

The good quality of the intended product is demonstrated by the positive linguistic features of the product. Thus, for example "healthy skin" "بشرة صحية" is a positive expression that constructs a strong intimacy with women to emphasize the trustfulness in the product. This has been demonstrated by the use of the pronoun "you" in which this pronoun implies a personal presence of women as consumers of the product and this pronoun "you" also appears to explicitly target women in order to convince them to buy the product.

| Name of the product        | English advertising label   | Translation of advertising label into Arabic  |
|----------------------------|---|---|
| <b>Parley Beauty Cream</b> | Parley beauty cream<br>10 problems 1 solution<br>Stain & Spots, Blackheads,<br>Dark Neck, Acne, Dark feet,<br>Dark Elbow, Dark fingers,<br>Side effect of makeup & Sun.<br>Parley Beauty Cream makes<br>your colour fairer and protects<br>your skin from the side effects<br>of sunlight and make up. Its<br>few days usage makes your<br>skin smooth and naturally<br>fairer. | بارلي<br>كريم الجمال<br>حل 1 ل 10 مشاكل<br>البقع الملونة، الرؤوس السوداء، أوساخ<br>الرقبة<br>التجاعيد والآثار الضارة عن التجميل،<br>الأظفر وحب الشباب<br>أوساخ المرفقين.<br>بارلي كريم الجمال يجعل لونك بشرتك<br>أفتح ويحمي بشرتك من الآثار الجانبية<br>لأشعة الشمس والمكياج. أن استخدامه<br>لبضعة أيام يجعل بشرتك أكثر نعومة<br>وأكثر جمالاً بشكل طبيعي. |

Table (10): Parley Beauty Cream بارلي كريم الجمال

As indicated in table (10), the advertiser of this product uses simple direct lexical items to make the product more prominent and to promote women towards the product. For example, the linguistic features or the lexical items "Stain & Spots الملونة البقع", "blackheads", الرؤوس السوداء, "dark neck", "acne" "حب الشباب" etc., have been enhanced with an image for a women with a very beautiful and ideal face. This strategy of using a picture of a beautiful woman has been functionalized by the text producer of the label so as to strengthen the benefit of the product in solving the entire problem, i.e. "10 problems 1 solution مشاكل 10 لحل 1". It means that this product can solve these problems to achieve the women's dream in getting a perfect beauty because the dream cannot come true unless women get rid of the problems of the skin. To do so, then the solution is to purchase the product "Parley Beauty Creamالجمال كريم".

The use of cardinal and ordinal numbers in order to maximize and highlight the high quality of this product is also emphasized on the label. In addition, the possessive pronoun "your" was repeated three times on the label to create a familiarity with women as consumers and to increase their confidence in the intended product as the only ideal product to achieve the dream of women's perfect beauty.

| Name of the product            | English advertising label  | Translation of advertising label into Arabic   |
|--------------------------------|--|--|
| COLLAGEN PRO HAIR COLOR SYSTEM | Unique formula of hair colouring cream which contains lowest Ammonia Percentage possible enhanced with collagen which penetrates the hair cuticles during colour operation to rebuild the damaged hair from inside to outside. Collagen serum can be added to hair colour to nourish the hair and to make the hair softer after colouring, no side effect to the hair and scalp. | كلاجين صبغة شعر تركيبة فريدة من كريم تلوين الشعر تحتوي على نسبة قليلة جداً من الأمونيا معززها بالكولاجين الذي يتغلغل في ثنايا الشعر خلال عملية التلوين ليعالج الشعر التالف من الداخل إلى الخارج. إن سيرم الكولاجين يعمل على تغذية الشعر و يجعل منه أكثر نعومة بعد التلوين ، وليس له آثار جانبية على الشعر وفروة الرأس. |

Table (11): COLLAGEN PRO HAIR COLOR SYSTEM كلاجين صبغة شعر

In this label, the name of the product is encouraging to women. A lot of nominal and adjectival phrases are utilized to target women and hoodwink their minds towards the product such as " Anti-Breakage" " مانع للتقصف" , "Natural Tones" "ألوان طبيعية" , " Long-Lasting" " 100 " , " %طويلة الأمد" , " Grey Coverage" " %تغطية كاملة للشعر الأبيض 100" . Thus, with an image of a stunning woman, whose hair is golden blond, this product has been enhanced so as to draw women's attention to the product and encourage them to purchase this product. The woman with golden blond hair advises you, as a customer, that you can have golden blond hair like the woman in the picture and you can be as young as she is; just hurry and buy this product and then use it to get this attractive hair, as it appears in the picture. These visuals are utilized by text producers in order to appeal women towards the intended beauty products.

Moreover, other linguistic features are functionalized to confirm the good quality of the product and to bring the women's minds and attentions towards the intended product. For instance, the following expressions enhance this argument "Unique formula" " تركيبة فريدة" , "enhanced with collagen" " معزز به بالكولاجين" , " penetrates the hair cuticles" " يتغلغل في " , " rebuild the damaged hair" " يعالج الشعر التالف " , " nourish the hair" " تغذية الشعر " , " no side effect to the hair and scalp" " ليس له آثار جانبية " "على الشعر وفروة الرأس". In general, the writer of the label uses all these terms to highlight the confidence of the product and to increase consumer trust in the intended product.

## 5. Conclusion:

After analyzing the linguistic features as well as visuals that are written on the labels of the beauty products, it can be concluded that the language used by the writers of these advertising labels are catchy language enhanced with flamboyant and attractive elements in order to bring the women's minds towards the intended beauty products. Three research questions were poised by the researcher. The first research question concerning the extent that flamboyant elements adopted by the writers of advertising labels can capture the customers' minds, especially women, towards the beauty products, this paper revealed how the different linguistic features as flamboyant elements are functionalized through different techniques realized on the labels of beauty products by the writers of the advertising labels as a discourse in order to entice women for getting the intended beauty product. The text producers of advertising labels of beauty products functionalize flamboyant positive elements in the language adopted in these labels to capture and control women's minds as well as captivating their attention towards the beauty products especially women who look for such products to embellish themselves and get a perfect beauty.

Regarding the second question, it is about the microstructural elements that are dominant in the advertising labels to entice the Iraqi customers' attentions particularly women and encourage them to purchase the beauty products, it can be concluded that the writers of the advertising labels showed these elements by using positive adjectival phrases and avoiding any negative side effects of the products to target women towards the intended beauty products. Furthermore, the use of numbers employed in these labels was to strengthen the quality of the product. Also, the use of the pronoun 'you' was adopted to give the sense of advice to the customer and create an intimacy with women to buy the beauty product. In addition, the possessive pronoun 'your' was functionalized by the writer of the advertising labels to make a friendly relationship with women as customers as well as enhancing the trust and confidence of the product. For the third question, it is the use of non-linguistic features as a rococo sign; beautiful women were depicted within the majority of rococo by the writers of the labels in which the women were perfect images of the grace. Other non-linguistic feature such as colours as well as the font of letters was employed

as a rococo women beauty guide in order to encourage women for purchasing beauty products.

The findings of the research showed that the text producers of the advertising labels of the beauty products employ a lot of linguistic and non-linguistic features to shape the ideal concept of women's beauty. This can be achieved by emphasizing on the positive adjectives and trying to avoid using negative adjectives. Moreover, the study demonstrated that the writer of the advertising labels utilize the pronoun 'you' as well as the possessive pronoun 'your' to make interpersonal intimacy with customers and to enhance their trust and confidence of the product illustrated by ideal pictures of women to enhance their description of the product.

It seems that the writers of the advertising labels try to get rid of mentioning elements that can give any side effect or give any negative description of these products. Positive attitudes seem to be dominated so as to hoodwink the women's attentions and bring their minds towards the positive element of the intended products. It can be concluded that the main aim of the advertising labels writers of beauty product was to encourage women to purchase the intended beauty product.

## **6. Limitation of the study**

This paper is limited only to women's beauty products and the results can obviously not be applied to men's beauty products because all the linguistic, non-linguistic features and visuals are functionalized to attract women towards these beauty products.

## **7. Recommendation**

It is recommended that a similar study to evaluate the beauty products of men. It is necessary to deal with the attitudes of men towards the beauty products targeted men.



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# Lost in Translation with Reference to Bremer's My Year in Iraq: A Cultural Perspective

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## Abstract

Prof. Ramadhan M. Sadkhan (PhD) The present paper addresses the cultural problems in translation and their bearings on the dis/communication through touching upon Bremer's My Year in Iraq: the Struggle to Build a Future of Hope (2006) in juxtaposition with its Arabic version (2006) (عام قضيته في العراق: النضال من أجل بناء غد مرجو) translated by Omar Al-Ayoubi. This book is chosen due to the intricacies it encompasses that neither the author nor the translator could evade because of the cultural boundaries that prove insurmountable especially when the themes the author encroaches are mostly culture-bound. Therefore, this problem is approached via taking into account two variables that contribute to the misplaced renderings rife in the TL Arabic version. First, the author, who is not fully aware of the Iraqi cultural and linguistic nuances where he plainly admits "Hume [the American retired ambassador] ... had spent much of his carrier in the Middle East, and knew Baghdad well. I did not." This double ignorance (i.e. of language and culture) is resulted in producing erroneous SL stimuli that, in turn, get the translator to produce some faulty TL responses. Second, the translator, being a Lebanese who is far away from the Iraqi environment, produces such expressions and phrases that seem culturally and linguistically less palatable on the part of the Iraqi audiences. As a result, a kind of miscommunication ensues because TL is double distanced from the original – once by the author and once again by the translator. Those two variables are related to a third one: the left-outs – the technique that is resorted to by the translator to eliminate some culturally- connotative linguistic elements.

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## 1. Introduction:

Many are the books which were compiled to tackle the issue of Iraq after the year 2003. Some were written by journalists, others by army officers, and a third group by senior civil administrators. Such books, together with different articles published here and there, once translated into Arabic, they mostly create unpleasant feelings on the part of Iraqis whose ears are not so tuned to some of the cultural expressions translated inadequately. Such a case is not unexpected because of the gulf of differences between the source culture (English) and the target culture (Arabic). To exemplify, one can cite the battle nicknames (عاصفة الصحراء) and (ثعلب الصحراء) as translations of “Desert Storm” and “Desert Fox”. The same is equally applied to “The Mother of Battles” as translation of (أم المعارك). Though literally translated, those cultural words remain vague and devoid of their real connotations and need to be culturally translated.

As such, “translation cannot be conducted at a purely linguistic level but must incorporate cultural and contextual factors too” (Cook, 2003:55). This entails that the translator must resort to what is termed as adaptation to make the target text go in line with the spirit of the original. In other words, translation is advised to strike a balance between being source- or target-centred. Put differently, the translator either opts for “transference” or for “componential analysis” in terms of Newmark (1988:96), with former emphasizing the culture and excluding the message, whereas the latter doing just the opposite. So, meeting such conditions, a cross-cultural communication can be efficiently fulfilled among different people in different languages from different cultures.

So, at the age of globalization and overwhelming revolution of communication in all its kinds, translation emerges as a must to enable human beings to communicate with each other. Accordingly, the existence of the other poses a problem in all cultures, religions, and philosophies due to the differences among people in terms of sex, colour, language, and thought. So, the movement of translation opens doors wide to absorb all such differences through bridging the gaps, cultural or otherwise, and “to enhance understanding between world cultures” (Wiersema, 2003:2). Because of such a formidable task shrouded by translation, there is always something to be lost not due only to linguistic variance but also due to cultural one.

Considering the points mentioned above, to translate then implies, among other things, to transcode the source cultural idiosyncrasies into appropriate target cultural ones in three-pronged process: decoding, recoding, and en-coding. But such a process of cultural transfer is not an easy undertaking especially when the source language culture and the target language culture belong to two different realms like English and Arabic.

With such a multidimensional dilemma, the translator in this context is expected to bring some blurred expressions like: دلنا شط العرب المستنقعية (11), محافظة المنصور الراقية (455), جسر الرابع عشر من يوليو (434), عاصمة (391) واسط, ... or some personal names that are mistakenly rendered into Arabic like: 431, 408, محمد الشحواني (169), (رعد الجوهي), or some other funny renderings like: (أربعه شرطيين : 155), (عراقيين 164) and others that are couched in various instances of the Arabic version of the book under investigation.

All such mistranslations, as we will see later on, may be rendered into linguistic-cultural misunderstanding that causes the translator to resort to the "lesser evil" – leaving the culturally connotative expressions altogether, what is termed as the "left-out". It is worth to mention, here, that Premer's book My Year in Iraq (2006) will be juxtaposed with Al-Ayyoubi's translation (2006) عام قضيته في العراق to show what is lost in translation, its reasons, and miscommunicative effects upon the TL readers.

## 2.The Inevitable Triad

Nothing seems more interlocked in the world of communication than the magic trinity: language, culture, and in between, translation. Such texture is clearly illuminated by Cook who argues that "there is ... a danger of assuming that interpretation of a text is wholly determined by the language used" (2003:67-8). This incorporation ( between language and culture) highlights the difficulties enshrouding the process of translation especially in rendering into Arabic for example some emotive words deep rooted in their own culture such as "rebels", "regime", or "terrorist". Similarly, in Arabic-English translation, the decision is difficult to take concerning words like (شريعة), (شهادة), or جهاد. So, all these expressions acquire additional meanings because of use - the point that apparently contradicts Chomsky's emphasis that language is a biological rather than a social phenomenon.

Being so, translation, as Goethe goes to say, is impossible but necessary. Nevertheless, “most translators prefer to think of their work as a profession and would like to see others treat them as professionals” (Baker, 1992:4). Those two contradictory views about the process of translation (i.e. whether being impossible or doable) frequently recur since old times in many literatures, and each has its own advocates. The impossibility or semi-impossibility of translation is well articulated by Newmark (1988:6) who stresses that “there is no such thing as a perfect, ideal, or ‘correct’ translation.” This statement is an echo of the widely-circulated adage “traduttore traditore” (i.e. the translator is a traitor), because he indulges himself in something that cannot be completely accomplished. On the other hand, Jackendoff (1994:185) gives a different opinion that considers translation something possible. He says, “pretty much anything we can say in one language can be translated into any other, preserving the thought that the original language conveys.”

This seeming paradox is smartly manipulated by Chafe (2003:2-10) through his four-process schemata including selection, categorization, orientation, and combination. Thus, “each language provides its own resources and its own preferences for each of these processes, and no two languages handle them identically” (Ibid: 2). This is so because every language operates within its own semantic structuring that may differ from one language into another. But even when those four processes are taken into account, one may still doubt whether an adequate translation can reflect the SL emotions, attitudes, connotations, idiosyncrasies, ... etc.

Owing to the above argumentation, the interrelatedness of language, translation, and culture is a disguised blessing. Once it gives an impulse to global communication and understanding, and once again it may disable the process of communication when the translator remains unequipped with the cultural codes that are peculiar to certain societies. To avoid any hindrance of communication on the part of translator, he must be well acquainted with the distinctions among the languages on the one hand, and with those among cultures on the other. The dichotomy of language and culture is resulted in many mistranslations especially between those languages and cultures which are distant in time and place like English and Arabic. Let’s think of the bad English translations one may encounter abroad:

The dry cleaner urging potential customers to **“Drop your trousers here for best results,”** the restaurant announcing that **“Our wines leave you nothing to hope for,”** the hotel advising its guests to **“Please leave your values at the front desk.”** (Venuti, 2006).

The difficulty of properly rendering the expressions in the above examples into English manifests how wide is the gap between languages and their pertinent cultures. This exactly mirrors the fact that “linguistic variation is tied very much to the existence of different cultures” (Yule, 1996:246). So, translators must know from the very beginning that language keeps all kinds of cultural deposits at many levels. Moreover, they look at a text as a communicative event and not simply a wooden string of words and grammatical structures.

To round off this section, it is worth to note that unless both linguistic and cultural variations are taken into consideration, much is expected to be lost, which undoubtedly impairs the TL readership. This, of course, derails translation from its main function as a bridge of communication between different languages, cultures, or even subcultures. But, being faithful, translation becomes another culture by dint of introducing new phrases or expressions that run smoothly in the TL text. The illuminating example in this context may be the animal story **Kulaila wa Dumna** which was more known by its translator (Abdullah bin Al-Muqaffa') than by its real author Baydaba the Indian. As such, translation does not only enhance cross-cultural communication but it also becomes culture of its own.

### 3. My Year in Iraq: An SL Text Analysis

L. Paul Bremer's *My Year in Iraq: The Struggle to Build a Future of Hope* (2006) was written in corporation with Malcolm McConnell to cover about thirteen danger-filled months. The book falls into 417 pages extending over three parts with 14 chapters. There are some mixed feelings concerning this book ranging from harsh criticism to unfavourable opinions. Galbraith (2006), for instance, reviews this book stating that “Bremer's book is admirably free of self- pity and at times it is hard to feel sorry for him. He had to live with the consequences of the administrator's failure to plan for Iraq's future, as well as Bush's weak leadership and his desire to win the war on the cheap”.

However, *The Economist* (2006) compares between the book and its author's time in Iraq saying, "Mr. Bremer's book is rather like his time in Iraq: conscientious rather than inspiring, lacking in vision and ultimately unsatisfactory. He offers no arresting view on the rightness of America's cause." Or it is, Beaumont says, full of "uncertainty, self delusion and the devastating consequences ..." (2006).

Before going on to show what is lost and the reasons behind that, this book will be approached linguistically, culturally, and fictionally.

### 3.1. A Linguistic Approach

*My Year in Iraq* uses such language that makes the reader feel astonished for the jaw-dropping scenes that depict situations, some Iraqi personalities, or certain events. The author's style varies from serious, sarcastic, elaborate, to firm and commanding especially in his frequent, almost daily, dealings with the members of the then Governing Council. Also, this book betrays the maneuvering ways he used with different parties to achieve some ends in the name of promoting the political process. For example, he kept on reminding the Shiites of their 1920's mistakes when they refused participating in power, and the Sunnis of exploiting this chance, and so was the case with Kurds and other nationalities.

Moreover, the tone of this book is tinged with haughtiness, selfishness, arrogance, and disdain: "I might not have a popularity contest, but ... my desert boot had encouraged me to start kicking some butt". Right from the title, the careful reader may discover the author's big ego represented in the possessive pronoun (my) at a time all know that there is a co-author – McConnell. Such a book may be regarded as a psychological and sociological study shed more light on both the American and the Iraqi sides at that time.

### 3.2. A Cultural Approach

Examining the book meticulously, one can find the sectarian tone prevailing so many passages starting with his meeting with the seven-member group, through searching for other members depending on sectarian bases, and ending by his dictations to pass certain rules. Unaware of the Iraqi Islamic culture, Bremer wages unprecedented word attack on some clergymen regarding them as stumbling blocks. He, for instance,



challengingly describes one of them as “a Jesuit priest masquerading as an elf”. In addition, he looked at the members of the Governing Council as mere a handful of unrepresented exiles who opposed Saddam regime. He treated them as school children on many occasions through threatening, giving orders, and even making them feel guilty: “Look, you can’t very well hope to run a country of 25 million without working hard. The Governing Council works fewer hours in a week than the CPA works in every day.” Also, he till the end of the book keeps touching upon the Shiite-Sunni theme knowing not that that there exist kinships between those two sects who used to coexist many years ago.

### 3.3. A Fictional Approach

Being memoir, the book in question is easily accosted as a book of literature that meets most requirements of any typical fictional work. We can find story and developmental narration starting with the “chaos” Bremer met the time he sets his feet on Baghdad Airport and ending by “Sovereign Iraq” and premature departure of the hero. There are also characterization, plot, point of view (be it first person, objective, or third person) and events conveyed by an omniscient narrator who photographically records every action that happens to him throughout his stay in Iraq. Like any typical fictional work, it is dotted with fillings perhaps to banish boredom or to prove that he has steel memory.

More importantly, the book is full of some impressive, romantic scenes and many correspondences with Francie, his wife, not out of love but out of fear! There are, however, suspense, symbolism, and even confession: “We’ve become the worst of all things – an ineffective occupier.” In addition, this book has an ending which is tragic, traumatic, and enveloped with secret departure: “when the correspondents arrived the former Governing Council building, our staff collected everybody’s cell phones, so that they could not report the event [of his departure] in real time or immediately after, to allow me to leave Iraq first.”

### 4.TL Text: Cross –Cultural Pitfalls

Due to the approaches touched upon in section (3) above, the translator is supposed to be as faithful and honest to the SL text as possible. But such a text which addresses very touchy issues in a very critical time

must involve unpredictable translational intricacies and a lot of cultural words whose improper translation may make the TL audience feel offended and irritated. The translator of *My Year in Iraq*, though, commits consciously or subconsciously some grievous mistakes at different levels throughout his work.

To have a closer look at what is lost in the translation of this book, we commit ourselves to the cultural expressions or phrases the mistranslation of which will result in some kind of miscommunication. Below are some citations that reflect the cultural pitfalls the translator could not surmount due reasons indicated to in the course of analysis of such pitfalls. It is worth to point out that the translator here adopts at least two methods of translation: “semantic” and “communicative”, i.e. what is termed “absolute” and “relative” methods respectively. The former is SL – centred whereas the latter is TL – centred.

#### 4.1. Language

Because language is an integral part of culture, as seen in the previous pages, no wonder, then, that it is deeply rooted in human behaviour that is shaped differently in different cultures. Thus, the following mistranslations are not purely linguistic but they are cultural having bearings on the way TL receptors receive them. Consider the following examples; with the numbers between brackets referring to the number of page from which the extract is taken, also the words or expressions mistranslated are underlined for more clarity.

1. (صديق قديم (10، وصفحات أخرى

Though (صديق قديم) is semantically accurate equivalent to the English word (old), but this is at the literal level only. Communicatively and contextually speaking, it is not so. (صديق) refers to a friend who is advanced in years, whereas the expression (صديق قديم) refers to a kind of friend who is very close. So, half the implication of (old) is lost in this rendering. Taking all these inferences in mind, an acceptable translation may be something like: صديق حنون، صديق صدوق، أو صديق مقرب

2. ساكون صاحب السلطة العظيمة الوحيد – باستثناء صدام حسين – الذي سيرفه معظم (العراقيين 10)

Such a translation shows how deep language instills in culture: (باستثناء) means that Saddam is still in power, and (سيعرفه) implies that Iraqis have not yet known Saddam. In this sentence, the problem is two-fold: a) semantic, exactly speaking "polysemy" that makes the translator choose (باستثناء) as an equivalent to (other than), and b) grammatical, where (سيعرفه) cannot match the SL tense (had known) which refers to distant past. So, (باستثناء) should be replaced by (بدلاً عن) and (سيعرفه) by (كان قد عرفه).

3. 33) (صار الضجيج الصادر عن الطلقات النارية محموراً)

Here, the meaning is blurred by (محموراً) which does not go with the whole sentence and is not an equivalent to the SL word "tolerable". TL readers are at loss because the real meaning is impaired, and cannot be recovered unless a semantic equivalent like (محتملاً) is used to replace the wrongly put word (محموراً).

4. 14) (بعد ظهر ذلك اليوم النيساني (الأبريلي))

In this context the values of the SL culture is imposed upon the TL culture through the transliterated word (الأبريلي) with due modifications. In terms of months, Arab translators, other than Iraqis, prefer to use the Arabic name of the month coupled with the Latin one. So, (أبريلي) is used to emphasize (نيساني) in a way called "accommodation". But, we see it totally redundant in this context and in so many others. It is true then that such accommodation does not affect communication, but it must distract the TL reader's attention to ask what (أبريلي) means! It sometimes contributes to the vagueness of meaning (see section 4.2 example 16).

5. (حل الكيانات ... وكل الوزارات ذات الصلة بالأمن الوطني) 78)

Had the translator lived in Iraq before 2003, he would not have produced such a translation (الأمن الوطني), because in Iraq at that time there was (الأمن القومي). Once again polysemy poses a problem in deciding whether to opt for (وطني) or (قومي) as an equivalent for the SL term (national). This improper translation is affected by the expressions vogue nowadays after 2003.

( نحو 4-5 مليارات من دينارات صدام 101.6)

7. 164) (فقتلت أربعة شرطييين عراقيين)

In (6) and (7) above the use of the regular Arabic plural turns the TL expression to look like baby language or translation conducted by someone not an Arab. This is the serious problem when the translator does not fully master his mother tongue. Such a translation gives TL readers an impression that it is carried out by a machine and not by a human

translator. The same is equally applicable to this rendering (عملية سياسية ( 246 (شروطية عسكرية مشتركة)).

8. 155) (أفرج عن شريط الفيديو)
9. 495) (انهي خطابي ببعض الفقرات الشعرية باللغة العربية)
10. 495) (عمل على تدريبي على قراءة هذه السطور لعدة أيام)

There is, in those examples, a collocational problem that helps produce such less acceptable translation especially in (8) where the verb (أفرج) can not collocate with (شريط الفيديو). In addition, both (الفقرات) and (السطور) cannot collocationally and contextually go with (الشعرية). Word-for-word translation seems inappropriate and so gives something far away from the SL author's intention which is concerned with the poetic lines (أبيات) of Ibn Zuraiqul- Baghdadi, the famous Iraqi poet.

11. 431) (لا أمل في المشايخ المحليين)
12. 479) (الأول هو الدكتور...، حاكم المصرف المركزي)

At the first glance, one may find no mistranslation at all, but the normal reader who lives in Iraq can easily detect the inappropriate use of (المشايخ) and (حاكم المصرف المركزي) in (11) and (12) respectively. Therefore, much is lost especially in (12) because the translator did not choose the cultural equivalents that exactly replace the words in SL. So, (شيوخ) and (محافظة البنك المركزي) are suitable equivalents in the Iraqi situation in place of (المشايخ) and (حاكم المصرف المركزي) which are less known for most TL readers.

## 4.2. Proper Nouns

Most translators consider translation of proper nouns to be an easy undertaking, but it is not so all the time. Mistranslation of a proper noun (be it a name of person, country, river, ... etc.) has negative impact on the TL audience. For example, "Los Angeles" is translated differently by different people as , لوس انجليس , لوس أنجلس , and لوس انجلوس . The name of the most famous American linguist "Chomsky" does also have different renderings: , شومسكي , تشومسكي , جومسكي . As such, the translator of My Year in Iraq is not an exception; he produces some inaccurate rendering of some nouns related to some Iraqi famous places, figures, or buildings as in the following.

13. 169) (بأن قاضياً عراقياً، رعد الجوهي، وجد دليلاً ...)
14. 408 ، 402) (وأصبح محمد عبدالله الشحواني مديراً عاماً ...)

Those examples indicate that the translator confuse TL readers by giving such personal names that do not match the real ones, simply because the translator is not familiarized with such names which are Iraqi-specific. Mistranslation in (13) and (14) comes from the fact that (h) in English may be rendered as (ح) or (هـ) in Arabic according to the signified. So, the accurate translation can be (رائد جوشي) and (الشهواني).

15. 391) (وانتهزتُ فرصة زيارة الكويت، عاصمة محافظة واسط)

16. 434) (انفجرت سيارة مفخخة عند نقطة التفتيش الواقعة على جسر الرابع عشر من يوليو)

17. 455) (موجود في محافظة المنصور الراقية) ...

Proper nouns, geographical places here, are translated in a way that begs pity due to the unexpected equivalents for very famous places in Iraq. According to this translation, Iraq has 19 provinces instead of 18, Kuwait is not included of course, but (محافظة المنصور الراقية), see example (17)!! Similarly, a new dish is also added to the Iraq meals, it is (فسنجان), see p.157 in the translation. Also, the expression (جسر الرابع عشر من يوليو) is totally not understandable even to the residents of Baghdad themselves. Whereas ( ... (موجود في محافظة المنصور الراقية) is less serious but still deserves reconsideration.

The reasons behind such pitiable renderings may reside in the following: in (15), the translator coerces the value system of SL culture concerning the capital of states within the same country as is the case with U.S states. In (16), the translator is completely unaware of the name of this famous bridge stretching over Tigris. In (17), however, he is hoaxed by polysemy. Keeping all these accounts in mind, a typical translation may be something like: (حي المنصور الراقية) and (مركز محافظة واسط), (جسر 14 تموز). For the meal which is popular in Karbala, it is not (فسنجان) but (فسنجون).

### 4.3. Idiomatic Expressions

Idioms in any language need special attention because they are slippery and deeply rooted in culture. Though the translator could successfully evade some idiomatic expressions, he falls unawares in some others and produces faulty, incomprehensible, and loose renderings:

18. 13) (توقعت لجنة الشريط الأزرق ...)

19. (أحببتكم ذلك أم كرهتم – وليس من الممتع أن تكون ... 205)

20. 230) (الأخبار السارة ليست أخباراً)

21. 299) (إن مجلس الحكم سيتوقف عن الوجود)

22. (والاستخدام الحكيم لمزيج العصي والجزر بين الحين والآخر) 366) ...

The problem with the translator in the above examples is that he resorts to literal translation which proves fruitless in such instances. Instead, he must search for communicative equivalents that can convey the message, i.e. he must think of TL-centred trend to make his translation more digestible. So, (لجنة الشريط الأزرق) (or (مزيج العصي والجزر) means nothing for the Arabic speaking readers. In other words, he falls victim to colour idiomaticity (19), a formulaic expression (20), a proverb (21), a phrasal verb (22), and metaphor (23). If the translator is justifiable to give unsatisfactory translation for all of these, he is not so to give such translation as (ليس من ) (الممتع) instead of (ليس من المثير) in (20) above.

Because he does not fully comprehend some idioms, he gives some less understandable, ambiguous, and meaningless translation. Consider the following:

23. 151) (التصويب نحو الأعلى أفضل من التصويب نحو الأدنى)
24. 208) (ليس لدينا رفاهية إفساد تدريب الشرطة)
25. 267) (الرقم الإجمالي للأفراد ... الضالعين في الأمن في أي خطة)
26. 376) (فقال للمراسل "إننا أبطال الخطأ")
27. 381) (إذا لم يكن قد قدم لي بعض الراحة المريرة هذا الأسبوع)

#### 4.4. Left-outs

Translators usually recourse to this option (left-outs) for some good reasons: untranslatability of some stretches in SL, redundancy, or just for slimming down the SL text. Sometimes "left-outs" are determined by the policy of printing houses that delete the passages that they see unfavourable for political, typological, ideological, or otherwise reasons. We ourselves have experienced such a dilemma during the past era, before 2003, where many passages were omitted for pure political or religious reasons.

But left-outs in this context are due to some reasons mentioned earlier and some others that are to be touched upon below:

28. 9) (ومن هناك ركبنا هذه الطائرة ...)
- [left-out] من قاعدة سلاح الجو اندروز بميرلند إلى الدوحة ...
- [left-out : on the Persian Gulf].

The left-out here is neither untranslatable nor redundant, but the translator prefers to be neutral and leave the highly controversial topic concerning this Gulf whether it is Persian or Arabian. This tactic, though sufficiently reasoned, does not reflect the translator's responsibility to account for every item in SL. Other examples of "left-outs" are:

29. "12) ... (اشعر دائما إنني ... [left-out] بدت سعيدة والتفتت نحوي قائلة،

[left-out : honey ]

30. شاركت في سلسلة محموعة من [left-out] ... في محاولة للتعرف إلى الوضع في العراق الاجتماعات

[left-out : the historical record demonstrated that to achieve stability in the initial years after military occupation there should be twenty occupying troops for every one thousand people in the country occupied. ]

This "left-out" is justified by the fact that the same message is re-worded almost identically in the paragraph that follows which is completely translated. It reads:

"... the population of Iraq today," the report noted, "is nearly 25 million. That population would require 500,000 troops on the ground to meet a standard of 20 troops per thousand residents ..."

## 5. Conclusion

Translation came into being since the first Man's cry, and developed when people started speaking different languages. It has played, and is still playing, a great role in promoting communication among different cultures. But such a cross-cultural communication is conditioned by the efficiency and accuracy of translation; otherwise much is to be lost. It has been seen that the TL text is plagued with many insufficiencies and inaccuracies that affect the TL readership. In addition, the author, being from a different culture, is seen committing certain mistakes in addressing some Iraqi-specific issues. For example, some names of clergymen come without, or with wrong, titles as is the case with Majid al-Khoie who is made Grand Ayatollah, Ayatollah, and a third time he is given no title at all. The same is applied to food (e.g. "stuffed grape leaves) which is translated literally as (ورق عنب محشو) and not (دولمة), a very popular dish all over Iraq. In brief, it has been found that the translator must not concern himself with the language transfer but also with the cultural transposition in order to guarantee a good degree of communication and acculturation.

In other words, a lot is lost in the present translation: partly because the author, originally belonging to the Western culture, hazards writing "confidently" about the Middle East touchy issues. And partly again, the translator, being far away from the Iraqi perspective, gives intolerable output that is charted with so many instances of culturally-inaccurate renderings. Such cultural obstacles, coupled with the nature of the political

and diplomatic jargon used by the author, give practical lessons that translation, without accounting for the cultural traditions, is hardly to be accurate, feasible, and fault-free.



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# Concept of Womanism in Alice Walker's 'The Color Purple': An analysis

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## **Abstract**

American women began their study of the stereotyped characterization of women in men's writing in 1960s. Mary Elman, in *Thinking about Women* (1968) discusses stereotypes of women in literature written by men and alternative and subversive points of view in some writings by women. But the more fierce attack on the male literary tradition was made by Kate Millett in *Sexual Politics* (1970). She explores how women are dehumanized in the novels of male writers like Henry Miller, Norman Mailer, Jean Genet and D. H. Lawrence. According to her, patriarchy is the sole cause of women's oppression where women are subordinated by the male, and they are assigned an inferior position. She argues that 'sex' is biologically determined but 'gender' is a psychological concept which is cultural identity.

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## Introduction:

Elaine Showalter in *A Literature of Their Own* (1978) talks about the commitments of female authors in scholarly history. As pointed out in *A Handbook of Critical Approaches to Literature*, Showalter distinguishes four models of distinction which are as follows: The natural model is the most amazing; if the content in some way or another mirrors the body, this can decrease ladies simply to bodies. Showalter's phonetic model of contrast places ladies talking men's dialect as an outside tongue; cleansing dialect of "sexism" is not going sufficiently far Showalter's mental model distinguishes sexual orientation contrast as the premise of the mind, concentrating on the connection of sex to the imaginative procedure. It stresses ladylike distinction as the free play of importance outside the requirement for conclusion. Showalter's most imperative commitment has been to depict the social model that spots women's activist worries in social settings, recognizing class, racial, national, and verifiable contrasts and determinants among ladies, however offering an aggregate affair that joins ladies after some time and space a "coupling power". (199-200) Showalter utilizes the term gynocritics for women's activist feedback which contemplates ladies as authors. The other women's activist works which speak to gynocriticism are Patricia Spack's *The Female Imagination* (1975), Ellen Moers' *Literary Women* (1976), Nina Baym's *Woman's Fiction: A Guide to Novels by and about Ladies in America, 1820-1870* (1978), and Barbara Christian's *Black Women Novelists* (1980).

Ellen Moers breaks down the "female" representations in the nineteenth century fiction in her works. She discovers ladies journalists very intriguing as she understands them as a lady. Patricia Meyer Specks focuses on sexuality in individual life. She addresses issues like juvenile improvement, self-discernment, aloofness and autonomy in her exchanges. Sandra Gilbert and Susan Guar in *The Madwoman in the Attic: The Ladies Writer and the Nineteenth-Century Imagination* (1979) concentrates on the presence of a female style. 'In any case, they likewise draw on the Beauvoir–Millett vein of women's activist feedback in focusing on the proof in Austen, Charlotte Bronte, George Eliot, Emily Dickinson, and others of the agony and exertion created by the battle against customs that viewed ladies as second rate and

aloof and in the meantime as heavenly attendants, creatures, or both (Harris 92).

Another remarkable commitments to the American women's activist feedback are Anis Pratt's *Archetypal Designs in Women's Fiction* (1981), Elizabeth Meese's *Crossing the Double-Cross: The Practice of Women's activist Criticism* (1986) and *(Ex)Tensions: Re-figuring Feminist* (1990). Pratt talks about prime examples and likenesses of books including political philosophies and lesbian experience. She is delicate to issues of class and race. Meese restricts and cautions against the perils of groups inside women's activist feedback.

The progressive expounding on woman's rights and religious philosophy was finished by Mary Daly in her *Gyn/Ecology: the Metaethics of Radical Feminism* (1979), *Pure Lust: Elemental Feminist Philosophy* (1984), and *Beyond God the Father* (1986). Daly overwhelmingly uncovered what she sees as 'the misogyny that lies at the center of Judaea-Christian custom, and in her later work reasons that it is impractical to change patriarchal society, and contends rather for a different ladies' culture'(Qtd. Alexander 3). Along these lines American women's activists are essentially worried about pictures of ladies. They see perusing of a women's activist as a correspondence between the life of the essayist and the life of the peruser.

## **2. BLACK FEMINIST CONSCIOUSNESS**

It is vital to comprehend what is implied by the term 'dark women's activist awareness' unmistakably before dissecting Walker's concept of womanism. "Black" signifies the race and women's activist means a individual who realizes that the abuse is brought on by patriarchal administration and that one is prepared to end that administration to remake the lives of ladies and to manufacture a general public in view of nondiscrimination. Thus, one is additionally arranged to battle to review the circumstance in order to bring racial, social, sexual and financial balance for the dark ladies. Since a large portion of the dark male journalists have fizzled in delineating dark ladies' honest to goodness what's more, bona fide life, numerous dark ladies scholars go to the bleeding edge to delineate their own, genuine, real and genuine selves. Their composition is an upheaval of the voices since quite a

while ago smothered and suspended by the scammers. The awareness of exploitation is quick and impactful, "it permits ladies to find what social reality truly is" (Bartky 254).

A women's activist is one who is stirred and cognizant about lady's life and issues and women's activist awareness is the involvement unquestionably of certain particular inconsistencies in the social request. Women's activists put stock in change of the general public for better future and abhorrence painful things. "It is on the day that we can consider an alternate situation that another light falls on our inconveniences and we choose that these are unendurable" (Sartre 531). To change this, force ought to assume its part.

Women's activists, who esteem ladies' experience and potential, have re-read 'ladies' books' with new viewpoints and have found an abundance of mental, social and political knowledge. Women's activist cognizance is the involvement unquestionably of certain particular inconsistencies in the social request. Women's activist cognizance turns a "certainty" into an "inconsistency", and regularly, highlights social reality. In this way, ladies comprehend what they are and where they are in the light of what they are not yet. In this manner, they grasp their reality furthermore what it is not and the world that could be if changed. Women's activist cognizance is a blissful awareness of one's own energy, shortcoming and quality. In this association Simon de Beauvoir appropriately says, 'the mankind is male' yet for the dark ladies the 'humankind is white and male.' As they experience the ill effects of racial and sexual orientation abuse, they contrast from both the white ladies and the dark men. The dark lady needs to battle for balance both as a lady and as an African American. In this manner their encounters picked up from the living as African American ladies stipulate their sensibility called dark women's activist sensibility.

The general economic wellbeing of the dark is lower than whatever other social gathering; henceforth they are assumed to endure the assaults of sexist, bigot and classist mistreatment. As a gathering they have not been associated to accept the part of oppressor. White ladies and dark men can go about as oppressor or be abused. Dark men might be deceived by prejudice, yet sexism permits them to go about as oppressor or exploiter of ladies. Dark ladies without organized "other" that they may victimize, misuse or abuse frequently have lived diverse experience straightforwardly

difficult the overarching classist, sexist, supremacist social structure and its attending belief system. This lived experience molded their awareness and changed their state of mind not quite the same as their oppressors. Ringer Hooks has properly brought up it is vital for proceeded with women's activist battle that dark ladies perceive the vantage purpose of their negligibility that gives them and "make use of this point of view to condemn the prevailing bigot, classist, sexist administration and additionally to imagine and make a counter hegemony"(58).

As per Sandra Bartky, women's activist awareness is a cognizance of exploitation. To capture oneself as a casualty is to know about an outsider and unfriendly constrain which is in charge of the unmitigatedly out of line treatment of ladies and for a smothering and abusive treatment of sex-parts; it is to know as well, that this exploitation not the slightest bit earned or merited, is an offense (254).

Women's activist cognizance is an understanding that one is defrauded as a ladies as one among numerous, and in the acknowledgment that others are made to endure similarly that one is made to endure lies the starting or a feeling of solidarity with different casualties. It is one's very own glad awareness force of the probability of phenomenal self- awareness and of the arrival of vitality since quite a while ago stifled. In this way, it is an awareness both of one's shortcoming and quality. All African American ladies offer normal experience of being dark ladies in a general public that maligns ladies of African drop. They needed to battle on numerous fronts— against white patriarchy, against white ladies' bigotry and against sexism of dark men. This shared trait of experience proposes that certain attributes and subjects will be unmistakable in dark ladies' point of view. The interrelationship of white matchless quality and male predominance has along these lines portrayed the dark ladies' world as a circumstance of battle a battle to make due in two opposing universes all the while, one white, favored, and onerous and the other dark, misused, and persecuted (Canon 30). Dark women's activist feedback is setting up standards to look at the unmistakable social estimations of dark ladies essayists to keep their being subsumed into "all inclusive" abstract studies commanded by male or white essayists. Dark ladies journalists, for example, Alice Walker, Toni

Morrison, Buchi Emecheta, Gloria Naylor and numerous more keep in touch with shape their encounters and to recover both their history and mental self portrait battered by their three adversaries: bigotry, classism, and sexism. Dark ladies essayists generally offer a more extensive scrutinize of patriarchy in their battle to get themselves and approve their dialect. The dark ladies' capacity to manufacture the individual unstated, yet possibly capable articulations of ordinary cognizance into an enunciated, self-characterized, aggregate outlook, is a key to dark ladies' survival. It is an endeavor towards self-definition to show who one is, the thing that one is and what one might want to be? The dark women's activist cognizance shows the dark lady's self definition. In this way, for the dark lady, battle includes in grasping a cognizance that is at the same time Afro-driven that uncovers the dark point of view and in the meantime women's activist.

By being responsible to others, African American ladies grow all the more completely human, less typified selves. Sonia Sanchez focuses this form of self by expressing "we should move past continually centering on the "individual self" in light of the fact that there is an extensive self. There is a "self" of dark individuals" (Qtd. Tate 134). Or maybe than characterizing self contrary to others, the connectedness among people gives dark ladies a more profound, more important self-definition. Dark women's activist cognizance is mindfulness with respect to the dark ladies about their abuse, predicaments, position and positive and negative parts of life to change the patriarchal, bigot and sexist social request to reestablish the uniformity of individuals independent of sex, race or class.

In this way the two terms, dark women's liberation and womanist cognizance are worried with the battle of the dark ladies against bigotry and sexism who are themselves part of the dark group's endeavors to accomplish fairness and freedom. She is, Walker says, purple - purple with fierceness, purple as reestablished eminence, purple blooming wild in an open field. In this manner, as per Walker, womanism is an engaged type of woman's rights pretty much as purple is a striking and enabled adaptation of lavender. Purple as a shading is viewed as a image of the unstoppable female soul and an encoding of the upbeat imperativeness of the female soul. To put it plainly, Walker is one who is focused on the survival entire of

the dark ladies in the exceedingly charged, sexist, classist and supremacist society of America.

### 3. THE COLOR PURPLE

Like *Mem and Meridian*, *Celie in The Color Purple* (1982), Alice Walker's most praised novel which won both the Pulitzer Prize and the American Book Award for Fiction, battles in life for survival. The novel delineates the life of a dark young lady, Celie who in spite of destitution, lack of education, physical and mental misuse rises above her predicament through mindfulness to increase respectable spot in the American culture.

Celie first composes letters to God to help her to survive the otherworldly, enthusiastic and physical misuse she endures on account of her progression father, Alphonso and later on her significant other, Mr. . The *Color Purple* delineates in an epistolary way thirty years of a battle in the life of Celie, a poor Southern dark lady who is exploited physically and candidly both by her stepfather and her spouse, Albert. While in her youngsters, Celie is more than once assaulted by her

stepfather, who offers her two kids she bore of him. Celie is in the end put into a cold marriage with Albert, a widower who for the following three decades subjects her to beatings and mental torment. Celie composes letters portraying her trial to God and to her sister, Nettie, who gets away from a comparable destiny by serving as a minister in Africa. Be that as it may, in the organization of Albert's courtesan Shug Avery, a charming vocalist, she increases self-regard and the boldness to abandon her marriage. Shug is even in charge of Celie's gathering with her kids sold by her stepfather, Alphonso and with Nettie toward the end of the novel. She starts her excursion from frailty to the condition of are the casualties of very charged attacker, sexist and male-ruled society of America. They battled valiantly to increase respectable position and place in the public arena. Every one of the ladies people in the novel need to endure at the hands of their men people. It depicts the evil treatment given to the dark ladies by their men. At the same time the novel hello there.



#### 4. COMPARATIVE PERSPECTIVE

The investigation of the primary stage books in the light of the topical proclamation uncovers Walker's womanist philosophy that is focused on the survival of the dark ladies all over the place on the planet. Ladies characters in these books battle hard to mission their personality and request opportunity and sense of pride. Womanist cognizance is reflected in the man-lady relationship where man dependably tries to underestimate their partners. In the depiction of spouse wife relationship, husbands are appeared as frightful people.

Walker delineates dark men who are poor, ignorant, onerous and doing customary work of sharecropping on the other hand taking a shot at the fields of white men. Grange in *The Third Life of Grange Copeland* exploits his better half Margaret by beating and mishandling her for reasons unknown. He even needs to offer her keeping in mind the end goal to free himself from the obligation of a white man named Shipley. His child, Brownfield likewise takes after the strides of his dad and beats his informed spouse Mem as and when he prefers without knowing about what she accomplishes for him and their family. Albert, Celie's significant other in *The Color Purple*, beats her like he beats his kids and doesn't regard her as a person. He even doesn't look her in the face: "He takes a gander at me. It like he taking a gander at the earth"(TCP21). Men portrayed by Walker are alcoholic and indecent having extramarital relationship and no sensitivity to their anguish spouses.

#### 5. CONCLUSION

In any case, inversion of sex parts is found in the couple Sofia and Harpo, a child of Albert whose face it would appear that a lady's face. He genuinely makes the most of lady's works like cooking and washing dishes, while Sofia does a field work and customary man's work. They battle continually "like two men" getting Harpo the most exceedingly awful of beating. Maybe Walker demonstrates this sort of incongruity with a specific end goal to anticipate the inversion of parts that is liable to happen sooner rather than later.

Some of these harsh dark men experience a transformation when they understood their indiscretions in the course of time. Grange Copeland

apologizes for what he has done to Margaret and decides to give most extreme offices and security to his granddaughter Ruth, the offspring without bounds. He even murders his child Brownfield and likes to go in prison trusting that she will be free and upbeat in his nonappearance. Brownfield mixes one of the best sins in Walker's fiction that is the refusal or powerlessness to change. Humorously, his passing rolls out conceivable the fruition of improvement in the life of Ruth, his little girl. Albert too changes in the end and gives most extreme adoration to all. Albert finds reflection which makes him a characterized individual who can acknowledge the obligation regarding his oversights and the affliction he has brought about to his better half. His evident mental come back to roots, however insufficiently persuaded, is basically a sign of a recuperating procedure. Truman, Meridian's significant other in the novel Meridian, changes when he understands his mix-up of wedding a white marcher lady Robinowitz taking a gander at her shading. Being womanist Meridian wholeheartedly excuses him and permits him to stay with her.

As a piece of womanist methodology, Walker demonstrates sexual and passionate holding between dark ladies against patriarchal oppressive regimes. It can be found in the extreme enthusiastic aching and preparation to penance for each other between two sisters, Celie and Nettie. Celie's putting forth herself sexually to her stepfather to spare her sister from being assaulted by him is one of the touching case of womanism. Ladies demonstrate a tenacious inclination of falling into an obligation of shared sensitivity and deference. They are depicted as ladies helping persecuted dark ladies to leave their

sorrow. Shug gives financial participation by showing Celie the craft of sewing. In this manner she helps her to be autonomous and confident. Josie guarantees Grange to give most extreme security and affection to Ruth after his detainment for executing his child, Brownfield. Josie is sufficiently liberal to offer her Dew Drop Inn keeping in mind the end goal to spare Grange from his obligation. In spite of the shabbiness, ruthlessness and mortification, the ladies decline to be tame and compliant and question for their rights.

Ladies characters portrayed in these books are exceedingly impacted by the myths before. Meridian is very motivated by the narrative of the Sojourner Truth that remembers the outrages perpetrated on the dark ladies amid the season of bondage. Her story urges her to toss herself effectively in the Social equality Movement that intended to convey approach rights and chances to the dark ladies in all strolls of life amid her school days. Meridian strips herself of prompt blood relations-her kid and guardians in request to adjust herself totally to the bigger racial and social eras of blacks. She has made combination with her era of extremist and more established era of abused dark. Her own personality has turned into an aggregate personality. Nettie's discourse through her letters from Africa on the Olinka individuals' victimization their men recommend the way that sex abuse infests the whole universe of dark men and ladies. Afro-Americans and also Africans limit ladies to the consideration of kids, and among the Olinka, the spouse has passing control over the wife. In the event that he blames his significant other for witchcraft or betrayal, she can be executed" (TCP172). The epistolary structure utilized as a part of The Color Purple is suggestive of lesbian sexuality inside the system of lesbian woman's rights where the letter implies the female body, and correspondence between two ladies is suggestive of lesbianism. With reference to Nettie's letters, Wendy Wall watches that Albert captures them since he neglects to allure her, and that he assaults her dialect since he neglects to assault her body (264). As indicated by Terry Eagleton "the letters come to mean female sexuality that collapsed mystery place which is constantly open to vicious intrusion"(54). Linda Abbandonato portrays the novel as a womanist content and states: "By receiving the insane blanket, the art of her progenitors, as the organizing rule of her fiction, Alice Walker places herself inside a custom of a dark imagination" (300). Therefore these books are choice case of her womanist cognizance that empowered her to account dark ladies' excursion to self- acknowledgment.

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# A Pragmatic Investigation of Hedging in Selected English and Kurdish Parliament Debates

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## Abstract

While there has been ample research that has addressed hedging in academic discourse and everyday conversation; studies that investigate hedges in relation to political debates are tremendously few. The purpose of the study is to pragmatically investigate hedging devices in political discourse to find out how hedging devices are manipulated in Salar M ahmoud"s answers to different questions raised by the researchers in an interview concerning the economic crises in Kurdistan Regional Government on the one hand and a UK Parliament debate banning Donald Trump from Britain on the other hand. The study reveals that hedging pragmatically can be seen in the observance of the maxims presented by Paul Grice(1989) by being not ambiguous, being relevant, saying only what the speaker believes to be true and giving enough information adequate to the questions raised.

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## Introduction:

### 1. Pragmatics: An over view

According to Levinson (1983:5-27) the definition of pragmatics that describes it as "the study of language is hardly sufficient to fully understand the scope of this linguistic discipline. He continues to discuss various possible definitions that would include all of the study questions of pragmatics.

One possible definition of pragmatics is "the study of, implicature, presupposition, speech acts, and aspects of discourse structure" even though this list-based definition has its drawback such as the fact that it does not provide any criteria for the inclusion or exclusion of other phenomena that might be possible to study by pragmatics.

Pragmatics is concerned with the study of meaning as communicated by the speaker and interpreted by the listener or reader. It has more to do with the analysis of what people mean by their speech than what the single words mean in those utterances Yule (1996:3).

Cruse (2006:136) claims that most linguists draw a distinction within the study of meaning between semantics and pragmatics, but there are:

1. Semantics deals with truth conditional aspects of meaning; pragmatics deals with non-truth conditional aspects.
2. Semantics deals with context-independent aspects of meaning; pragmatics deals with aspects where context must be taken into account.
3. Semantics deals with conventional aspects of meaning, that is, where there is an established connection between form and meaning. Pragmatics deals with aspects of meaning that are not looked up but which are worked out on particular occasions of use.
4. Semantics is concerned with the description of meanings; pragmatics deals with the uses made of those meanings. This is sometimes expressed by saying that semantics takes a formal approach and pragmatics a functional approach.
5. Semantics is the study of the "toolkit" for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings. Pragmatics is

concerned with the use of these tools in meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use (Griffiths, 2006:1).

One can conclude that pragmatics studies the meaning in context. That is; the meaning of the linguistic items as it is used according to situation. The hidden meaning in somebody's uttering usually depends on the implicit knowledge belonged by hearers, the relationship between the speaker and the hearers, and the situation when the utterance occurred.

## 2. Grice's Cooperative Principle (1975)

In his William James Lectures at Harvard University in 1967, H. Paul Grice posited a general set of rules contributors to ordinary conversation were generally expected to follow. He named it the Cooperative Principle (CP), and formulated it as follows:

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, 1989: 26).

At first glance, the Cooperative Principle may appear an idealistic representation of actual human communication. After all, as Grice himself has learned from his detractors, many believe „... even in the talk-exchanges of civilized people browbeating disputation and conversational sharp practices are far too common to be offenses against the fundamental dictates of conversational practice.“ Further, even if one discounts the tone of an exchange, „...much of our talk exchange is too haphazard to be directed toward an end cooperative or otherwise“ (Grice, 1989: 369).

However, Grice never intended his use of the word „cooperation“ to indicate an ideal view of communication. Rather, Grice was trying to describe how it happens that – despite the haphazard or even agonistic nature of much ordinary human communication – most discourse participants are quite capable of making themselves understood and capable of understanding most others in the course of their daily business. Grice identified the Cooperative Principle as a „super principle“ or a „supreme principle“ (1989: 368–369) that he generalized from four conversational „maxims“ he claimed discourse participants ordinarily follow. With a nod to Kant, Grice identifies the maxims as:

1. Quantity (give as much information as is required, and no more than is required)
2. Quality (do not say what is false or that for which you lack adequate evidence)
3. Relation (be relevant)
4. Manner (be clear, be orderly, and avoid ambiguity Barber and Stainton (2010 : 100) .

### 2.1 Failures to Fulfill Maxims

Grice describes four ways in which maxims may go unfulfilled in ordinary conversation. The first three ways are fairly straight forward. One might violate or infringe a maxim. This infringement is often done with the intention of misleading; for example, one might say, „Patricia was with a man last night“ as a way of making Patricia’s routine dinner out with her husband seem clandestine.

One might opt out, making it clear that one refuses to cooperate in a conversation for some reason; for example, one may be legally bound not to provide information one has. Or, one might encounter a clash of maxims, facing the choice of violating one maxim or another. For example, one may not be able to give all of the information required (quantity) because one does not have adequate evidence for the information (quality)( Jacob L. Mey, 1998: 153)

Most interesting is the final possibility for the nonfulfillment of a maxim: flouting or exploiting a maxim for the purpose of implicating information (implicature). This case is the one in which even an apparently uncooperative response illustrates discursive or linguistic cooperation Barber and Stainton (2010 : 101).

### 2.2 Problems with Grice's Theory

Thomas (1995:87-92) shows that there are some problems associated with Grice's theory, the main problems are:

1. So metimes an utterance may have more than one possible interpretation. Grice did not discuss the possibility that more than one possible implicature might be intended and if it were the case how do we know which is the intended one?



2. There are different types of non-observance, such as 'flouting, violating, infringing, opting out and suspending a maxim'. Grice does not explain how an interlocutor is supposed to distinguish between them.

For example:

John: you can't refuse just to come and have dinner with me.

I don't want to refuse. Said Jane.

John was unable to determine the status of Jane's utterance, whether it is an intentional infringement or a deliberate flouting of a maxim, if it is a flouting so what is she implying?

3. Grice's four maxims are different in nature. The maxim of quality is the most straightforward; its operation is generally yes/no. The maxims of quantity and manner can be observed to a greater or lesser degree.
4. So, many times the maxims overlap and are difficult to distinguish from one another. The maxims of quantity and relation, in the example below seem to overlap:

(2) Polonius: what do you read my lord?

Hamlet: words, words, words.

Hamlet gives less information than required by the situation and also fails to observe Polonius's goal, therefore; flouts both the maxim of quantity on one hand and the maxim of relation on the other hand.

5. There should be mechanisms for calculating implicature as Grice argued, but it is not always clear how this operates.

### 3. An overview of Hedging

Hedging is a rhetorical strategy. By including a particular term, choosing a particular structure, or imposing a specific prosodic form on the utterance, the speaker signals a lack of

a full commitment either to the full category membership of a term or expression in the utterance or to the intended illocutionary force of the utterance. For example, in (3) The pool has sort of an L-shaped design. (4) Peter's house is almost 100 feet wide. Which are instances of content mit

igation; there is an attenuation of the commitment to the pool having a true L-shaped design and to Peter's house being 100 feet in width. Analogously, in

(5) I think that I must ask you to leave now.

(6) It seems that no one wants to go. Which are instances of force mitigation, the speaker indicates that there is not a full commitment to requesting the hearer to leave, both by virtue of the I think as well as the modal must Fraser (2007: 201-202). A hedge has later been defined by Brawn and Levinson (1978: 145) as "a particle, word or phrase that modifies the degree of membership of a predicate or a noun phrase in a set; it says of that membership that it is partial or true only in certain respects, or that it is more true and complete than perhaps might be expected". Hedges are thus linguistic devices – lexical items, syntactic structures, prosodic features – which are used to bring about hedging, though almost none of these are used solely in this capacity. According to Boncea (2009:8-15) Hedges therefore, are most commonly realized under the form of: - Modal auxiliaries - Lexical-modal verbs - Adjectival, adverbial and nominal phrases - Approximates of degree, quantity, frequency and time - Discourse epistemic phrases - If clauses - Negative constructions - Compound and multiple hedging's noun phrases can also be proven to have hedging powers.

Modal auxiliaries: may, might, can, could, should, would, must, particularly in their epistemic senses. Modal verbs reflect the speaker's attitude and help them express ideas indirectly, which makes modal verbs perfect candidates as hedging devices. Moreover, they allow speakers to be fuzzy about an informational content, avoid face threatening acts and formulate illocutions so as not to offend the hearer.

Lexical verbs with modal meanings, mainly the speech act verbs used to perform acts like evaluating, assuming or doubting rather than merely describing: the epistemic seem and appear, also believe, assume, suggest, estimate, tend, think, argue, indicate, propose, speculate, suppose etc. When used epistemically as hedging elements these verbs express the speaker's strong belief in the truth of the utterance or, on the contrary, the speaker's unwillingness to vouch for understanding the utterance as more than a personal opinion.

Adjectival, adverbial and nominal modal phrases:

-(modal) adjectives have hedging power when they are used epistemically to diminish the strength of the nouns they determine and they usually form a predicate with the verb to be: (It is) possible, probable, unlikely.

-Modal nouns render epistemic certainty or, on the contrary, doubt: assumption, claim, doubt, possibility, probability, estimate, suggestion, and likelihood.

-Modal adverbs. They fulfill an epistemic function similar to that of modal verbs, and, though they are not predicative in English, some of them can form predicates on their own in Romanian: perhaps, possibly, probably, and practically, likely, presumably, virtually, apparently. Approximates of degree, quantity, frequency and time can occur under the form of adjectives and/or adverbs the purpose of which is to weaken the meaning of the speech part they accompany: somewhat, somehow, a lot, much, little, about, approximately, roughly, hardly, scarcely etc. Such hedges are employed when the exact amount is not known or is irrelevant, when the speaker wishes to render fuzziness about quantity in the cases when undecided numbers or amounts are used etc.

-Discourse epistemic or evidential phrases. They are used to mark the source of knowledge as indirect or hearsay (People say, It has been said that), the author's doubt and hesitation regarding the truth of what follows (I dare say, To tell the truth, I have a notion) or, on the contrary, a high degree of certainty and commitment about the utterance (Upon my word, To our knowledge, To be sure, I can tell you, It is our view that, We feel that).

-If clauses render hypothetical meaning, so they imply uncertainty along with any other epistemic markers which may occur inside an "if clause" to enhance the speaker's distrust in the truth of the utterance. If clauses are the preferred option in rendering hypothetical meaning with actions which are deemed possible only if certain conditions are met. The reason why they play an important role as hedges is that speakers can use "if clauses" to invoke potential barriers in the way of their future or past actions which could help them disclaim responsibility for the absoluteness of their statements. Typical conditional clauses may contain explicit or implicit conditions: If true..., If anything..., unless..., should one...etc

#### 4. The Adopted Model

The model adopted in this study is based on Grice's conversational maxims:

The maxim of quantity:

1. Make your contribution as informative as required;
2. Do not make your contribution more informative than required  
Do not say what you believe to be false;  
Do not say that for which you lack adequate evidence.
3. The maxim of relation: Make your contribution relevant.
4. The maxim of manner Be perspicuous, and specifically -Avoid obscurity Avoid ambiguity. - Be brief. (avoid unnecessary prolixity) - Be orderly.

#### 5. Data Analysis

The data contains two interviews by an English Parliament taken from the internet and one Kurdish parliament interviewed by the researchers. The analysis is based on the adopted model of analysis that has been mentioned previously.

##### **Speech number one:**

*UK Parliament Debates Banning Donald Trump from Britain*

**"The UK has banned entry to many individuals for hate speech. The same principles should apply to everyone who wishes to enter the UK," the petition reads. "If the United Kingdom is to continue applying the 'unacceptable behaviour' criteria to those who wish to enter its borders, it must be fairly applied to the rich as well as poor, and the weak as well as powerful."**

<https://www.breitbart.com/europe/2016/01/18/uk-parliament-to-debate-banning-trump-from-britain/>

##### **Analysis**

Modal verbs reflect the speaker's attitude and help them express ideas indirectly, which makes modal verbs perfect candidates as hedging devices. Moreover, they allow speakers to be fuzzy about an informational content,

avoid face threatening acts and formulate illocutions so as not to offend the hearer.

The value of must is certainty arrived at by logical inference on the basis of available information and the modal functions as a hedge in the speech above.

The speaker is thus partially absolved of blame in case of being proven wrong later on. These instances of must are translated as trebuie. The presence of the "If clause" and of the "epistemic adverb" perhaps is notable because they are also hedges by the hypothetical understanding they assign to the sentence: the speaker is not willing to take the states of affairs as certain but rather as an assumption. "If clauses" render hypothetical meaning, so they imply uncertainty along with any other epistemic markers which may occur inside an "if clause" to enhance the speaker's distrust in the truth of the utterance. Pragmatically; and depending on the theory of cooperative principle presented by Grice, we can say that here, in the speech above, the speaker observes all the maxims presented by CP.

The speaker is very clear and orderly, he is informative and says what he believes to be true, and also he is relevant.

### Speech number two

*An interview with a Kurdish Parliament, Salar Mahmood, A (45) aged Kurdish Parliament he graduated at University of Sulaimania, college of language and humanities, Kurdish Department at the Academic Year (1999 - 2000). His career as a parliament starts from 2019 till 2017, and now he is a Councilor, of the Presidency of Republic of Iraq.*

**The researchers:** *The crises that the region faces now can be solved in a near future or not?*

**The parliament:** *There are many crises that have not been solved yet, there are many crises that developed because of ISIS and the most dangerous crises are that of economical aspect of life that affects the life of Kurdish people as a whole. In spite of all these, one can say that the bad way of managing and administering the whole region leads to these crises*

*As I believe these crises can't be solved easily since there is no true wish and energy to do so.*

**The researchers:** *Depending on your own knowledge, for how long these crises will continue?*

**The parliament:** *I think it will continue till 2020. Because we can't depend on other sources to increase our incomes and face the crises easily.*

**The researchers :** *Do Economists can help with this?*

**The parliament:** *There are many projects presented by different organizations in the region so as to help the region face the crises. We believe that those projects will not be taken in to consideration. **If those seminars , workshops .... That had been presented so as to offer help to face crises , taken in to consideration, I believe that** at least a part of the crises has been solved but there is no true wish to do so.*

**The researchers :** *What are the steps that the government will follow so as to face the crises?*

**The parliament:** *Many ways have been followed, **we believe** that those ways and methods can't solve the crises, for example: decreasing the incomes and salaries of the employers which is not a good mechanism and affects the life of people as a whole. **As we think** this can't solve the crises.*

### **Analysis:**

Mainly the so called speech act verbs used to perform acts like evaluating, assuming or doubting rather than merely describing: the epistemic seem and appear, also believe, assume, suggest, estimate, tend, think, argue, indicate, propose, speculate, suppose etc. When used epistemically as hedging elements these verbs express the speaker's strong belief in the truth of the utterance or, on the contrary, the speaker's unwillingness to vouch for understanding the utterance as more than a personal opinion. Here, the parliament used ( we think , I believe , we believe .... As I believe) introduces the speaker's personal opinion, contrary to the hearsay mentioned before, aimed at providing just personal interpretation of some available information.

Prag matically; and depending on the theory of cooperative principle presented by Grice, one can say that here, in the speech above , the speaker observes all the maxims presented by Grice by being not ambiguous , being

relevant, saying only what he believes to be true and giving enough information adequate to the questions asked by the researchers .

## 6. Result Analysis

In pragmatics, a hedge is a mitigating words, sounds or construction used to lessen the impact of an utterance due to the constraints on the interaction between the speaker and the addressee.

They are adjectives , adverbs , and sometimes contain clauses . Focusing on the analysis, the selected speeches have been analyzed in terms of one pragmatic model which is CP.

The analysis presented here shows that hedging pragmatically can be seen in the observance of the maxims presented by Grice by being not ambiguous , being relevant, saying only what he believes to be true and giving enough information adequate to the questions asked by the researcher .

## 7. Conclusions

Through the theoretical backgrounds of hedging, its form and functions on one hand and investigating Grice's Cooperative Principle on the other hand the detailed analysis leads to the following conclusions:

- Hedging is a rhetorical strategy. By including a particular term, choosing a particular structure, or imposing a specific prosodic form on the utterance, the speaker signals a lack of a full commitment either to the full category membership of a term or expression in the utterance or to the intended illocutionary force of the utterance.
- As far as CP is concerned; H. Paul Grice posited a general set of rules contributors to ordinary conversation were generally expected to follow. He named it the Cooperative Principle (CP), and formulated it as follows: 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.
- The analysis presented here shows that hedging pragmatically can be seen in the observance of the maxims presented by Grice.

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